

Original Research Article

Moratín's Didacticism in His Book *El Sí De Las Niñas: Critical and Contextualized Study*

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Abstract: We undertake this study on the Spanish Enlightenment Age book *El sí de las niñas*, in order to analyze the marriage of convenience or interest and its inconveniences in it, assess the issue in the current African context and propose solutions for the crises generated by this social phenomenon and for the safeguarding of the virtuous in our matchmaking customs. We do it through a socio-critical approach and through objective, comparative, aesthetic and analytical methods. From which the results stand out, according to which Leandro Fernández de Moratín denounces in his comedy the marriage arranged by the parents and advocates weddings with love and mutual consent of the couple. In addition, his theatrical piece is made according to the poetic regulations of the Enlightenment. What makes the work a prototype of a neoclassical genre comedy with a pedagogical setting. By contextualizing the theme of African matchmaking customs characterized by inequality, the predominance of material interest, and determining parental interference, we come to the conclusion that this social phenomenon is still in force to the present day and, therefore, constitutes a factor of stability in the lives of some homes, as a cause of many psychic and lethal damages in others. For what we suggest first, the relativization and moderation in the judgments towards this practice and, later and with perspective, the sanitation of cultural customs, an inclusive legislation on the regulation of parental interventions in the marriage of their kids, formal education and informal pro family.

Keywords: Love, yes, marriage of convenience, offspring, matchmaking customs.

INTRODUCTION

After marriage, some couples live happy while others lack happiness, even breaking the union. For this reason, peoples refer to their cultural customs, their religions and their beliefs to codify the contracting of marriage. Despite this, we continue to notice that all couples are not happy, as if happiness cannot be prescribed, that is, success in married life. Now, in his work *El sí de las niñas*, Leandro Fernández de Moratín condemns weddings arranged by parents and advocates only marriages with love and mutual consent of those who are going to get married. Hence our interest in this study in which we focus on analyzing the marriage of convenience or interest and its drawbacks in this corpus work, assessing the issue in the current African context, proposing solutions for the crises generated by this social phenomenon and saving customs African matchmakers the traits that deserve it. We carry it out with the socio-critical, objective, comparative, aesthetic and analytical methods, starting from a problem and some heuristic hypotheses that we will present below in the theoretical framework of our study, after which we will go on to a literature review. Then we will present the author and his work before dedicating ourselves to the critical and contextualized study of the theme of the work. Finally, we will propose solvency solutions for the problems raised.

1. Theoretical framework of the study

In this section, we begin by clarifying some key concepts of the lexical field of weddings, after which we raise the problem of the study. Finally, we present the hypotheses, the objectives and the methodology.

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1.1 Conceptual clarification

• Love

Love is the "feeling of affection, affection and solidarity that one person experiences towards another and that is generally manifested by wanting her company, rejoicing with what is considered good for her and suffering with what is considered bad" (González Maldonado C. and Hernández H., 2011: 112). This disinterested love is, for example, that experienced by a mother for her child. It is the "feeling of affection and affection, coupled with a sexual attraction" (Idem.). For example, the love between a man and a woman that leads or not to marriage. This love is what unites Don Carlos or Félix and Doña Francisco or Paquita in the play *El sí de las niñas* by Leandro Fernández de Moratín. Love can also be "the loved one" (Pascual Feronda E. and Echave Díaz R., 2019: 36). The wife of a man is to be his love, as much as the baby of a nursing mother. Doña Francisca is the beloved of Don Carlos in the work in progress. Love is "a passionate fondness or inclination that a person feels towards something" (Jeuge-Maynard, I., Garnier, Y., 2008: 37). The love for stones, boats, music, for example. This word also has the meaning of "a movement of devotion, consecration, sacrifice that leads someone to a divinity, an ideal or a person" (Jeuge-Maynard, I., Garnier, Y. Idem). The love of God, the truth, the country, Jesus, Santa Maria, the Voodoo Orisha, for examples.

The meanings of this concept that interest us in this study on *El sí de las niñas* are those related to affection and affection, together with a sexual attraction and a loved one.

• Yes

Yes is approval, consent: yeses and no's are approvals and denials. Well, in the case of the work in progress, *El sí de las niñas* can be understood as the consent or agreement of the girls in a love relationship that may or may not lead to marriage.

• The offspring

The offspring or progeny is the son or daughter of a relative (father or mother). It is the "offspring or set of children" (González Maldonado C. and Hernández H., 2011: 1574). We are the offspring of our fathers.

We chose to clarify the meaning of this word because it has particular connotations in an African context in which the children of a father constitute his human capital that he manages, with paternalistic principles particular to Africa.

• Marriage of convenience

We understand by marriage of convenience the agreement or the pact or union agreement considered opportune, useful or beneficial between a woman and a man: "They agreed to a marriage of convenience so that she could acquire dual nationality" (González Maldonado C. and Hernández H., 2011: 532). Doña Irene arranged the marriage of her sixteen-year-old daughter, Francisca or Paquita, with Don Diego, advanced in years (59 years), for social security and without the consent (yes) of her daughter.

• Matchmaking customs

It is the set of practices and rites linked to the culture of a people and performed during the weddings of the members of the community. In Africa, matchmaking customs govern that brothers-in-law provide a substantial dowry to the bride and her parents and relatives. According to them, marriage is contracted between families and not exclusively between the couple, although these are the only ones who will consummate the marriage. Thus, the responsibilities and the future of the home are matters of the families and the community. What already constitutes a differential feature between African and Western matchmaking customs in which it is the couple who is in charge of the future of their life.

1.2 Problems, hypotheses and objectives

• Problematic

For some people, marriage is a cultural element, that is to say that a conjugal home cannot be established independently of what governs the customs of their people in the matter. Others refer to their religion to get married: Christians go to church to celebrate their weddings, Muslims to mosque, etc. For others, it refers to the sphere of Rights, that is, something legal that is based on justice, so, to mess with a woman or a man, it is enough to get in front of the mayor and comply with the legal procedures related to marriage. According to other people, it is something sentimental, because it is enough to love each other and you can come together and found a home. Another category of people chooses all this, that is to say that, according to them, for a couple to marry and found a conjugal home, it is necessary to meet the sentimental, cultural, religious and legal requirements at the same time. In the latter case, in addition to loving each other, it is necessary to deliver gifts received with prayers that unite the two families of the couple and then, legalize their union in the City Hall according to current legislation, before going to the church or the mosque to meet religious requirements. After meeting these conditions, the couple can be successful in their home, as well as they can know

failure, breaking ties until they create difficulties of all kinds for each other, as if there had never been any intimacy between them. Well, there is no silver bullet that guarantees one hundred percent success or happiness to a marriage.

Despite this, Leandro Fernández de Moratín extols and advocates the criterion of love as an exclusive requirement for contracting a marriage, unlike the character Doña Irene in his work who prefers an arranged or convenience marriage. So the central question of our problem is: what are the factors that guarantee success and happiness to a marriage? This core approach is fragmented into related questions which are: are there universal criteria for a successful marriage? How can you tell that a married home is happy? Can you be a happy couple regardless of your relatives? Is it a sign of misery for a couple, the fact of facing difficulties and being able to solve them? Are there parameters that make the problems of a couple solvable? Does love guarantee only happiness to a couple? How can consultation by parents and their interventions in the life of a couple be beneficial? How can family members' interventions be harmful to the couple's harmony? Is the African model of marriage management and happiness devoid of interest?

