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ABSTRACT

THE THEATRE OF ARMANDO MOOCK

By

Allaire Verde Schlicher

Armando Moock Bousquet (1894-1942), Chilean diplomat and dramatist, was one of the first writers of his country to become a successful, professional playwright. His first dozen plays, which date from 1914 to 1919, the year he went to Argentina, display characteristics which persist throughout his career. These characteristics include a bourgeois environment, strong sentimentality, and "costumbrismo," which reflect the influence of French and Spanish plays then popular in Chile and other Latin American countries. There is also a stress on realism which is enhanced by numerous biographical accents.

At this early stage in his career his themes revolve around the financial survival of widows and their children, social injustice, the conflicts rising out of social prejudices which favor professionals and look with disfavor upon literary careers, and the effort to rise on the social ladder. The advantages and disadvantages of rural and urban life, and young love are also treated.

Most of Moock's plays were written after he moved to Argentina. He continued using the traditional modes, but during

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 the rest of his life he also experimented with most of the then current European trends in drama. A desire to improve his dramatic technique and style led Armando Moock to experiment briefly with naturalistic plays. He also made use of symbols inspired by nature to inject a poetic and aesthetic dimension into basically realistic plays. He experimented with novel methods of staging, creating expressionistic effects with the imaginative use of lights, shadows, startling color contrasts, and scenic designs. In some plays Moock drew on such dramatic techniques as the play within a play or a novel within a play, a realistic/dream or realistic/drunken sequence, the interior monologue, and the convention of the confidant. He also employed features of the commedia dell'arte, expressionism, and the grotesque.

The environment of the plays, which Moock wrote in Argentina, continued to be thoroughly middle-class, and his works featured characters, values, and problems typical of that milieu. A concentration on social topics might lead one to expect a representation of political, historical, or economic themes, but Moock focused upon individual rather than group problems. His themes in the twenties and later dealt with physical unattractiveness, the infidelity of women, the desire for motherhood, the lack of strength in male figures, and the need for sex education. Problems of heredity, hypocrisy and moral corruption also interested him.

The dramatist's characters are life-like human beings who display a degree of psychological development. Most successfully

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delineated are the male personalities, and particularly those cast in the Caspar Milquetoast image. Among Moock's unusual characters are the nymphomaniac, the priest who leaves the church to marry, the husband with venereal disease, and the unwed mother. Half a century ago when the plays with these protagonists were written, the themes they involved were avant-garde, innovative, even taboo. Today, of course, these once restricted subjects are treated more openly. A concern years ago for individual rights and the freedom of females to express themselves independently also makes the dramatist an early advocate of feminine rights.

Over the years Armando Moock developed a simple, unpretentious vocabulary, swift-moving dialogue and action, and perceptive, masterful characterizations. To these qualities he added his gifts for irony, gentle satire, refreshing humor, and a talent for creating comic situations. His themes, although usually presented in middle-class settings, embrace questions of man's morals and society's system of values which transcend the boundaries of time, place, and nationality.

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THE THEATRE OF ARMANDO MOOCK

By

Allaire Verde Schlicher

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance Languages

1974

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1974

In memory of my parents

Edna Verde Schlicher

Walter Jacob Schlicher

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INTRODUCTION

Armando Moock (1894-1942), a twentieth-century Chilean-born dramatist, is little known in the theatre world of the Americas - "forgotten," is the term Willis Knapp Jones used to describe him.¹ That theatre, and literary critics on the American continents have tended to treat him only briefly or not at all may be due to several factors. He was born in Chile and it is there that he began his writing career. Armando Moock was one of the first Chileans to decide to become a professional dramatist and make his livelihood from the theatre, and he is credited, along with Acevedo Hernández, with having created the profession of dramatist in Chile.² He had already written nearly a dozen plays when, at the age of twenty-five, he surmounted two main barriers: the mental constraints he felt were imposed on him by a conservative Chilean society, and the physical presence of the Andes Mountains, which separated him from the thriving theatrical scene in Buenos Aires. He moved to Buenos Aires, and in Argentina wrote and presented the majority of his dramatic works. It is in Argentina that he fully realized his desire to be a professional dramatist, financially successful enough to live from the earnings of his pen. Consequently, two nations shared his talent, but each has remembered and

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recorded primarily that which was produced within its own boundaries. He was Chilean-born and, therefore, rarely appears listed among Argentine dramatists even though the majority of his works originated in Argentina. On the other hand, since he resided in Buenos Aires nearly half his life, the Chileans tended to forget he was a native son.

Armando Moock was born into a middle-class family January 9, 1894, in Santiago de Chile. His father, León, an Alsatian from Mulhouse (France), ran the "Confitería Elegante," where Armando frequently went as a boy to fill his pockets with candies. His mother, Celina Bousquet, was a "criolla" of French parentage. A number of his plays may reflect the influence of his French heritage for they show great sympathy for the French immigrants, especially the figure of the father.

Moock's first known dramatic work was written during a vacation at Ventanas de Quintero, on the coast, where the community was planning festivities to raise money for a school. Armando wrote a play, his sisters and friends presented it, and because of its acceptance he became enthusiastic about a dramatic career. His decision was to become a truly professional dramatist.³ Manuel Díaz de la Haza, a Spanish producer who had helped many young dramatists, was shown this play, and with some changes it became Crisis económica (1914). Though it was a commercial failure, Moock soon wrote another play, Isabel Sandoval, modas (1915), which received considerable praise on opening night.

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When Armando Moock's father died in 1908, Celina Moock locked up her husband's library of books because she considered literature a waste of time and wanted her son to become a professional man, such as an architect. She refused to consider a theatrical career, and relations between mother and son became strained after the presentation of Crisis económica. However, when Isabel Sandoval, modas appeared, she ordered Armando to give up the theatre or his home with the family. She relented only on the eve of his departure for Argentina in 1919. She died shortly thereafter.

Forced to make a choice, Moock, "embruado por el teatro," chose the theatre, and discontinued his studies in architecture at the university, but from 1915 to 1919 life was financially difficult. He wrote several short stories, a novel, Pobrecitas (1917), which received a prize given by the literary group, "Los Diez," and a "sainete," Los demonios (1917), which won first prize in a competition among aspiring dramatists. During these years he adopted the bohemian customs and attire popular with artists. Pedro Sienna's description of Moock suggests that of many a modern individualist:

Cuando Armando Moock empezaba su brillante carrera de autor, y viajaba con nosotros conviviendo los azares de la farándula, agarró la manía de vestir un tanto caprichosamente. Gran chambergo felpudo sobre las melenas crespas y abundosas, mostachos y perilla a la mosquetera, camisas escotadas hasta el pecho, zapatillas de baile y una amplia capa española con vueltas de terciopelo azul, que llevaba terciada con suprema arrogancia. Parecía un D'Artagnan traducido al esperanto.⁴

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Another critic compares him with his contemporaries by noting that he was more refined:

Usaba una preciosa chaqueta de astrakán de lana con cuello de terciopelo, zapatillos de charol y para sus camisas, la gran originalidad de una limpieza impecable.⁵

In 1918, Moock became director of the Báguena-Bührle Company, Chile's first professional, national, theatre group, which traveled throughout Chile presenting Chilean plays, among which were Moock's own Pueblecito (1918), a classic among the Chilean "costumbrista" plays, Los perros (1918), Un negocio (1917), and El querer vivir (1917).⁶ It is entirely possible that this tour provided ideas and background for his novel, Vida y milagros de un primer actor (1925), and his play, Casimiro Vico, primer actor (1937), which have a common theme and development. In this same year his engagement to Marcelle Auclair, whose French parents opposed the match, was broken. The play, Y pasó el amor (1918), may have been influenced by the event.

In 1919, Mundial pantomím was presented by an Argentine company, and his autobiographical novel, Sol de amor, was published. During the theatrical season of this year the Argentine actress, Camila Quiroga, visited Santiago. She promised to introduce Moock's Pueblecito to Buenos Aires, and succeeded in convincing the young dramatist that the future was brighter for playwrights in Argentina. Late in 1919, after taking leave of his mother, Armando Moock moved to Buenos Aires determined to live from the proceeds of his dramatic creations.

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Raúl Silva Cáceres maintains that Moock's novel, Sol de amor, contains many autobiographical notes on his reasons for escaping to Buenos Aires and remaining there.⁷ The following quote from the novel shows a certain amount of youthful disillusionment but, as well, a desire to test new horizons:

Partía hastiado de la vida de la capital, esa capital, que en nuestro mundillo intelectual llamábamos "La Aldea de los Prejuicios"; sentía la nostalgia de otros mundos más amplios, de otros horizontes donde ensanchar conocimientos y conquistar gloria. Oh! sí, lo confieso ruborizándome un poco, yo fui uno de esos ilusos que sueñan en la conquista de la gloria, y hay que ver cómo! Escribiendo teatro!⁸

Another factor in his departure from Chile was that Moock had come to the theatre from the university rather than through the ranks of journalism. The young dramatist, therefore, had few friends in the essential places. He also admitted that his personality was his own worst enemy: "Tengo un carácter un poco huraño y soy muy franco."⁹

At least seven plays have one of two poses, or a caricature of Armando Moock on their covers. These photographs and the Moock described by Julia García Games in the following account, add somewhat to the dramatist's description of himself cited above:

De perfil, con la mirada hundida, la frente alta, la mandíbula ruda y fuerte, Moock denota la más firme tenacidad. Sólo la expresión de su boca produce una impresión suave y amable. Ningún dolor, ninguna crispación se refleja en él, es una cara, es cierto, sin alegrías, pero, que anuncia más inteligencia que emoción.¹⁰

The quote suggests strong determination. Lacking friends, and

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having a family which offered no encouragement nor appreciation, it is easy to see why he became defensive and excessively independent. However, it made him a fighting man all his life.

A friend wrote at his death:

Luchó siempre. Primero contra la indiferencia del ambiente. Después contra la repechada, a la que venció. Después, contra sí mismo, cuyo carácter retraído, de pocos amigos, solía crearle hostilidades que él comprendía con dolor. También venció en esta lucha y, mientras más subió, más comunicativo fue...¹¹

There was nothing to hold him in Chile so he went to Argentina to conquer new worlds and make new friends.

In Argentina Moock wrote the majority of his more than sixty known plays. There appeared on the stage in Buenos Aires during his first year, three of his plays, Los siúuticos (1919), Misericordia (1920), and La serpiente (1920), the latter his most popular play. During the decade of the 1920's he averaged three new plays a year. Although the one-act play was suffering from waning popularity in Buenos Aires at the time, the young dramatist tried this form, and Cuando venga el amor (1920) was one of the more popular short pieces in his career. In 1922, according to Willis Knapp Jones, Moock had at least eight different plays produced, and in 1924 eight more were on the boards at the same time.¹² During this four-year period he wrote La araña gris (1922), Era un muchacho alegre (1922), Monsieur Ferdinand Pontac (1922), Pepito y Juancito (1922), Primer amor (1922), Un loco escribió este drama o La odisea de Melitón Lamprocles (1923), Ases y damas (1924), El castigo de amar (1924), and Infierno grande (1924).

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In 1925, Chile added Armando Moock to its consular service, primarily because of his writing ability and his professional success. His first assignment was to represent Chile at the first Congress of Playwrights, in Paris. There he wrote the novel, Vida y milagros de un primer actor (1925). Moock also wrote three plays during 1925: La fiesta del corazón, Natacha, and La mano que aprieta.

While traveling through Europe in 1926, he finished Estoy solo y la quiero o La pasión de François (1926), and wrote Cascabel, cascabelito and Cuadros cortos.

The following year he was back in Santiago, where his Alzame en tus brazos (1927) paid a moving tribute to motherhood. From this year also are Un casamiento a la yankee, Señorita Charleston, and Señor, ¿Quién es usted?, the latter written with Torcuato Insausti.¹³ In 1928 he was in Buenos Aires once more, and there a friendship with a young girl developed which was to have a profound effect on his life. Moock met Rosa Scorti Maquintok, an eighteen-year old Argentine, who became his wife in 1932. This year saw the production of Estoy solo y la quiero, El mundo y yo no estamos de acuerdo, and Yo no soy yo. In 1929, El duelo de las barcas o La conjuración de los lobos, La luna en el pozo o Mocositita, and Pochade appeared on the stage.

When Armando Moock became consul in Vigo, Spain, in 1930, he discovered that La serpiente had already enjoyed three hundred performances on the Iberian peninsula.¹⁴ He continued to write despite the pressure of his diplomatic duties. In 1931

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he wrote Las amigas de don Juan, and was appointed consul in Barcelona. The following year (1932), at the age of thirty-eight, he married young Rosa Scorti Maquintok, who, some believe, inspired the delightful "costumbrista" play, Mocosita (1929). The play reflected their own situation: the love that developed in a writer for a girl who was much younger than he. His marriage caught his friends by surprise. Mooock had maintained for years that an author should have no commitments other than his literary works.¹⁵ Friends received the following good-humored announcement from Spain: "Consuélense las solteras...Resígnense las viudas...Alégrense los galanes: Armando Mooock, se ha casado."¹⁶ In 1932, Cásate conmigo, and Los reos somos así, were written, the latter with the collaboration of Alejandro Berruti.¹⁷

In 1933 Mooock returned to Argentina from Spain and, because of his improved economic situation, was able to write less hurriedly.¹⁸ During the decade of the 1930's Mooock's theatrical production averaged only one or two works per year. Cocktail (Cola de gallo) appeared in 1934. In 1935 one of his better plays, Rigoberto, was successful in Buenos Aires, and in Santiago, Chile, it was acclaimed the best drama of the year. María de las camelias, a radio dialogue, also appeared during that year.

During 1936, Güen dar que soy fatal, a radio monologue, El cancionero del niño, and Mooock's only mystery play, Un crimen en mi pueblo, appeared. Casimiro Vico, primer actor

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and La viuda de Zumárraga belong to the following year (1937). In 1938 only one play, No dejan surgir al criollo was presented.

In 1939 Moock was still busy with his diplomatic duties, this time as consul in Mendoza (Argentina). He served in Chile's diplomatic service continuously from 1925 until his death in 1942, but the positions were usually minor ones.¹⁹ Moock's 1939 theatrical contributions were Verdejo agradece, a monologue, and Del brazo y por la calle, written years earlier but not presented previously because, requiring only one actress and one actor, nobody would accept such strenuous parts.²⁰

Armando Moock's last play, Algo triste que llaman amor (1941), considered his best by some critics, was performed in 1941 and played for six months. It received an award from the Consejo Nacional de Cultura Argentina, but was never published.

Armando Moock died of a heart attack November 30, 1942. His body was cremated, and his ashes were carried by Rafael Frontaura to Chile, where they now rest. An anonymous journalist wrote a moving tribute to a simple but talented man:

Su personalidad vastamente conocida y querida, gozaba de ese prestigio que sólo saben captarse los verdaderos talentos; porque Mook [sic] nunca hizo sentir su talento sobre nadie, y amaba el silencio y la soledad.²¹

Relatively few critics have written articles or compiled bibliographies of Moock's theatrical productions. There was,

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and still is, to some extent, a lack of communication on the cultural level among Latin American countries. A writer, whether a dramatist or critic, may be extremely knowledgeable about the European or North American theatre scene and yet not know what is being written and produced on the stage in the country next to his. A second problem is that not all plays are published, and when they are it is frequently in limited editions which rarely pass outside the boundaries of the country in which they are printed, thus making scholarly research often difficult and sometimes nearly impossible. At one time, twelve volumes of Moock's Teatro seleccionado were going to be printed, but royalty problems with the Sociedad de Autores Teatrales de Chile suspended the project after the second volume.²²

One of the first lengthy articles on Armando Moock's theatre was written by Julia García Games. It is a ten-page chapter, relating biographical notes and giving brief resumes of some of the more important works.²³ Nataniel Yáñez Silva includes the author's plays in a chronological study of the Chilean theatre.²⁴ Probably the first American to study him was Willis Knapp Jones, who in 1939 wrote an article, "Armando Moock: Forgotten Chilean Dramatist," which includes some biographical data.²⁵ This North American authority on the Latin American theatre also did English translations of three of Moock's plays, wrote reviews of several of his works, and edited Rigoberto, a reader for second-year college students.²⁶