• Hypothesis

Our work is based on the following hypotheses:

- There is no silver bullet that guarantees one hundred percent success or happiness to a marriage;
- There are criteria by which the success and happiness of a marriage can be measured;
- In Africa, a couple cannot be truly and lastingly happy, independently of their relatives;
- The fact of facing difficulties and being able to resolve them is not a sign of misery for a couple;
- Love alone does not guarantee happiness to a couple;
- Concertation by parents and their interventions in the life of a couple can be both beneficial and harmful;
- The African model of management and happiness of marriage is not devoid of interest.

• Goals

We commit ourselves in this study to a double literary and didactic objective: to take advantage of the literary realities of the Enlightenment and to show that the criteria for evaluating the success and happiness of marriage should be relativized.

1.3 METHODOLOGY

• Documentary research

The corpus of our study is *El sí de las niñas* by Leandro Fernández de Moratín. We got the digital edition of *the Miguel de Cervantes Virtual Library Foundation*. In addition to this first-hand work, we consulted many critical works and many other scholarly documents that we mention in the section dedicated to literature review and also in the bibliography heading.

• The objective method

The objective method "consists of describing in an impartial and methodical way a reality or a phenomenon, regardless of the interests, tastes and prejudices of the person making the description" (Boutillier S., Goguel d'Allondais A *et al.*, 2005: 163).

In the objective method, it is necessary to consider the object of study as a reality, outside the spirit in an autonomous and independent way. The objective method forces to objectify the subject of study, that is, to transform it into objective reality that can be subjected to a scientific study. This requires establishing a critical distance and a precise analysis protocol to possibly avoid the intervention of the investigator's subjectivity. The general objective of this method is to stick to controllable data and remove subjective elements that cannot be ascertained from the field of study, to propose a representation in accordance with reality and a rigorous analysis.

We chose this method to objectively collect the documentary data, check it against our own social experiences, before submitting the collected data for analysis.

• The aesthetics

Aesthetics is the branch of philosophy that deals with beauty and the fundamental and philosophical theory of art (M. González, H. Hernández *et al.*, 2006: 845). Because our study is located in a literary framework, the aesthetic method will facilitate the poetic rhetorical function of the work: invention, arrangement and elocution, ...

• The comparative method

The criteria for comparison are similarity, equivalence and opposition. Those different criteria are used at various levels. We use them to compare documentary harvests with data from our own social experiences, before critically analyzing them.

• Socio-criticism

In Literature, the socio-critical is the «method of critical reading that emphasizes the social dimension of the literary text, analyzing above all how it participates in the elaboration, diffusion and evolution of representations» (Merlet Ph., Berès A *et al.*, 2003: 946). The critical socio is an approach to the literary fact to study the "sociality" of the text, according to the own words of Claude Duchet who invented the term in 1971. Well, the critical socio is the study of the manifestations of the social in the structure of a work or in a literary text.

We opted for the critical partner here in this study, to critically analyze the fable of our corpus. So this method runs hand in hand with the analytical method.

• The analytical method

The analysis is inductive, deductive, and synthetic. It is used to take advantage of the documentary review with the interpretation of the data that allow us to validate the feasibility and the need for the application of our results and our solution proposals. Furthermore, our analysis will also be dialectical. The dialectic of our analyzes will consist of an intellectual procedure that always considers a phenomenon together with its opposite, to infer a synthesis. This method consists first of exposing and comparing the studies and theories that exist on a subject. Similar and contradictory points of view are then collated before drawing conclusions. Thus, dialectical analysis seems an art of constructing legitimate knowledge, an art of presenting a reliable and non-partisan study, away from sharp opinions.

We opted for this dialectical dimension in a constructive procedure, with the aim of enriching our study and giving its results a convincing character. The assertive dimension of this method allows us to present in an impartial way the manifestations of the marriage for convenience or interest in the corpus works of our study. The antithetical dimension helps us to identify the possible limits of this information and those of our own assertions at the beginning of our study, to purify them of the possible subjectivities that may fit. And, finally, the synthetic dimension provides us with reliable and exhaustive results.

• Context and content analysis techniques

Before concluding this rubric on methodological approaches, it should be noted that objective, comparative, analytical and aesthetic methods seem fundamental to us within the framework of our study, which is the responsibility of the literature and for reasons that we discussed earlier in this part. Despite being the fundamental ones, these methods are not the only ones we use.

In fact, in our analyzes, we also use in a subsidiary way, alongside these main methods, some context and content analysis techniques.

El análisis de contexto consiste en situar un documento en su contexto (género, fecha, procedencia, situación histórica, condiciones de creación o de redacción). También nos permite precisar explícitamente el contenido del documento, definir una problemática a partir de una idea central y analizar las palabras y nociones que revisten una importancia histórica, los giros estilísticos y los tonos.

(Boutillier, S.; Goguel d'Allondais, A. y al. 2005: 163-164).

We chose the techniques of context and content analysis as our working method, because we need to appreciate the marriage due to material interest in the work under study in its context of the Enlightenment, on the one hand, and on the other, in our own socio-cultural context African and Beninese.

2. LITERATURE REVIEW

To carry out our study, we had to do the state of the art so as not to walk the beaten path. Thus, during our documentary investigations, we came across two studies on our corpus: *La comicidad de Doña Irene en El sí de las niñas de Leandro Fernández de Moratín* by Philip Deacon of the University of Sheffield, and *El sí de las niñas, de Leandro Fernando de Moratín*, by Jesús Canas Murillo. In these two works, the first has set out to study the humor of the character Irene; the second studies the didascalia of the work.

In addition to these two scholars of the neoclassical work *El sí de las niñas*, we also try to read other critics such as: José María Echazarreta, Ángel Luis García, with his book *Lengua castellana y Literatura* (2015) and Joaquín Casaldueño: with his book *Estudio sobre el teatro español* (1972). In these critical works, each author comments and criticizes some thematic and aesthetic aspects of the work in progress.

We consult other documents, especially electronic ones, that it will be annoying to write them all down here. However, it should be mentioned that, if many of them have commented on the work, none emphasizes the limits of Don Diego's theory on the primacy of love in marriage. In addition, no one has contextualized the matchmaking issue or proposed solvency solutions for harmful interference by parents in the lives of couples.