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Raúl H. Castagnino analyzes the universality of Moock's theatre in an article written in 1946.²⁷ In 1948, Mariano Latorre includes the dramatist in an article on the contemporary theatre in Chile.²⁸ Raúl Silva Castro provides a list of Moock's works in his 1958 bibliography on Chilean literature.²⁹ Walter Rela, a noted Uruguayan bibliographer, has an incomplete listing of Moock's plays in his 1960 work, Contribución a la bibliografía del teatro chileno.³⁰ Fernando Debasa, himself a Chilean dramatist, discussed Moock in his article, "Nuestra herencia teatral" (1958), which is an interesting account of the theatre in Chile.³¹ Julio Durán Cerda, the noted Chilean drama critic, has listed some of Moock's plays and treated the playwright briefly in his books and articles.³² The most extensive study to date is a monograph, entitled La dramaturgia de Armando Moock, which was published in 1964 by Raúl Silva Cáceres.³³ An Argentine dramatist and contemporary of Moock, Carlos Schaefer Gallo, has written of him in his book of memoirs.³⁴ Mario Cánepa Guzmán reserved five pages for this dramatist in his history of the Chilean theatre.³⁵ Most recently, Juan Ventura Agudiez has published three articles on the dramatic contributions of the playwright, offering intelligent, original observations.³⁶ A limited number of other writers have mentioned him, but usually only briefly in several paragraphs or in a footnote which parrots earlier commentaries. Thus, critics have tended to misunderstand Moock or ignore him completely. The majority of the

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articles provide little or no biographical material. Many simply list the titles of some of Moock's plays, with few comments on their themes, content, or quality. Mariano Latorre's contribution excels in pointing out the similarities, particularly in theme, existing between Moock's works and those of so-called European models. The comments in most articles tend to be favorable, though not glowing, and certainly are limited in their scope. Less than half a dozen critics treat him adequately.

It is the purpose of this dissertation to analyze in detail Armando Moock's themes, dramatic style, and art, as found in representative plays. In order to study this playwright's theatre, one needs basic information with regard to such literary currents popular in Argentina and Chile during the first two decades of the twentieth century as might influence his writing. During this period Moock was growing up, reading, seeing dramatic productions, and beginning his own ventures into the theatrical world. It is, therefore, pertinent to indicate the foreign influences and national trends of the times and to determine which plays of Armando Moock may have been influenced by foreign models and which ones indicate a national or personal flavor.

Having reviewed this background material, one is able to provide a general view of the dramatic motifs Armando Moock used. Consecutive chapters of this study then deal more explicitly with the following themes: various aspects of the

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dramatist's social theatre such as the "liberated" woman, the mother-oriented family, social prejudices and mores, alcoholism, venereal disease, and the Caspar Milquetoast character; the ever-popular "costumbrismo" and sentimentality, influenced by French and Spanish writers; the role of realism and naturalism in Moock's dramas; and the revolts against realism such as symbolism and expressionism.

After having treated the various motifs in individual works, I discuss Armando Moock's dramatic art and style, including theme, plot, characterization, language, and stagecraft. In a final chapter are offered conclusions concerning this playwright's dramatic world and his contribution to the Latin American theatre.

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Dramatist,

²Fern
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p. 193. "A
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³Ibid.
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⁶Ibid.

⁷La dr
(1964), p. 8

⁸Sol d
p. 9-10.

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FOOTNOTES

¹Willis Knapp Jones, "Armando Moock: Forgotten Chilean Dramatist," Hispania, XXII (1939), p. 41-50.

²Fernando Debesa, "Nuestra herencia teatral," Atenea, año XXXV, t. 131, núm. 380-81 (abril-septiembre 1958), p. 193. "Armando Moock había decidido, el único en la historia de Chile, ser un dramaturgo profesional, vivir del teatro."

³Ibid., p. 191. "De los tres, (Armando Moock, Acevedo Hernández and Germán Luco) Moock is ciertamente el más prolífico y el único profesional del teatro." Durán Cerda ("El teatro chileno moderno," Anales de la Universidad de Chile, CXXI, núm. 126 (abril-junio 1963), p. 171, however, writes, "Sobre todo los dos primeros (Acevedo Hernández and Armando Moock) tuvieron el mérito de haber creado la profesión de dramaturgo en el país."

⁴Pedro Sienna, La vida pintoresca de Arturo Buhrle (Santiago, 1929), p. 175-76.

⁵Debesa, p. 192.

⁶Ibid., p. 191-92.

⁷La dramaturgia de Armando Moock (Santiago de Chile, 1964), p. 89.

⁸Sol de amor (Santiago de Chile: Nascimento, 1924), p. 9-10.

⁹Jones, "Armando Moock:....," p. 44.

¹⁰Julia García Games, Cómo los he visto yo (Santiago: Editorial Nascimento, 1930), p. 185.

¹¹Carlos Cariola, "Entre gallos y medianoche," Las Ultimas Noticias (Santiago de Chile, 2 de diciembre, 1942), s.p.

¹²Jones, "Armando Moock:....," p. 45.

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¹³Torcuato Insausti (1894), an Argentine playwright, appears to have been a collaborator rather than a dramatist who wrote individually. He teamed up with Moock on several plays, and also wrote with his brother Rafael and Arnaldo Malfatti. Una cándida paloma written with the latter won the National prize in 1945.

¹⁴Jones, "Armando Moock:...", p. 45. Throughout his career Moock appears to have maintained a constant battle with film companies and theatrical groups, who filmed or presented his plays and paid him no royalty fees. A letter, cited by Carlos Schaefer in El revés de la máscara... (Buenos Aires: Editorial Huemul, 1965), mentions several of these cases.

¹⁵Ismael Edwards Matte, Hoy, núm. 576 (Santiago de Chile, 3 de diciembre, 1942), p. 29.

¹⁶Carlos Schaefer Gallo. El revés de la máscara: Añoranzas y recuerdos teatrales rioplatenses. (Buenos Aires: Editorial Huemul, 1965), p. 102.

¹⁷Alejandro E. Berruti (1888-1964), Argentine dramatist, was one of the founders of Argentores in 1934, and worked many years as a librarian to build its library of national plays. Perhaps one of his best plays was Madre tierra (1920) which was modernized in 1955 by Osvaldo Dragún and successfully presented again.

¹⁸Schaefer Gallo, p. 99-102.

¹⁹The Chilean ambassador to Argentina, Conrado Ríos Gallardo, wrote a complimentary report to his superiors in 1942 concerning Moock's duties. "Goza de excelente posición en los círculos intelectuales, artísticos y teatrales. Tiene merecido y sólido prestigio como hombre de letras. Sus obras de comediógrafo le han conquistado gran reputación y le han proporcionado, fuera de dinero, ruidosos triunfos... Su labor es brillante y efectiva. Trabaja con pasión y no omite sacrificios de ninguna naturaleza. Es siempre el primero en llegar y su jornada es superior a ocho horas. Desarrolla una provechosa obra para asegurar los nexos de esta misión con la prensa, en donde tiene grandes y viejos amigos. Se encuentra un tanto descorazonado del servicio y con razón. No ocupa en él la posición que debería tener por sus méritos, por sus antecedentes y por sus años de servicio. Es apenas Cónsul de Elección y la renta no le permite vivir con cierta

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holgura." Cited by Raúl Silva Cáceres in La dramaturgia de Armando Moock (Santiago de Chile, 1964), p. 70.

²⁰See Roberto A Tállice, "La comedia de Moock que rechazaron todas las actrices," Argentores, núm. 56 (Buenos Aires, octubre, 1946), p. 29-30. Moock also indicated to Carlos Schaefer Gallo (El revés de la máscara) that it was first presented in Mexico City. The interpretation of María Teresa Montoya and Fernando Soler was a huge success.

²¹"La noticia comentada," Las Ultimas Noticias (Santiago de Chile, December 1, 1942), p. 10.