3. Presentation of the author and his work (summary, structuring, characters, themes, temporal and historical situation, form, language and styles)

3.1 The author

Leandro Fernández Moratín was born on March 10, 1760 in Madrid. He grew up in an environment surrounded by literature since his father was an enlightened poet, playwright and lawyer, so he was frequently immersed in literary discussions and artistic performances. Manuel Godoy took Moratín under protection and, under his tutelage, wrote several works. His father was the famous writer Nicolás Fernández de Moratín, from a noble family. From a young age, Leandro demonstrated his aptitude for writing, deserving two second prize from the R.A.E., the first with only 19 years for his romance *La toma de Granada por los Reyes Católicos*. He was a man of the world, since he lived in many European countries (France, England, Italy, among others). This fact allowed him to be appointed Secretary of Interpretation of Languages, member of the Governing Board for the Reform of the Theater and, most importantly, soak up the enlightened ideas that circulated in these countries. For this reason, he supported the Napoleonic invasion of Spain: he was a Frenchified. During the government of José Bonaparte, he held the position of royal librarian, and after this government, he fled the capital, taking refuge first in Valencia, then in Barcelona, and then in France. After a brief return to Barcelona, he spends the rest of his life in exile in France, between Bordeaux and Paris, until he dies in this city on June 21, 1828.

Moratín was the most successful dramatic writer at this time. He knew how to combine the inclusion of illustrated values with the achievement of public favor, through creations that belong to a multitude of genres such as essays, satire and poetry, but the theater was the genre that he most and best him culture. They are works of customs, with a marked didactic and critical intention.

The Moratín theater reflects the social life of the time, especially focused on the middle class, since it considers that this was the group that could make possible the freedom that he longs for. He tailors the records to each character. In his works, events are organized in a logical way. Moratín creates modern Spanish comedy, which abandons irregular and unpredictable progressions and adopts much more logical and reasonable evolutions.

3.2 Bibliography

Moratín is an author with a large volume of writing, from prose to poetry, he has even written travel books that can be very entertaining and allow you to see the world through his eyes.

In 1779 his romance *La toma de Granada por los Reyes Católicos* deserves a second prize in a contest called by the R.A.E. In 1780 he wrote *Oda a la muerte de don Nicolás Fernández de Moratín* and began the Diary. A year later he wrote the *Oda a la Tirana*. In 1782 he again obtained a second prize from the R.A.E. for his *Lección poética*. 1783 is characterized by the composition of poems of circumstances such as *Oda a la paz o Oda al nacimiento de los serenísimos infantes*. In 1786 he finished *El viejo y la niña* and the following year he finished the zarzuela *El Barón*, commissioned. He published *La derrota de los pedantes* in 1789. In 1791 he wrote *La comedia nueva y La mojigata*. In 1792, on a trip to England, he began what will be his *Apuntaciones sueltas de Inglaterra*. In that same year he composed *El tutor*, a comedy draft that will be destroyed. In 1793 he will arrive in Italy, where he begins his *Viaje de Italia*. In 1799 he turned his zarzuela *El barón* into a comedy. He wrote *El sí de las niñas* in 1801 and seven years later adapted *La escuela de los maridos* of Moliere. In 1810 he composed the *Auto de fe de Logroño*. In 1812, together with Estala, he published the *Diario de Valencia* and after two years he translated the *Cándido de Voltaire*. In 1821 he finished *Orígenes del teatro español* and in 1825 he published in Paris his *Obras dramáticas y líricas*.

3.3 Summary of the work

The young military man, Don Carlos, also called Félix, during one of his seasons of leave, falls in love with Doña Francisca or Paquita, a young woman who is being educated in a nunnery in Guadalajara. She also falls in love with him. The nuns recommend to Doña Irene, her widowed mother, that the young woman marry Don Diego, a wealthy man of fifty-nine, who is looking for company to spend the last years of his life and who is also Don Carlos's uncle. Doña Irene listens to the advice and prepares the wedding with Don Diego, without asking or taking Doña Francisca's opinion into account. As the wedding approaches, they leave for Madrid, where the wedding is planned. The arrival of night makes it necessary to stop and look for accommodation on the way, settling in an inn in Alcalá. Don Carlos is going to arrive at this same inn, who, after receiving Paquita's letter telling him the story of their marriage, leaves Zaragoza for Madrid to implore the help of his uncle, without knowing that she is precisely his rival. . Meanwhile, Doña Irene assures Don Diego of her daughter's full readiness for marriage. He is not totally happy with it, he consults with Francisca herself who, due to the pressure exerted by her mother, does not dare to contradict her. Thanks to Rita and Calamocha, the servants of Dona Francisca and Don Carlos, the lovers discover that they are in the same inn. The young man promises his beloved that he is going to stop the wedding and that she can count on the help of a powerful relative of his. He is surprised to discover that his rival is none other than his own uncle. In a show of compliance with family authority, Don Carlos decides to abandon his lover and return to Zaragoza. Before his departure, Don Carlos writes a letter to Paquita,

explaining the reasons for her flight. To warn of his arrival, the young man begins to play the guitar, which catches the attention of Rita and Paquita, but also that of Don Diego and his servant, Simon. From the street, Don Carlos throws the letter, but a noise caused by Simón forces Doña Francisca and her maid to return to her room. The letter falls into the hands of Simon and his lord. When he reads it, he learns the story, he orders his servant to catch up with his nephew and bring him back. After talking alone with Doña Francisca and her nephew Don Carlos, she realizes that they are both really in love and renounces marrying Doña Francisca, thus enabling the marriage between the two young people, to which Doña is forced to give her approval. .

3.4 Temporal and historical situation, structure, characters, themes, form, language and styles

• Temporal and historical situation

The work appears at the end of the movement that made the 18th century the Age of Enlightenment: the Enlightenment. It was a period of great changes in all areas: politics, society and culture. The political system that prevailed in Europe was enlightened despotism, which worked for the economic and social progress of the peoples, regardless of their will. In one sentence you can summarize the political vision of the rulers of the time: "All for the people, but without the people." In Spain the reigning dynasty changed: the Bourbons came to power after the War of Succession in which the Habsburgs lost. When Moratín wrote *El sí de las niñas*, Carlos IV ruled, who applied a defense policy against the revolutionary ideals that came from France that Moratín defended. At this time, the need was felt to transmit culture to all social layers. With that purpose, work was done in the teaching classrooms. There were several educational reforms. The newspapers reached more than seventy in the time of Carlos III. In the academies, the R.A.E. The reforms also touched societies. During this time several stylistic currents were registered. Rococó, Preromanticism and Neoclassicism were the most dominant ones. Most of Moratín's work *El Sí de las Chicas* even belongs to this last style, which includes a subgenre, the neoclassical comedy.

This work belongs to the dramatic genre and to the subgenre of comedy. This is easily observable, since the typical features of both are appreciated. Some of the characteristics that suggest that it belongs to the dramatic genre are that the work is for the most part written in direct style, there are dimensions, it is divided into acts and scenes, etc. Within the comedy it presents the typical characteristics of the neoclassical: it has a didactic character, it tries to show the way of reason to abandon the typical vices and weaknesses of society, it shows an idealized reality, it only brings out the bourgeoisie and their servants.

• Structuring

Externally, the play is divided into three acts and thirty-eight scenes, which are distributed as follows: nine in the first act, sixteen in the second, and thirteen in the third and last act.

Internally the work follows the classic division between introduction, middle and end. The introduction occupies the first act except its end, which is part of the knot. In addition, the second act in its entirety and part of the third act are also part of the knot. The rest of the third act constitutes the denouement.