²²Armando Moock, Teatro seleccionado. Santiago de Chile: Editorial Cultura, 1937. Contents: Vol. I (152 p.): La serpiente, Pueblecito, Cuando venga el amor; Vol. II (156 p.): Mundial pantomím, Natacha, Señorita Charleston.

²³García Games, p. 183-92.

²⁴Nataniel Yáñez Silva, "Veinte años de teatro chileno," Atenea (agosto 1932), p. 207-228.

²⁵Willis Knapp Jones, "Armando Moock: Forgotten Chilean Dramatist," Hispania, XXII (1939), p. 41-50; the Spanish translation of this appeared in Atenea, año XXI, t. 56, núm. 168 (junio 1939), p. 436-60.

²⁶The three plays are "Don Juan's Women," Poet Lore, XLVI (spring 1940), p. 45-75; "Songbook of the Baby Jesus," Poet Lore, XLV (winter 1939), p. 23-53; and "The Youngster," Poet Lore, LXII, no. 3 (1967), p. 266-317. The reader is Rigoberto (Boston: D. C. Heath & Co., 1954). 137p.

²⁷Raúl H. Castagnino, "El sentido de la universalidad en el teatro de Armando Moock," Boletín de Estudios de Teatro, núm. 14 (septiembre 1946), p. 134-37.

²⁸Mariano Latorre, "Apuntes sobre el teatro chileno contemporáneo," Atenea, año XXV, t. 90 (agosto 1948), p. 254-72; (noviembre-diciembre 1948), p. 92-114.

²⁹Raúl Silva Castro, Diccionario de la literatura latinoamericana: Chile (Washington, D. C., 1958), p. 139-42.

³⁰Walter Rela, Contribución a la bibliografía del teatro chileno 1804-1960 (Montevideo, 1960), p. 40-41.

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³¹Debesa, p. 190-99.

³²Julio Durán Cerda, Repertorio del teatro chileno (Santiago, 1962), p. 102-107; Panorama del teatro chileno 1842-1959 (Santiago, 1959), p. 52-56; "El teatro chileno moderno," Anales de la Universidad de Chile, CXXI, núm. 126 (abril-junio 1963), p. 168-203; "Actuales tendencias del teatro chileno," Revista Interamericana de Bibliografía, XIII, núm. 2 (abril-junio 1963), p. 152-75.

³³Raúl Silva Cáceres, La dramaturgia de Armando Mooock (Santiago de Chile, 1964), 110 p.

³⁴Carlos Schaefer Gallo, El revés de la máscara: Añoranzas y recuerdos teatrales rioplatenses (Buenos Aires, 1965), p. 99-102.

³⁵Mario Cánepa Guzmán, El teatro en Chile desde los indios hasta los teatros universitarios (Santiago, 1966), p. 88-92.

³⁶Juan Ventura Agudiez, "El concepto costumbrista de Armando Mooock," Revista Hispánica Moderna, XXIX, núm. 2 (abril 1963), p. 148-57; "Armando Mooock y el sainete argentino," Duquesne Hispanic Review, III (1964), p. 139-164; "Louis Verneuil, Armando Mooock, y la comedia de dos personajes," Comparative Literature Studies, V, no. 1 (1968), p. 55-67.

CHAPTER I

THE CHILEAN AND ARGENTINE THEATRE 1900-1920

THE CHILEAN THEATRE:

The national theatre in Chile at the dawn of the new century was a composite of "zarzuelas," romantic melodramas, and "costumbrista" plays which attempted to reflect Chilean life. Each of these, and particularly the "zarzuela," which was popular with the public during the first fifteen years of the century, encouraged, unfortunately, the imitation of Spanish scenes, characters, customs, vocabulary, and even pronunciation. Dramatists like Daniel Barros Grez, Román Vial y Ureta, Daniel Caldera y de Villar, and Adolfo Urzúa Rosas, following the example of their countryman, Alberto Blest Gana (1830-1920), were influenced by Honoré de Balzac in their development of a "nacionalismo literario" which attempted to depict a Chilean "costumbrismo."¹ Plays by Francisco Camprodón, Ventura de la Vega, Martínez Sierra, the Alvarez Quintero brothers, Manuel Linares Rivas, and Jacinto Benavente exerted an influence on many national authors including Aurelio Díaz Meza, Acevedo Hernández, and Armando Moock, primarily because of more frequent exposure. Touring Spanish theatre groups visited Chile frequently, and often remained for extended periods. Mariano

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Latorre points out the importance of the Spanish group of Miguel Muñoz, prominent in Santiago after 1910. One notes, nevertheless, that the dramatists the Spaniard presented on stage, Benavente, Alvarez Quintero, Linares Rivas, Rusiñol, Iglesias, Bernstein, Lavedán, and Donnay, are either French or Spanish, and only two other playwrights are cited, the Norwegians Ibsen and Bjørnson, indicating Muñoz' lack of interest in the drama of other nations.² The directors of the Spanish theatrical companies advised the Chilean dramatists to use the Spanish playwrights' works as examples when looking for inspiration. Many writers, however, were transplanted Spaniards, and they found it easy to imitate their countrymen. Durán Cerda confirms this by citing the memoirs of Antonio Acevedo Hernández, Cuarenta años de teatro, in which he writes of his initial years as a theatrical writer and points out that Benito Pérez Galdós, Joaquín Dicenta, Manuel Linares Rivas, Gregorio Martínez Sierra, Jacinto Benavente, the Alvarez Quintero brothers, and even José Echegaray were some of the drama mentors of the times.³

Spanish "costumbrismo" competed with the bourgeois themes of the French sentimental comedies inspired by writers such as Bataille, Bernstein, Porto Riche, Lavedán, and others. The French influence is particularly important because Armando Moock would be frequently accused of imitating as well as plagiarizing various French authors. Juan Ventura Agudiez notes some parallels between Moock's Pueblecito and Les

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Désenchantées by Pierre Loti.⁴ Alejandro Baeza, under the pseudonym of Fray Apenta, writes in Repiques that

No hace mucho un señor Mook [sic] estrenó en un teatro de esta ciudad, como suya, una comedia titulada: Isabel Sandoval, Modas... y aquella no era más que una adaptación al teatro de la conocida novela de Daudet, Cabeza de familia⁵

Durán Cerda cites a journalist from Valparaíso who "acusó a Moock de haber cogido personajes de Zola, de Germinal o de Trabajo."⁶ Mariano Latorre suggests that La serpiente "hace recordar el de Sardou."⁷

Originally, interest in the theatre was found primarily among the upper classes who could afford this luxury, but they preferred the works performed by professional European touring groups, of which there was a constant flow. These included casts headed by names such as Joaquín Montero, José Tallaví, Rafael Pellicer, Miguel Muñoz, who was previously mentioned, Manuel Díaz de la Haza, who presented Moock's first play, María Guerrero, Margarita Xirgú, and Enrique Borrás - some of the most representative Spanish figures of the times. It was these theatre groups who contributed to the growing autonomy of the Chilean theatre, by creating public interest in theatre attendance and by stimulating promising new writers whose works they sometimes performed. They also took into their companies young Chileans aspiring to be actors and actresses and gave them their first professional training and experience. Further, some of the companies stranded in Latin America at the outbreak of the First World War, especially the Spanish troupes had to prolong

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their stay, making necessary the refurbishing of their repertoires. This forced them to use more local works and ultimately contributed to the growth of the national Chilean theatre.

An emerging middle-class sector, represented by dramatists such as Alberto Mackenna Subercaseaux, Víctor Domingo Silva, and Eduardo Barrios, was trying to express itself in literature and the theatre. Its probings into the psychological depths of its characters represented a new dimension in Chile's national drama.