The work follows the rule of the three units, which are:

- Time: the work takes place in ten hours, between seven in the afternoon and five the next morning. The work begins in the afternoon (with little light), develops at night (without sunlight) and ends with the arrival of day. This fact is symbolically related to the triumph of "the lights" (reason) over the "darkness of ignorance", to which the author frequently referred.
- Space: the entire composition takes place in the same place: an inn in Alcalá de Henares.
- Action: although at first it seems that there are several, throughout the work it is discovered that it is the same view from different perspectives.

• Characters

In the play *El sí de las niñas*, the following characters intervene:

- Doña Francisca or Paquita: an obedient and docile young woman about to turn seventeen, who is in love with Don Carlos, but was withdrawn from the convent to carry out a marriage for the convenience and mandate of her mother with Don Diego.
- Don Carlos or Don Félix: Doña Francisca's secret lover is officially called Don Carlos, but he sometimes poses as Don Félix to hide and protect his love for Doña Francisca. He is Don Diego's nephew.
- Don Diego: a 59-year-old mature man, elegant, of good bearing and money, who longs to have Paquita as his promised wife despite the difference in ages and not being reciprocated.
- Doña Irene: Doña Francisca's mother, who despite the fact that she only wishes the best for her daughter, does not take it into account for the decisions that concern her life.
- Rita: Doña Irene and Paquita's maid. She is also an accomplice in the romance between the young Paquita and Don Félix.

- Calamocha: Don Félix's servant. He often shows her affection for Rita by complimenting her.
- Simón: Don Diego's servant.

Each of the characters in the work belongs to a group or a symphonic ensemble, in which none of them is distinguished from the others. The characters in this parody have a comprehensive measure. In this sense, Casaldueiro says that "the characters in Moratín are strictly human estimates, of a humanity that is not individualized, however summarized it may be." But, Doña Irene is the person who most apparently personifies the defects that Moratín proposes to reprimand. She is an unconscious, talkative, exaggerated and selfish lady and this leads him to orchestrate the marriage of her little girl without ever considering her happiness. In reality, Don Diego and his nephew are moved by kindness and great confidence in their activities.

• Topics

As can be seen through our development from the top to this point, the themes of the play are:

- Marriage arranged by the parents: the woman cannot freely choose her partner
- Marriage for convenience: the woman as an object or merchandise
- Repression of feelings
- An upbringing opposed to sincerity and affection

• Form, language and style

It is a work written in prose, since the text is grouped in lines and paragraphs and not in verses and stanzas. Also, no musical rhythm is appreciated. In the work the direct style predominates, since the conversations of the characters are fully transcribed. An accessible lexicon is used, and adapted to the characteristics of each character (note the difference between the language used by Don Diego and that used by Calamocha), except on some occasions when a lexicon inappropriate for a character is used, with the in order to ridicule it. For example, when Doña Irene talks about the colocyth and asafoetida pills, words that are too cultured for her. The objective of this adaptation is verisimilitude, which is also sought through the language used: colloquial and figurative expressions are used in the work (for example: "go with God"), proverbs, etc. That goal is also achieved through the abundance of ellipsis:

- Don Diego: Aquí no hay escándalos... Ese es de quien su hija de usted está enamorada... Separarlos y matarlos viene a ser lo mismo... Carlos... No importa... Abraza a tu mujer.

Denotative language predominates, although connotative language also appears (especially in characters like Doña Irene, with his exaggerations or Don Diego, with his ironies). All verbal persons are used, especially the first and third singular. The use of pronouns and forms of courtesy (you, your mercy, etc.) is frequent. A multitude of verb tenses are used from both the indicative and the subjunctive, but the one that is most used is the present indicative.

A considerable number of literary devices are used, but without being excessive. Among them we find:

- Rhetorical interrogation: "Don't you think that he did a very good diligence to go through the post?" Mr. Diego. Act I, scene I.
- Epithet: "Terrible loneliness". Mr. Diego. Act III, scene XVIII.
- Irony: "He allowed himself to ask for that Caribbean of Don Bruno (God has crowned him with glory)." Doña Irene. Act II, scene II
- Hyperbole: "Well, haven't I already said it a thousand times?" Doña Irene. Act III, scene XI
- Ellipsis: "And above all, that candor, that innocence!". Mr. Diego. Act I, scene I
- -Enumeration: "She is very pretty, very funny, very humble,". Mr. Diego. Act I, scene I.
- Periphrasis: "Innocent asylum of devotion and virtue" (by a convent). Mr. Diego. Act II, scene V
- Parallelism:
 - o Don Carlos: Rest with jealousy? [...]
 - o Doña Francisca: Sleep with love?

Act II, scene VIII.

- Comparison: "Like a fish in water". Doña Irene. Act II, scene IV.
- Personification: "Are joy and love announced like this?" Mr. Diego. Act III, scene VIII.
- Apostrophe: "Paquita! ... My life!". Don Carlos. Act II, scene VII.

In the work, there are not many typical stage directions. Those that are found usually refer to aspects related to the characters (entrances, exits, actions, to whom they are directed, etc.) and the few that indicate the characteristics of the setting usually do so in broad strokes, only indicating the most important aspects.

The work externally has a comic and ironic sense, but if we analyze the work more closely, it also has a deep critical sense.

4. The play *El sí de las niñas* in Question

El sí de las niñas is a theatrical work, a masterpiece by means of which Leandro Fernández de Moratín denounces and criticizes the morality of the Spanish society of the time. Well, at that time, the usual practice was the practice of arranged marriage, even forced, between older, mature men, and adolescent girls from lower social strata. It is a play premiered to the Madrid public on January 24, 1806. It is a classic Spanish comedy that was of great relevance for the time since its plot, drawn up in prose, represented some of the conflicts that were frequent in those years such as the authoritarian power of choice of couples that those who represented a family had and that imposed themselves on their descendants. It is a timeless work, since it is an unforgettable reading that invites us to reflect not only on how society has been, but how it continues to be. A reflection on interested and true love, a reflection on authority, the role of women, social inequality, among other approaches.

The play is about Doña Francisca, a 16-year-old adolescent -at the beginning of the play and 17 when it ends-, who has been educated in a nunnery. His mother, Doña Irene, is a widowed woman who has offered her daughter Doña Francisca in marriage to a powerful and advanced man in years, Don Diego, (59 years old), who could offer her a good life since he is a man wealthy.

Throughout the play, Doña Francisca expresses - prompted by the women of her family - her great affection for Don Diego, while repeating the same thing they say to her, the great joys of having a man for a husband mature and experienced. But, the reality is that the young Doña Francisca is in love with a soldier named Don Carlos, and despite the fact that it is a reciprocated love, she feels unable to cancel her marriage commitment to Don Diego out of obedience to the mother of her.

Finally, Don Diego learns that the young woman is in love with another, her own nephew, Don Carlos, a boy closer to her age. Faced with such a discovery, Don Diego annuls the marriage and urges the young to marry, criticizing the mother for having sold her illusions that were not real, speaking of authority and obedience to parents, of true love and that the logical is that she marries a young man closer to her age than a man as old as he is.