Henrik Ibsen's Ghosts (Espectros) was presented in Chile for the first time at the beginning of the second decade of this century. Orlando Rodríguez notes in his history of the Chilean theatre that Ibsen's attitude of analyzing contemporary life gave universal dimensions to his works, which were read assiduously in Chile even when they were not presented. He suggests that Ibsen permitted dramatists to treat authentically the immediate reality of their environment, and to delve deeply into human psychology, especially in the middle class sector, "destacando por sobre otras consideraciones, la verdadera anatomía de los caracteres en el enfoque de todos y cada uno de los personajes."⁸ Ibsen, who greatly influenced the Uruguayan, Florencio Sánchez, in wanting to change social structure, also inspired such Chileans as Manuel Magallanes Moure, Daniel de la Vega, Waldo Urzúa, and César Bunster. Ibsen's influence in Chile via Sánchez may be seen in the

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characters of Juan de la Cruz Pizarro in Arbol viejo, by Acevedo Hernández, and of the widow in Luco Cruchaga's La viuda de Apablaza. Both characters strongly resemble Don Zoilo of Barranca abajo, by Florencio Sánchez, in their view of country life and its inhabitants, the influence of geography on human psychology, and the effect of the social medium upon the human being - some of the characteristics of Sánchez which "surgen nítidamente en ambos dramaturgos chilenos."⁹ González Castillo, as do most critics, also notes Sánchez' indebtedness, and suggests that it lies in his "afán recóndito de plantear problemas sociales y de exponer en símbolos escénicos el 'leitmotiv' ideológico de sus trabajos, que es la característica fundamental del procedimiento ibseniano."¹⁰ In addition, he names specifically the influences of Los muertos and Los derechos de la salud and points out the significances of symbols - the ovenbird nest in Barranca abajo, the "ombú" tree in La gringa, and the revolver in Los derechos de la salud - which reflect Ibsen's techniques.

The growing mining industry in Chile, which exploited the workers, helped to give rise to Chile's social theatre in the second decade of the century. On stage were seen some of the first important social conflicts in a country where social laws were currently nonexistent. Two ideological currents, anarchism and socialism, attempted to consolidate the workers, and both used the theatre as a platform for their ideas. Luis Emilio Recabarren, a labor leader and editor of "El Despertar

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de los Trabajadores," used the theatre not only as a vehicle for his socialistic political ideas but also as a direct means of elevating the cultural level of the workers.¹¹ One of the most famous exponents of the social theatre was Antonio Acevedo Hernández (1886-1962), a young man from a poor rural family, who strongly identified with the anarchists in wanting to overturn the established social order, which he felt was grossly unjust. He began writing in response to a request in Recabarren's newspaper for plays suitable to be presented for and by labor unions. He combined folklore elements and the plight of the lower classes to produce social plays like El inquilino (1913), Cardo negro (1913), La canción rota (1921), and Chañarcillo (1933). The social theatre occupied an important niche in the development of the Chilean national theatre, particularly after the triumph of the Russian Revolution of 1917.

In 1913 a group of anarchist intellectuals and writers under the leadership of Adolfo Urzúa Rosas formed one of Chile's first truly national theatres, the "Compañía Dramática Nacional," which for three years performed works written and acted in by Chileans.

The "Sociedad de Autores Teatrales de Chile" (SATCH) was formed in 1915. Many of its members, like René Hurtado Borne, Rafael Maluenda, Carlos Cariola, Rafael Frontaura, Juan Manuel Rodríguez, and Aurelio Díaz Meza, all contemporaries and many of them personal friends of Armando Moock, demonstrated an

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attempt to reflect in some way the characteristics of Chilean life during the first decades of the century. They also sought to develop a theater with a truly Chilean flair and flavor, although there were still vestiges of the romantic melodramas and the bourgeois theatre in their works.

In 1917 there was formed the first professional Chilean theatre group, "La Compañía Báguena Bührle," headed by two talented actors, Enrique Báguena, a character actor, and Arturo Bührle, a comic.¹² Armando Moock became their technical director and acted also. The company toured to even the most remote areas of Chile presenting the latest works by Chilean authors, among them six plays by Moock himself. This group opened the way for a professional theatre and encouraged the appearance of a whole generation of talented playwrights.

Toward the end of the second decade a variety of plays was being produced. The quantity of plays, however, exceeded the quality, for several reasons. Chilean writers lacked a theatrical tradition and standards with which to guide themselves. Theatre critics tended to present interesting sidelights about the cast members rather than an in-depth critique of the plays themselves. Also, a growing public - but one with limited education and culture - demanded constant entertainment and consumed quantities of plays. This encouraged writers to follow the footsteps of Lope de Vega, but unhappily with less favorable results. For nearly fifteen years there was volume, but a lack of commitment on the writers' part to create a truly

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Chilean theatre, for the national writers depended almost entirely on European modes, techniques, themes, and characters for their plays. Their failure to delve more deeply into the Chilean scene resulted in little of lasting value, although these writers did keep alive the public's interest in the theatre.¹³ Only three Chileans during this period appeared to have the dramatic abilities necessary to give a true Chilean interpretation to the national theatre. They were Antonio Acevedo Hernández, representative of the poor classes who achieved fame as a social and "costumbrista" dramatist, Germán Luco Cruchaga, an aristocrat who died young but produced the "costumbrista" play, Viuda de Apablaza, which has been rated as one of the greatest Chilean dramas of the period, and Armando Moock, the standard-bearer for the middle class and the subject of this study.¹⁴

Although a new generation of dramatists was developing new themes and ideas, the technical representation of plays continued to be along the lines of the nineteenth-century Spanish melodramas with their

telones pintados, uso de candilejas; uso del apuntador; texto no memorizado y expresado con grandilocuencia, "morcillas" y "latíguillos"; cultivo del "divismo" y sentido individualista en el teatro.¹⁵

Whereas Europe had substantially renovated theatre techniques under the direction of Copeau, Antoine, Reinhardt, and Stanislavsky, among others, Spain and Latin America continued "sumidos en formas anacrónicas hasta muy entrado el siglo."¹⁶ Pedro Sienna recounts in La vida pintoresca de Arturo Bührle

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that Armando Moock, on tour with the Báguena-Bührle Company was confronted with one of these problems in producing for the first time his thesis play, Los perros, in order to make some money to continue the tour. Bührle had the comic part but refused to study his lines. "Era proverbial su negligencia para estudiar los papeles, ya que todo lo confiaba a la improvisación del momento."¹⁷ Moock was concerned that the play would be a failure if the thesis was lost. Bührle's humor is said to have saved the play, but not the thesis.

As the third decade begins there is a gamut of themes and literary currents. From the days of their independence from Spain, the Latin American countries had turned from the mother country to France for their models, partly because French civilization was regarded as superior, and partly because most wealthy Latin Americans lived in Paris for a period of time and adopted French values. This French influence prevailed for many years among those well-to-do. Thus it is natural that the majority of Chilean playwrights exhibit influences of the French middle-class or "bourgeois" theatre, similar to the Spanish "alta comedia." Both styles of theatre had reigned in their respective countries during the second half of the nineteenth century. The popular Spanish "alta comedia" contains four major characteristics: "época actual, propósito educativo, técnica meditada, y verdad dramática."¹⁸ It was intended to be basically realistic although it maintained many elements of

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romanticism. López de Ayala, Tamayo y Baus, and Echegaray were its best contributors in Spain. The French "bourgeois" drama also dealt with middle-class types, conditions, and problems, with the purpose of improving man's moral and spiritual condition as well as encouraging social reform. Fernando Vernier, Alejandro Flores, Yáñez Silva, Hurtado Borne, and Lamarca Bello are Chileans exhibiting the influences of Frenchmen like Henry Bataille, Henry Bernstein, Georges de Porto-Riche, and Henry Lavedán, "las fuentes de inspiración y a veces de plagio, por parte de los autores locales."¹⁹ Armando Moock, because of his French parentage, doubtless did not entirely escape these French influences.²⁰

Many dramatists imitated French types, themes, and scenes because they were unwilling or unable to see and project the surrounding rich, Chilean heritage of customs, events, and characters. Others, even less original, simply rewrote many of the romantic melodramas of the previous century, situating Moors and Spaniards on Chilean soil in obviously false situations and circumstances. There was a small group, including dramatists like Carlos Mondaca, Max Jara, and Aurelio Díaz Meza, who tried to portray historical aspects of Chilean life, but most of the writers simply imitated the French and Spanish sources and, as a result, never achieved any lasting fame. In The Modern Culture of Latin America Jean Franco writes that, "while the artist was fully aware of the latest European trends and identified himself with the modern, his own work

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Other literary movements reached Chile, but much later. Orlando Rodríguez cites the presentation of Acevedo Hernández' Chañarcillo (1932) as the first influence of European expressionism, and En la luna (1934), by Vicente Huidobro, as the beginning of the theatre of the absurd in Chile.²² Armando Moock was already acquainted and experimenting with expressionism in Argentina, writing Un loco escribió este drama, in 1923 and Armando Discépolo, between 1923 and 1934, had produced five plays for the "grotesco" theatre: Mateo (1923), Stéfano (1928), Cremona (1932), El organito (1925), and Relojero (1934), some elements of which are also found in Moock's theatre. Thus, the Argentines were more adventuresome in experimenting with the new ideas from Europe.

Money was the prime concern of the writers, and they willingly sacrificed their integrity and the quality of their theatrical creations to achieve wealth. There were no truly professional dramatists because the financial rewards were not great enough for them to live by the fruits of their plays alone and, therefore, it was more a hobby than a profession. Again, the lack of a Chilean theatrical tradition left them without national standards of excellence to use as guidelines, and critics often unfairly and unfavorably compared the plays

to European models and by European standards.

THE ARGENTINE THEATRE:

In Argentina the theatre went through a similar though somewhat different development. Its greatest impulse came late in the nineteenth century, with the first dramatic production, a pantomime of Juan Moreira (1884), by José Podestá (1858-1935).²³ The play of the same title soon led to the creation of a whole series of original plays based on the legendary national figure of the "gaucho." This popular, romantic figure presented a common spirit of rebellion and protest against the rather general abuse by company commanders, feudal-like estancia owners, rural judges, and justices of the peace. This democratic desire for justice represents the spirit of an early social theatre. It also permitted numerous "costumbrista" accents, such as dances, music, verses, scenes, and characters. In succeeding years, a changing society created by an influx of immigrants brought about the integration into plays of new elements on the rural scene: the "peón" or poor "gaucho," the drunk, the Basque, the Neopolitan, and the "cocoliche" type.²⁴

"Gaucho" dramatists in addition to Eduardo Gutiérrez, the originator of the genre with Juan Moreira (1886) and Juan Cuello (1890), were Nemesio Trejo, and a group of Uruguayans: Elías Regules, Juan Nosiglia, Abdón Aróztegui, Orosmán Moratorio, Francisco Pisano, Benjamín Fernández y Medina and Víctor Pérez Petit.

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Calandria (1896), by Martiniano Leguizamón (1858-1935), signaled a change in the "gaucho" type from the "gaucho malo" to a useful citizen, whereby the wandering nomad becomes the owner of a plot of land and is integrated into the economic life of his country. Also about this same time, the "criollo's" resentment against the industrious "gringo" begins to appear on the stage. Enrique García Velloso (1880-1938), a forerunner in the modern Argentine theatre, wrote many plays, among which was Jesús Nazareno (1901), protesting the gaucho's lack of political rights. Nicolás Granada (1840-1915), who served as a bridge between romanticism and realism, wrote the gaucho plays, Al campo (1902) and Bajo el parral (1911), satires on the conflict between the city and the country. Martín Coronado (1850-1919), who began as a romantic and changed to national themes, will be best remembered for La piedra de escándalo (1899) and its sequel in 1918, La chacra de don Lorenzo, plays which depict realistic, hardworking men little resembling the romantic "gaucho." In sobre las ruinas (1902), Roberto Payró (1867-1928), better known as a novelist and short-story writer, symbolized the conflicts created when "criollo" inertia and tradition were confronted with European progress and technology. Florencio Sánchez (1875-1910) continued these themes in La gringa (1902), M'hijo el doctor (1903), and Barranca abajo (1905).

The Spanish "zarzuela" and the opera shared the spotlight as the leading preferences of the patrons in Argentina during

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the last quarter of the nineteenth century. Another important facet of the dramatic production in Argentina was the popular and fruitful development of the "sainete criollo," based on the Spanish model but, unlike the Chilean examples, with sets and characters typical of the "porteño" scene.²⁵ The national elements were always present; the foreign form provided only a skeleton which was fleshed out with Argentine scenes, types, music, and situations. More than two hundred dramatists cultivated the genre for nearly half a century. Among the more important composers of "sainetes" is Nemesio Trejo (1862-1916), the originator of the "sainete criollo ciudadano." He was a Salesian priest whose order firmly believed in the value of the theatre as a teaching device. He was also one of the first dramatists to break away from the overpowering influence of the Spanish playwrights and to integrate national themes and characters with Spanish humor and technique as he did in La fiesta de don Marcos (1890) and Los políticos (1897).

Justo S. López de Gómara (1859-1923), a Spanish newspaperman, exposed in his play Gauchos y gringos (1884), the blossoming conflict between the "criollos" and the European immigrants known as "gringos." Ezequiel Soria (1873-1936), whose popular characters made his "sainetes" so famous, was a dramatist and director who wrote both serious plays and musical comedies, and is credited with introducing the serious "sainete."

Other "sainete" writers include Enrique García Velloso, José González Castillo, Carlos María Pacheco, and Alberto Vacarezza,

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who ends the cycle of "sainete criollo" dramatists.

Much of the humor and comical effect of the "sainete criollo" was achieved through the use of foreigners who deformed Spanish by mixing it with their own language. The Italian was most abused, followed by the Jew, Catalan, Turk, Englishman, German, Portuguese, Frenchman, and Pole. The "sainete" writers were careless. "Los defectos más comunes son las injustificadas desigualdades de estilo y de tono y el hibridismo de las formas verbales y pronominales correctas con las vulgares rioplatenses."²⁶ The defects appeared in the same author, the same play, the same scene, and even in the same character. The carelessness occurred not only in the "sainete criollo" and the "costumbrista" plays but in many other more serious works as well. It is obvious that many of the works were written hurriedly and often for a specific popular actor or actress.

The "comedia de salón" catered to the bourgeois and the wealthy. Roberto Giusti describes it as brilliant, more or less frivolous, more or less sentimental and based on the model of the French theatre in vogue then and more directly on the theatre of the author of La noche del sábado, Jacinto Benavente.²⁷

Martín Coronado (1850-1919) and Nicolás Granada (1840-1915) provided romantic and post-romantic plays, but the scene began to move from the country to the urban areas. Gregorio de Laferriere (1857-1913) wrote humorous and satirical plays about

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city customs, and the historical dramas of David Peña (1863-1930) became popular. It was a group of young Bohemians with new ideas, however, who vitalized the "criollo" theatre from 1900-1910 and led this period to be called the "Golden Age" of Argentine dramatic production.²⁸

Sobre las ruinas and Marco Severi, by Roberto J. Payró (1867-1928), and plays such as Los muertos, Los derechos de la salud, M'hijo el doctor, La gringa, and Barranca abajo, among others, by Florencio Sánchez (1875-1910), the genius of the group, tended to be social in nature. Their dramas fight social and political injustice among the poor and middle classes of society, denounce alcoholism, poverty, and prostitution, and present the generation gap between the young and the old, and the cultural differences between the "criollo" and the "gringo," with a combined realism/naturalism that became widely popular. Although the themes were not always original, having been previously dealt with by European writers, the themes, the ideas, and the realism with which they were expressed were new to Argentina.²⁹

The Chilean writers were influenced mostly by French and Spanish models, and these same models greatly appealed to the Argentines also. Domingo Casadevall indicates that the "porteños" were interested in plays and readings of the works of Nordau, Dumas (son), Hervieux, Bernstein, Brieux, de Curel, Becque, Galdós, Benavente, Guimerá, Dicenta, and Linares Rivas.³⁰ With the exception of Nordau, all of these dramatists had works appearing on the Buenos Aires stage between 1899 and 1908,

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according to Angela Blanco Amores de Pagella's study, Nuevos temas en el teatro argentino. This same study cites four other dramatists in this time period who were frequently represented on the "porteño" stage, namely, Rostand, Sardou, with sixteen different plays, the Alvarez Quintero brothers, and Echegaray, who had fourteen different plays produced. However, the Argentines were inspired not only by these but by such other nationalities as the Norwegians, Germans, Italians, and Russians. The psychological theatre of Samuel Eichelbaum and the "grotesque" theatre of Francisco Defilippis Novoa and Armando Discépolo developed via the influence of these other European dramatists.