El sí de las niñas is one of the best known works by Leandro Fernández de Moratín, written at the beginning of the 19th century and premiered in the theater in 1806. It is a theatrical work written in rhythmic prose (in this one he definitely abandons the verse) and divided into three acts perfectly related to the presentation time. It also maintains the neoclassical pattern in terms of the three units: action, space and time.

In this play, Fernández de Moratín reveals how the submission of the children's desire was constantly put into play in the service of pleasing the authority of the parents, as well as launching a direct criticism of marriages of convenience. In this regard, we cannot forget the century in which this work is written. Indeed, at that time, forced marriages were taking place, where it was common to see mature men with adolescent girls, where the little ones were offered in exchange for a good future to a man in a good position, but much older. The act of looking for adolescent girls was to ensure their virginity and the possibility of having children, which would put mature men back in a position of virility and manhood. A relationship where the same social inequality was still maintained, where women played a role of constant and resounding submission, because also being girls it was much easier for them to mold them to their whims or keep silence. Definitely, these types of marriages continued to keep them in the same place, it was not their ticket to freedom, but to a new cage.

The main characteristics of this work are the same as those postulated for the Enlightenment theater: a perfect unit of time, in that the time of the action coincides exactly with the time of the performance, and the unrepresented time passes in the intervals. No less important is the unity of place: all the action happens in the passage room at an inn.

The character of the work is didactic as corresponds to the theater of Neoclassicism, it poses a daily problem and gives off a teaching in accordance with the dictates of reason, since its purpose is to criticize the authority that parents exercise over their daughters with respect to marriage, forcing them to take the best financial party as a husband. This work advances the equality of women in society, thus encouraging them to rectify the customs and traditions of her time.

Marriages of convenience between young women and mature men were not to the liking of Enlightenment thinkers (to whom Moratín adhered) for two important reasons:

- A moral one, since they lacked love as a bond that enhances the true cohesion of the couple.

- The other affected population growth, because these marriages tended to have little or no offspring due to the older age of the husband. This is seen in the play when Irene, who married older men, says that she had 22 children and only one lived.

Through this work, Moratín implies that he is a reformer who thought that an unjust situation should give way to a just one through measured changes, and never through acts of subversion against authority. For this reason, the two young lovers, Don Carlos and Doña Francisca, are always willing to fulfill the wishes of their elders; Only Don Diego, with her authority, will be the one who applies the most reasonable solution to the conflict raised by rejecting the option of marrying Paquita and accepting her bond with Don Carlos, favoring a marriage out of love instead of one out of interest. Casaldueiro says that Don Diego imposes the pattern of reason on life. According to him, what Moratín meant by this work is that those who act for right reason, dominating the boiling point of passion, end up achieving happiness.

The fact that the author uses a modern language, easy to understand for all social classes and puts such social criticism through comedy, is a clear message for anyone who wants to listen. A critique of the morals and ethics of society at the time, the role of women, the difference of classes, the utilitarianism of the human being. This dramatic comedy and its witty, even funny dialogues are a more precise way of being able to enter any family and leave its seed, its invitation to reflect without igniting the direct fuse of rejection, if not leaving one with a bittersweet aftertaste. , a small discomfort that may awaken its fruits. Therefore, it maintains the line of the Neoclassical style in which the work has a didactic character based on the dictates of reason.

Talking about marriage of convenience or interest, is it just a way of looking at things? In other words, nothing more than a thesis, this way of thinking is for us one judgment among so many about a social fact. One can think, as an antithesis, something different from what Leandro Fernández de Moratín proclaims through the mouth of Don Diego, the character he has created to support his work of Enlightenment. Indeed, upon reading the work in depth, we realize that the author is merely conforming to the thematic and stylistic requirements for the elaboration of dramatic works, desired and designed by the writers of the Age of Enlightenment, as a differentiation from the mandatory thematic and poetic of the Baroque. This is what we personally notice in the structure, theme and poetics of *El sí de las niñas*, which is usually considered the culmination of the Spanish comedy of good customs. Its composition is situated at the height of this historical genre, at the time of its trajectory in which its maximum splendor occurs. *El sí de las niñas* collects some issues that were current in the years in which it was created, that of unequal marriages and that of the freedom of children in choosing a partner. In its composition we see reflected all the topics that are integrated into the poetics of the eighteenth-century comedy of good manners. Similarly, the work reflects the dramatic ideals of Leandro Fernández de Moratín

Moratín defines neoclassical comedy, which we have become used to calling, following René Andioc, comedy of good manners, as follows:

Imitación en diálogo (escrito en prosa o verso) de un suceso ocurrido en un lugar y en pocas horas entre personas particulares, por medio del cual, y de la oportuna expresión de afectos y caracteres, resultan puestos en ridículo los vicios y errores comunes en la sociedad, y recomendadas por consiguiente la verdad y la virtud

For him, comedy is an imitation of nature. The author chooses, selects, from nature what seems convenient, acceptable, credible, and turns it into a literary work, in this case dramatic and, therefore, in dialogue. The theatrical text must be written in prose or verse, although, in his other writings, he explains that it is better to use prose for comedy, since it corresponds more to the speech of the people that it is intended to reflect. If verse is used, it is necessary to use short verses, stanzas that, like the romance or the round, bring the language of comedy closer to the colloquial speech of the people of the moment, in order to bring the text closer to the viewer and make it more likely. The work must respect the units, it must have a single event (contain a single action), which occurs in a single place and "in a few hours." The characters must be "private persons", not nobles or kings, whose deeds are the object of treatment in the tragedy; and they must receive an adequate, and credible, characterization. The end of the comedy is didactic. Texts are written to teach, to convey an idea, a peculiar vision of reality. In this sense, neoclassical comedies can be considered thesis works. The issues must be related to current problems in the society of the time, with current issues in the period. With all these criteria, Moratín builds *El sí de las niñas*, a work that meets all the requirements demanded by the thought of its creator and the mandatory neoclassical, at the same time that it collects other constituents that are part of the poetics of the genre.

In accordance with what we have just explained, in *El sí de las niñas*, the units are scrupulously respected. The action is unique. It does not contain actions or secondary stories, in the style of those that frequently appear in the new baroque comedy, or in what at another time we call a show comedy, a part of the popular theater of the Enlightenment. All of it is located in a single place, as the author himself is responsible for noting and highlighting
La escena es en una posada en Alcalá de Henares.

El teatro representa una sala de paso con cuatro puertas de habitaciones para huéspedes, numeradas todas. Una más grande en el foro, con escalera que conduce al piso bajo de la casa. Ventana de antepecho a un lado. Una mesa en medio, con banco, sillas, etc.

The time is adjusted to what is stipulated in the mandatory, since the events take place in less than twelve hours: The action begins at seven in the afternoon and ends at five the next morning.

The plot addresses everyday issues, not heroic deeds; problems with which the average public of the moment could identify: arranged marriages, education of children, love relationships, fidelity in the couple, parent-child relationships ... All the matter is divided into three acts, which is considered acceptable by the preceptists of the moment, and even preferable to the distribution in five or four acts, since it allows the external structure of the work to be better adapted to the distribution of the action recommended by Aristotle in three key moments, the approach, the middle and the outcome. Consequently with this, the first act of the comedy will contain the approach; the second, the knot; the third, the denouement.

To build the argument, a series of resources are used that are part of the poetics of the comedy of good manners. Thus, *introducción «in medias res»*, necessary, given the use of the time unit that is imposed. Playwrights cannot enact the entire story they present. They have to give way to action with the facts started, and then, by means of hindsight, narrate the antecedents, the "prehistory" of the events. In this way they make the development of certain events in such a short space of time credible.

The action is articulated by means of *a love triangle*, in whose vertices three of the main protagonists are located: Don Diego, the old man turned into a heartthrob and suitor; Doña Francisca, the obedient girl, forced by her mother to a wedding she does not want, and who finds herself in love with a young man whom she calls Don Félix; and Don Carlos, the real name of the supposed Don Félix, who wishes to marry Doña Francisca.

The entanglement sets all the action in motion and complicates it, thus enabling the appearance of the knot. It occurs when the relationship between the two gallants in the work, the old man and the young woman, is discovered: Don Carlos is Don Diego's nephew, who is also his tutor; and when the two coincide in an inn where the lady of the two, Doña Francisca, is also. It is a complicated but rational mess, suited to the taste of the neoclassical. All the elements that produce it are perfectly explained and justified in comedy. In this way, its solution is facilitated, which makes the logical outcome possible.

The letter becomes an effective aid to entanglement. It is included in act three. It enables the culmination of the knot. But at the same time it facilitates the advent of the outcome, because thanks to her Don Diego gets to know the true relationships between his nephew and Doña Francisca. It is therefore related to anagnorisis.

Anagnorisis makes an important appearance. It is understood in a broad sense, as Luzán explains it in *La Poética*. It is conceived as the passage from the unknown to the known. For this reason it affects the characters, because, thanks to it, Doña Francisca comes to discover the true identity of Don Carlos. But also to the events, since, through her, Don Diego ends up knowing the authentic relationships that have been established between his nephew and Doña Francisca and the true feelings of both young people. It is essential to enable Don Diego to return to his sanity, when he realizes, through a discovery of the authentic reality (through an anagnorisis), how ridiculous his role is, -to which Doña Irene, the mother of Doña Francisca, for selfish reasons, as an old suitor, as an outdated gallant. The appearance of it, then, becomes an important resource to enable the advent of the outcome.

The fundamental issue is the problem of unequal marriages. It responds to a real concern of the time, related to the publication in 1776, on March 23 in particular, of a pragmatic by Carlos III in which the matter was addressed and the children were forced to marry only if they had the consent of the head of the family. Moratín is going to criticize the excesses to which that precept gave rise, to the irrational impositions of a couple that parents made to their children for selfish reasons, personal convenience, linked to the desire to progress, to ascend socially and / or economically. It is argued that between the members of the couple there must be an essential equality, in age, in the economy, in social class. The strongest criticisms against excesses are put in the mouth of Don Diego, who, being built on the type of tutor, is in charge of transmitting the positive doctrine that is inserted in the argument. Thus, about the vice of forcing children to marry against their will, Don Diego says:

¿Cuántas veces vemos matrimonios infelices, uniones monstruosas,
verificadas solamente porque un padre tonto se metió a mandar lo
que no debiera?

The issues of parent-child relationships and parenting are directly related to unequal marriages. A positive model is defended. The son must be obedient, he must submit to the father. But the father must use his authority reasonably. He must not be selfish. He must seek the welfare and happiness of his children and not try to impose absurd decisions made for reasons of personal interest. The father must become a role model for the son and must put aside ridiculous personal, senseless and irrational whims. He must teach the son to behave correctly in life, to be a good man or woman, a useful person for society, who knows how to fulfill his role well, his function, within it. He must have authority, but a rational authority. He must teach his children to be sensible and, like him, who constitutes his paradigm of behavior, to carry a line of conduct full of rationality. The son would thus become an exemplary, fair citizen, perfectly integrated into the society of which he is a part. In the comedy, two models of father appear that are presented in absolute parallelism and contrast, the one represented by Don Diego, who is the positive one, being a self-denying, rational, sensible, disinterested (functional) "father", capable of sacrificing himself for happiness. fair of her son, and the one represented by Doña Irene, capricious, foolish, prudish, pious, irrational, capable of imposing on her daughter absurd decisions made for selfish reasons, of her individual interest, of personal concern for money and social advancement . The positive model is the one advocated; and the negative, totally rejected, reviled and ridiculed, as is clearly observed in the following words of Don Diego directed against Doña Irene, and pronounced when he observes Doña Francisca's willingness to marry him for obeying the orders of her mother:

Ve aquí los frutos de la educación. Esto es lo que se llama criar bien a una niña: enseñarla a que desmienta y oculte las pasiones más inocentes con una pérfida disimulación. Las juzgan honestas luego que las ven instruidas en el arte de callar y mentir. Se obstinan en que el temperamento, la edad ni el genio no han de tener influencia alguna en sus inclinaciones, o en que su voluntad ha de torcerse al capricho de quien las gobierna. Todo se las permite, menos la sinceridad. Con tal que no digan lo que sienten, con tal que finjan aborrecer lo que más desean, con tal que se presten a pronunciar cuando se lo manden un sí perjuro, sacrílego, origen de tantos escándalos, ya están bien criadas, y se llama excelente educación la que inspira en ellas el temor, la astucia y el silencio de un esclavo.

The theme of love relationships is not overly developed. It does not matter in itself, but in terms of the issue of unequal marriages. It is exposed through the characters of Don Carlos and Doña Francisca. A positive vision of him is transmitted. It is a chaste love, which seeks marriage, celebrated between people of equal social and economic class. The rapport that exists between lovers is shown. The concern you have for each other. Mutual interest. Typical motives such as jealousy and love quarrels are included.

Along with these topics, other very specific ones are introduced. They are remarks on matters of a human or social nature (visions of society, types and current social problems) that are almost included as clarifying sentences and that are linked to the essential contents. Thus, related to the theme of love and marriage, Rita explains about the nature and goodness of men and women:

Con los hombres y las mujeres sucede lo mismo que con los melones de Añover. Hay de todo; la dificultad está en saber escogerlos. El que se lleve el chasco en la elección quéjese de su mala suerte, pero no desacredite la mercancía... Hay hombres muy embusteros, muy picarones; pero no es creíble que lo sea el que ha dado pruebas tan repetidas de perseverancia y amor.

The ideal wife, says Don Diego, should be:
aprovechada, hacendosa, que sepa cuidar de la casa, economizar, estar en todo.

Don Diego explains about the mistresses:
Que, si una es mala, regalonas, entremetidas, habladoras, llenas de histérico, viejas, feas como demonios., otra es peor.