González Castillo suggests that the greatest influence was that of Ibsen, brought to Argentina in the repertoires of the Italian companies of Zacconi and Novelli because Italy "por entonces era nuestra fuente de inspiración."³¹ Angela Blanco Amores de Pagella's study, cited previously, confirms that these and other Italian companies appeared in Buenos Aires from 1889 to 1908, and probably even later. These groups performed the works of Ibsen and his followers: Henry Becque, Francois de Curel, and Eugene Brieux in France; Roberto Bracco and Gerolamo Rovetta in Italy; Sudermann in Germany; and Benavente and Linares Rivas in Spain. Only Strindberg is notably absent in this time span. González Castillo also points out the probable influence of Ibsen on Los muertos and Los derechos de la salud by Florencio Sánchez, who was known to have read most of Ibsen's works; on El arlequín, by Otto Miguel Cione;

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on Marco Severi, by Roberto J. Payró; and indirectly via Rovetta on En familia, by Sánchez, who reportedly told the author that he had "aprendido a hacer teatro en Gerolamo Rovetta."³² Thus Ibsen and his followers seem to have exerted no little influence on the Argentine theatre.

As in Chile, the prime mover was money, to the detriment of professional pride in the quality of one's work. This influence caused a lack of new and original ideas, for when a play did appear and became successful, it was imitated in excess, as in the specific case of the "sainete criollo." Here, too, an ever-demanding public encouraged quantity rather than quality.

Though there were many negative aspects in the Argentine theatrical world when Moock arrived in Buenos Aires, an enthusiastic public did support numerous dramatists and it was possible to live from the profession alone. Moock is said to have earned the phenomenal income of fifteen thousand pesos a year from his plays.³³

This, then, was the theatrical world in Chile and Argentina when Armando Moock was growing up and writing his first plays. He was introduced to the famous Argentine actress, Camila Quiroga, in 1918. She found it easy to persuade him that the Argentine stage would present him with a brighter future than that of Chile. The cultural and social influences were so much more ample and liberal in Argentina than in Chile that there was opportunity for a gifted, creative, and enterprising dramatist to experiment with many styles, characters,

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and themes while developing his own style. Thus Armando Moock had good reason to believe that in Argentina there could be inspiration for a budding dramatist. He moved there, and Buenos Aires became the center of his dramatic life for the rest of his years.

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FOOTNOTES

¹Orlando Rodríguez, Teatro chileno del siglo veinte (Santiago, 1964), p. 2.

²"Apuntes sobre el teatro chileno," p. 259.

³"El teatro chileno moderno," p. 175.

⁴"El concepto costumbrista...", p. 150.

⁵Editorial Universitaria: Santiago de Chile, 1918, p. 46.

⁶"El teatro chileno moderno," p. 181.

⁷"Apuntes sobre el teatro chileno," p. 269-71. This same article cites other influences: similarities in Pueblecito and Genio alegre or Puebla de las mujeres by the Alvarez Quintero brothers; Del brazo y por la calle is like El alba, el día y la noche by Darío Nicodemi; Misericordia "recuerda a Rusiñol y al propio Soto Aguilar." Juan Ventura Agudiez "El concepto costumbrista...", p. 150) insists that Martínez Sierra's influence can be noted in Moock's simplicity, equilibrium in composition and the use of certain themes. Los intereses creados by Jacinto Benavente are thought to have influenced Moock's Mundial pantomím and Muñecos by Manuel Arellano Marín.

⁸Teatro chileno del siglo veinte, p. 51.

⁹Ibid., p. 54.

¹⁰José González Castillo, "El sainete medio de expresión teatral argentino," Cuadernos de Cultura Teatral, no. 5 (Buenos Aires, 1937), p. 46.

¹¹Rodríguez, Teatro chileno del siglo veinte, p. 8.

¹²Both actors had developed and polished their acting technique in Santiago. Mariano Latorre ("Apuntes...", p. 93) identifies them in this manner: "Arturo Buhrle y Enrique Báguena se completaban. La gracia espontánea del uno contrastaba con la sobriedad del otro. Ambos eran actores natos, pero Buhrle tendía a la improvisación y Báguena al estudio minucioso. El primero arrebatava al público, arrancaba aplausos; el otro, organizaba y se contentaba con éxitos menos ruidosos, pero justamente conseguidos."

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Footnotes (continued)

¹³Acevedo Hernández, ("Consideraciones...", p. 156-157), noted that the goal of the "professional" writers was to make money: "Nosotros no escribimos para la posteridad; una vez que el público paga, el negocio está hecho. La única verdad es la taquilla," and he continues his criticism: "He dicho o insinuado que nuestros autores carecen en su casi totalidad de personalidad; siempre han hecho arte de imitación, para cuyo fin han escogido los peores modelos. No quiero exigirles esfuerzos ni grandes orientaciones,...le dejo con los españoles que han imitado o con los franceses ya pasados. Pero no les perdonaré jamás que hayan imitado tan mal, con tan poco amor a su nacionalidad tan sin sentido de la existencia propia..."

¹⁴"Sin negar el esfuerzo que significó la aparición y estreno de numerosas obras, sólo tres autores escapan al carácter transitorio de toda esa producción teatral, Antonio Acevedo Hernández, Armando Moock y Germán Luco Cruchaga." Orlando Rodríguez, p. 13.

¹⁵Ibid., p. 12.

¹⁶Ibid.

¹⁷Santiago de Chile: Talleres Fiscales de Prisiones, 1929, p. 171.

¹⁸José García López, Historia de la literatura española (Barcelona: Editorial Vicens-Vives, 1968), p.478.

¹⁹Rodríguez, p. 53.

²⁰"Armando Moock por su ascendencia genealógica, se sintió inclinado a la morbidez sentimental de dramaturgos y narradores franceses, como Loti, Paul Margueritte, Bernstein." Durán Cerda, "El teatro chileno moderno," p. 175.

²¹Baltimore: Penguin Books, 1970. p. 15.

²²Rodríguez, p. 56-57.

²³José Podestá was an Uruguayan who had gained fame as a singer and clown. He was known as "Pepino el 88" because he wore that number on his clown suit. He and his family represent a fine, long tradition of dramatic excellence in Argentina.

²⁴Roberto Giusti refers to the "Cocoliche" type as a "máscara grotesca del italiano acriollado" which reminds one of the Commedia dell'Arte. "El teatro," Historia de la literatura argentina, v.IV (Buenos Aires: Ediciones Peuser, 1959), p. 525.

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²⁵The word "porteño" refers to an individual who is an inhabitant of Buenos Aires and its immediate environs.

²⁶Roberto Giusti, p. 587.

²⁷Ibid., p. 581.

²⁸Raúl H. Castagnino, Esquema de la literatura dramática argentina (Buenos Aires: Instituto de Historia del Teatro Americano, 1949), p. 74-75.

²⁹As examples Castagnino points out that the theme of M'hijo el doctor by Florencio Sánchez contains the influences of Sudermann's Casa paterna; Blanchette by Eugene Brieux and Le due conscienze by Rovetta. (Esquema de la literatura, p. 82-83). Alfredo de la Guardia's study of Samuel Eichelbaum indicates this dramatist's indebtedness to Dostoyevsky, Ibsen and Strindberg. Thus the influences are long and lengthy. With the possible exception of Dostoyevsky, all of these men were followers of Ibsen's techniques and themes. See also Amores de Pagella's work, Nuevos temas en el teatro argentino for European influences.

³⁰El teatro nacional: Sinopsis y perspectivas (Buenos Aires: Ediciones Culturales Argentinas, 1961), p. 49-50.

³¹"El sainete medio de expresión...", p. 45.

³²Ibid., p. 46-47.

³³Jones, Behind Spanish American Footlights, p. 227-228.