On the role of parents when their children want to join a religious order, Don Diego states:
En estas materias tan delicadas los padres que tienen juicio no mandan. Insinúan, proponen, aconsejan, eso sí, todo eso sí, ¡pero mandar!

Sometimes current news is inserted, such as Doña Irene's mouthpiece about how marriages are performed at the time:
Casan a una muchacha de quince años con un arrapiezo de diez y ocho, a una de diez y siete con otro de veinte y dos; ella niña, sin juicio ni experiencia, y él niño también, sin asomo de cordura ni conocimiento de lo que es el mundo [...] ¿quién ha de gobernar la casa? ¿Quién ha de enseñar y corregir a los hijos? Porque sucede también que estos atolondrados de chicos suelen plagarse de criaturas en un instante, que da compasión.

El sí de las niñas is not a pure fun comedy. As is typical of the comedy of good manners, as is established in the poetics of the genre, the work is didactic in nature, it wishes to convey a message to the viewer.

Interest in teaching is a constant that we find in every piece. In fact, throughout his entire argument, partial messages are included with which he wants to indoctrinate the viewer on various issues, as we have commented before.

Even in the resources section this interest in teaching is reflected. Didactic summaries appear, which condense contents or parts of the action in order to make it easier for the viewer to follow the argument and receive the teaching that is to be transmitted through it. But the importance of didacticism is still much greater, because, as we explained, it is observed in the ultimate purpose of the text, in its meaning, in the message that is offered through it.

The true nature of that message does not have to be known just by examining its argument. The teaching is perfectly explicit in the last moments of the piece. It is exposed, as it could not be less, given the role of tutor that the character fulfills, -and, as such, of transmitter of doctrine-, as in other moments we have highlighted, through Don Diego. He, at the end of the third act, addressing Doña Irene, pronounces the following words:

Él y su hija de usted estaban locos de amor, mientras usted y las tías fundaban castillos en el aire y me llenaban la cabeza de ilusiones que han desaparecido como un sueño... Esto resulta del abuso de autoridad, de la opresión que la juventud padece, éstas son las seguridades que dan los padres y los tutores, y esto lo que se debe fiar en el sí de las niñas... Por una casualidad he sabido a tiempo el error en que estaba... ¡Ay de aquellos que lo saben tarde!

Such is the message contained in the comedy *El sí de las niñas* that it becomes, in the face of this, a thesis comedy, a text made to convey a certain vision of reality, or of a specific part of reality, that is desired move to the auditorium. In this sense, the process of composition of the comedy goes from the definition, the message, to the defined, the plot. The didactic scheme, typical of the literature of all times, based on the sentence sequence, the message, example, the argument is used as the basis of composition. Moratín wishes to offer his viewers a concrete stance on a specific social problem of the moment: the issue of unequal marriages. To attack them and show the inconvenience caused by abuse of authority by parents he writes his piece. At the origin of the composition is the thesis. The argument becomes an effective exemplification of it.

As a basic auxiliary to this didacticism, poetic justice appears in comedy. It is another constituent of the genre. With it, it is shown that, in any case, each agonist must receive his or her deserved reward or punishment, at the end of the piece depending on their performance, which clearly reinforces the message, the teaching of the work. In *El sí de las niñas*, the lovers, presented as positive, get the reward that corresponds to them for their correct behavior, for their good behavior and their good way of being, and they bring their love relationships to fruition. Doña Irene, apart from being the object of a public reprimand for her thoughts, character and actions, for her stupidity and wrongdoing, receives punishment and does not achieve the objectives that she initially pursued.

In short, *El sí de las niñas* is nothing more than the embodiment of those mandatory themes and poetics of the Age of Enlightenment. And the arranged marriage theme developed in it is nothing more than a thesis and, as such, makes room for an antithesis in good form. Indeed, a marriage founded on love alone reveals weaknesses. Among young people, love is very often confused with desire, envy and especially sexual curiosity. In addition, they generally live it with only one support: beauty and other considerations linked to aesthetics. Now, these considerations are not perennial, even less lasting. So when they begin to fluctuate or alter due to the ailments of life (physical maturity, motherhood, bad times, misfortunes, disabling accidents, old age), sexual desire and envy fade and love wanes and disappears, destabilizing the marriage. Therefore, in addition to love, marriage needs other supports such as material resources, because feelings are not eaten, foods that are bought or produced are eaten. Lovers need a house, and the house is built or bought with money. Married people and their offspring must dress, and dresses are bought with money. The couple's children need formal education, and the school with textbooks is bought with money. The family has to move and transportation is paid for with money. In addition to the money necessary to meet vital needs, it is necessary for the family to have savings for unforeseeable situations and assistance to relatives for the essential African solidarity, for example. Well, it is not possible to be married by the sole criterion of love whose motives are very often linked to beauty and ephemeral aesthetic considerations.

In reality, beyond resources, marriage requires other supports for its stability: spirituality, moral maturity, responsibility, high conscience, the vigilance of in-laws and other relatives, legislation on the matter, to forge and strengthen the conscience and responsibility of married people towards each one of them, towards their progeny, towards their different families and towards their community. Hence the relevance of what Doña Irene defends, unfortunately considered in *El sí de las niñas* as the character of all vices. With an argument of authority we repeat the words of that lady who seems very impregnated with how many young people live marriage, and she is the prophet of the future of this universal human value, contrary to Don Diego's thesis:

Casan a una muchacha de quince años con un arrapiezo de diez y ocho, a una de diez y siete con otro de veinte y dos; ella niña, sin juicio ni experiencia, y él niño también, sin asomo de cordura ni conocimiento de lo que es el mundo [...] ¿quién ha de gobernar la casa? ¿Quién ha de enseñar y corregir a los hijos? Porque sucede también que estos atolondrados de chicos suelen plagar de criaturas en un instante, que da compasión

5. Marriage of convenience or interest in the present and in an African context

Today, values have been altered, including love. As we have been saying from above, many young people love each other today out of desire, envy and sexual curiosity. This confusion has negative repercussions on the marriage and the life of the couple at home. When any difficulty in life occurs, due to immaturity, unconsciousness and irresponsibility, they resign, run away from home or break up the union.

If in the past interest calculations were made by women or their families, nowadays, boys and their families also "calculate love and marriage." Indeed, the boys get together with girls from fortunate families and with women of material resources, but advanced in years (the gigolos). Well, in Africa marriage of convenience or interest is also practiced, but very often, without the intervention of the parents. Young people themselves "calculate their feelings", so if someone is not "capable", that is, if someone does not have material resources, they cannot find a partner with whom to marry.

The second aspect of the phenomenon is that young people do not even want to get married today, due to the many responsibilities that forming a family requires today, and due to the lack of employment. Youthful people prefer the status of companionship, without formal commitment. Thus, these young men go out together to satisfy their sexual desires or for mere gallant companionship.

The third facet of the problem is the case of platonic love that some girls experience for young people like them, without thinking about the other requirements. A girl can get attached to a boy because he is beautiful and "efficient in bed", that is, sexually competent, and very often, without parental consent. Which means that the couple goes to dating or partner sex, before getting married. When trouble occurs, girls are determined to stay at home, to save their own honor or for the children who have been born or for sexual pleasure. But what kinds of problems usually occur? The boy, due to immaturity and irresponsibility or due to lack of material resources to support the family, becomes aggressive and may begin by violently against the woman, hitting her from time to time for a yes or no or simply disrespecting her. Well, in this case, the in-laws (very often the woman's family) are forced to recover her daughter and the children that she would have made. This creates many difficulties that are difficult to dissolve, especially when the in-laws have grown old and await help from their offspring who "constitute the retirement" of their parents, that is, they are the children who should support their parents during his old age, because most of the African families are agricultural. An agriculture that continues to be practiced with rudimentary means and physical strength that these in-laws no longer have. Therefore, the offspring take charge of their parents when they grow old. We have lived this experience until now when we are writing these pages. In addition to parents, children must also take care of their younger siblings and help nephews, cousins and other relatives who are in need, for the essential African solidarity. In Africa and especially in our country Benin, this is the normal situation for a harmonious development of families, mostly rural and unfortunate. If a child rises out of poverty, acquires an appreciable employment and economic situation, and does not practice that solidarity, the enmity of parents, uncles and aunts, cousins and cousins, nephews and nieces, grandparents and wives is attracted. grandmothers. Enmity manifested by slander, isolation, and spells. In Africa, you should not live happily alone, if necessary, your happiness cannot last long, you will encounter difficulties of various kinds so much that, finally, your wealth or assets will disappear little by little if you do not die first. In this case, how not to intervene in the choice of the partner and avoid such problems in the future? The realities in Africa are not always the same as in the West or in other cultural areas. For this reason, we think that judgments should be relativized and cultural situations should not be measured with the same standard. So in Africa, parents can and must sometimes intervene in the marriage of their children, and even arrange marriages for their offspring, to limit the dangers linked to immaturity, irresponsibility, unconsciousness, that is, the incapacity of many young people. today, to properly maintain a marriage until the end of his life.

In saying so, we do not deny the consequences of marriages arranged by parents. But for us and as we discussed above, there are fewer baddies in this case than in the other. But how can we solve the problems of marriage arranged by parents?

6. Suggestions for solving the problems of a marriage arranged by the parents

Before seeking solutions to the problems caused by arranged marriage, marriage of interest, marriage of convenience and unequal marriage, it is necessary to identify what those problems are. Rather, it is necessary to elucidate the nuances between these four approaches that, for us, have differential nuances.

Indeed, we understand by arranged marriage, a marriage subsidized by a son-in-law of resources. In the case of The *El sí de las niñas*, Don Diego is the potential future son-in-law who can subsidize the cost of weddings and from whom the in-laws and brothers-in-law can obtain many material benefits.

Marriage by interest is the union between a woman and a man whose base and objective are related to the interests of a person between the two who want to join, or to the interests of the couple, or to the interests of a third party.

In the case of the work under study, the third here is Doña Irene who is not part of the couple. In any case, each one could benefit from this union if it were carried out: Don Diego could satisfy his desire to find a young girl who could take care of him during his old age; Doña Irene would have made a good placement or, rather, a good attribution of guardianship from which she could take material or, at least, psychological benefits; And even Paquita or Doña Francisca could also come out well or compensate, if old Don Diego showered him with attentions, unlike an immature young man who could serve him from time to time or frequently sticks, slaps and kicks as breakfasts and dinners, because he would have had enough of his initial wishes. And such situations are not rare around here, in our modern societies where young people go through everything.

We have already defined the marriage of convenience in advance in the conceptual clarification heading. However, we can remember that it is a marriage arranged for utility, beneficial and proper. In *El sí de las niñas*, the mother Doña Irene is the one who concludes the pact with her potential son-in-law Don Diego. The usefulness is noted in two parts: in the mother who wants to solve the material difficulties of her widowhood, and Don Diego who plans to solve those of her old age.

Unequal marriage is the union between couples with great differences between their ages. In Moratín's work, there is inequality between Don Diego's age, his potential husband (59 years old) and his fiancée Doña Francisca also called Paquita (16 years old), that is, 42 years apart. Well, here, it is the difference that is denounced, due to the pathological, psychological and social problems that this type of marriage can generate.

The arranged marriage, the one of interest and the one of convenience have something in common: the interest instead of the love. But is there completely disinterested love? We can say without hypocrisy that no. Because we get married not to sacrifice ourselves for our partner, but to get certain benefits: copulate to satisfy our libido, procreate or make children to deserve the social status of parents and, in Africa in the rural areas that are the most important, to ensure your old age. Unequal marriage is also motivated by interest.

Overall, the interest is at the beginning and end of all these types of marriages. So we can consider them as the same in our study, despite the differential nuances they contain. Now, what are its drawbacks?

The alleged inconveniences that are usually reported are the lack of love, the lack of understanding, the disagreements that may occur in the life of the conjugal home constituted by such marriages, and the alleged illnesses of the children born of the unequal marriage. We speak of supposed illnesses because the conclusion drawn from the loss of twenty-one children over the twenty-two made by Doña Irene and whose cause is attributed to unequal marriage, does not convince us. Indeed, we ourselves experience the phenomenon in our families until today and we do not notice any sanitary weakness in the children born from such marriages. For this reason, we say that it does not convince us, not to say that it is nonsense that is put there in the argumentative armor of the neoclassical ideology of "sanitation" of customs. We know such children who are numerous, in good physical and moral shape, who are educated in good conditions and who participate in the development of their social communities, alongside other children.

Thus circumscribing the problems caused by the marriage of convenience, we can focus the solutions on two aspects: to make this type of marriage disappear, and in this case we consider it devoid of any advantage; or to solve the aforementioned problems, if we recognize any interest.

CONCLUSION

Overall, we can retain that in *El sí de las niñas*, Moratín denounces the submission of the desire of the children to the service of pleasing the authority of the parents, as well as launches a direct criticism of marriages of convenience. The main characteristics of this work are the same as those postulated for the Enlightenment theater: a perfect unit of time, in that the time of the action coincides exactly with the time of the performance, and the unrepresented time passes in the intervals. No less important is the unity of place: all the action happens in the passage room at an inn. Well, the character of the work is didactic as it corresponds to the theater of Neoclassicism. In the work, an affordable vocabulary appropriate to the characteristics of each character and a considerable number of literary resources are used.

Contextualizing the theme, we reach the conclusions according to which, at present, the values have been altered, including love. Many young people love each other today out of desire, envy, and sexual curiosity. This confusion has negative repercussions on the marriage and the life of the couple at home. There is no silver bullet that completely guarantees success or happiness to a marriage, since love alone does not guarantee happiness in marriage, but requires the direction and control of families and a socio-cultural code. However, the happiness of a marriage can be appreciated relatively by the absence of scandals, the satisfaction of the raw needs, the good education of the proles and the integration and participation in the life of the social community. In Africa, a couple cannot be truly and lastingly happy, regardless of their relatives. The agreement by parents and their interventions in the life of a couple can be both

beneficial and harmful, so we believe that the African model of management and happiness of marriage is not devoid of interest.

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