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CHAPTER II

ARMANDO MOOCK'S THEMATIC WORLD

Armando Moock's plays number nearly sixty.¹ About half of this dramatic production is composed of short, one-act plays and the remaining half consists of longer, three-act plays. The few plays written in Chile, before he migrated to Buenos Aires, approximately eleven, tend to be Chilean in flavor and theme. They present situations revealing Moock's personal and family life, and his experiences while touring the Chilean provinces with a theatre group. In these plays the dramatist also notes the Chilean preoccupation with social and economic advancement via the professions, and presents a dramatic portrait of the "siútico," a Chilean term referring to a cheap, pretentious, and ridiculous type of person. The atmosphere of rural villages and the fight for survival of the poor are also among the playwright's concerns.

Ventura Agudiez wrote of Moock: "...Como uno de los dramaturgos importantes de su generación, sus temas no caerán bajo la sensibilidad particular al teatro argentino."² This critic would seem to ignore or be unfamiliar with those of Moock's plays which follow Argentine trends, although he did not write any plays related to the "gauchesco" theatre.

The plays written after Moock's departure from Chile

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indicate experimentation with the forms attracting the attention of the Argentines, such as naturalism, symbolism, expressionism, and the "grotesque" theatre. He was also interested in themes being used by the Argentine writers: inherited traits, infidelity, man's loneliness although surrounded by people and wealth, the foreigner in a "criollo" environment, the weak male, alcoholism, and other basically social questions. Many of these themes are closely tied to the universality to be found in Moock's theatre because they are problems and situations faced by people at all levels of society, in all areas of the world, and tend to be timeless.

One of the major concerns of Moock's dramas which should be considered is the public-service commitment to be found in them. Fernando Debesa wrote that social problems interested Moock only early in his career when he wrote Los perros.³ This is true if one limits the definition of social problems to political ideologies such as the socialist-anarchist ideas popular in Chile at the time Armando Moock wrote his play. These were ideas fostered by the Russian Revolution and encouraged by the evils of the Industrial Revolution, evils whereby wealthy mine and factory owners in Chile were permitted to pay bare subsistence wages to their employees, who often worked long hours in dangerous and unhealthy conditions.

Thus, the early social theatre in Chile, as elsewhere, presented and encouraged class struggle. García Pavón writes that the purpose of this early social theatre was not to serve literature but, rather, to provide a propaganda outlet

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for a political party, the union, or some reform program of the writers, and was essentially a theatre of attack to try to improve the working conditions and life of the proletariat.⁴

Since Moock wrote only one such play, it suggests that he himself had no such strong political leanings or interest as his contemporary, Acevedo Hernández, but, instead, used the topic because it was a theme which was popular at that time, and was therefore written to attract an audience. In fact, Ventura Agudiez affirms that Moock was never interested in the political thesis drama which was so popular in those years.⁵

Armando Moock's method of presenting social themes closely follows the description in Teatro social en España (1962) by García Pavón who writes that

el actual teatro social prescinde de todo acorde calificadamente político y se limita a exponer unas situaciones, fruto de unas estructuras sociales incómodas, para que, sin más doctrina, discurso o slogan, el espectador deduzca por su cuenta la solución. Teatro casi costumbrista, de exposición objetiva de unos modos de vivir que, antes que exaltar al espectador, como el viejo teatro social, le hace pensar.⁶

Moock's social work in the theatre was obviously a written protest against the many prejudices he himself experienced and those he noted around him, especially those regarding professions whereby the kind of work one does immediately defines one's social and financial future. His purpose was to make people think about their biases and re-evaluate them in light of a given situation rather than to make an ironclad generalization about all such cases. In La araña gris he shows what

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results when the protagonist is unable to change his views about the sanctity of his wife's body and goes mad. In Del brazo y por la calle the protagonist at least is able to view his wife's infidelity more objectively. In Natacha Moock presents a defense for those mothers who do not want to marry. He offers justifications for permitting girls to choose their own mate, for marrying for love rather than wealth and social prestige, for sympathy and tolerance for the unwed mother, for respect for the literary professions, and many more.

It was a rebellion not only against the narrow-mindedness and intolerance the dramatist professionally encountered, but against that which others had to live with. A large portion of Armando Moock's dramas deal with these and other social prejudices. He does not give answers; he only suggests that there may be more than one point of view, and that there is no single answer. Each situation should be judged on its individual and particular merits.

With two exceptions, the playwright expressed little interest in the plight of the masses of poor people, although his theatre tends to be social in nature. He was interested in individual rather than group issues. Being middle-class and a realistic dramatist, Moock portrayed problems he was familiar with and could successfully project on the stage. According to Durán Cerda, however, Moock attempted to explore the popular sector of the "conventillo" in Penitas de amor (1916), but the play was poorly received: "El terreno y, sobre todo, el lenguaje le eran totalmente desconocidos, y su

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empresa no prosperó."7 Los perros, dating from 1918, also deals with the plight of the "underdogs." This latter play appeared on the stage three months after Pueblecito, but the earlier work, humorous, and emphasizing "costumbrismo" and romance with which every Chilean could relate, was so popular that it may have overshadowed the serious, symbolic, and moralizing plot of Los perros, which pointed to social ills the Chileans did not wish to see.

Financial reasons aside, Moock went to Buenos Aires because of the confining social and professional situation he felt was inhibiting his writing and success. Moock was a liberal, out-spoken young man with ideas which shocked and angered the staid, conservative traditionalists in Chile. He confessed that his aloofness and frankness were liabilities, and thus it was easy to irritate and anger influential people who could have helped him. Many Chilean dramatists, coming from the ranks of journalists and newspapermen, resented a university-educated man, a circumstance which left Armando with few friends in his chosen profession. Armando also refused to accept the literary standards imposed in the "tertulias" by the dramatists in vogue, because they continued to repeat the out-dated modes, themes, and techniques of the French and Spanish playwrights.

The Argentine stage had already broadened the theatre-goer's mind via that "rebelión contra los prejuicios" found in the realistic-naturalistic plays of Florencio Sánchez, Ernesto Herrera, Gregorio Laferrere, Roberto Payró, and others,

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who treated the physical, spiritual and moral degradation of individuals and families. Moock found that the Buenos Aires stage had already widely exposed Argentine writers to European ideas, themes, and techniques through the presentation of plays by Ibsen, Strindberg, Gorky, Dostoyevsky, Hauptmann, Sudermann, Pirandello, Giacosa, Rovetta, and Bracco, plus many French and Spanish dramatists. These men represent many different modes and themes, and provided the inspiration for many Argentine works. Thus, Argentina was prepared for Moock's sympathetic presentation of the social problems and prejudices encountered by the middle classes as well as by high society, and his plays were warmly received by the "porteño" audiences.

Armando Moock's dramatic world clearly reflects his middle-class background, and his plays best portray the lives, ambitions, problems, and reactions to the environment of this section of society. Writing as he did about the sector of which he formed an integral part and was most knowledgeable, the themes, action, and settings of his dramas bear the mark of reality, of veracity. There is another element which also lends itself to Moock's realism and authenticity. Though information regarding his personal life is limited, there are numerous similarities between many situations in his plays and novels and actual events in his private life.⁸

The environment of the dramatist's plays is either a small rural town or a large city, which permits Moock to make a comparison, in several plays, of the people, their activities, and their values. Moock grew up in Santiago (Chile) and visited as well many small towns while on tour with the

Báguena-Bührle Theatre Company. This knowledge gave him confidence in portraying these two environments, whereas the dramatist's desire for realism and veracity caused him to avoid the country setting which was completely unfamiliar to him.

These two settings permit the playwright to air the age-old conflict of values between urban and rural dwellers. Much like writers dating back to the Spanish Renaissance, such as Antonio de Guevara in Menosprecio de corte y alabanza de aldea and, more recently, Emilio Carballido in Rosalba y los llaveros, Moock, a city boy, contrasts, in his first delightful "costumbrista" drama, Pueblecito (1918), the virtues of a country town and its inhabitants with the vices of an urban population. However, in the second play of this type, Mocosita (1929), the author presents city life in a more favorable light, leading Silva Cáceres to note:

Moock se aleja del costumbrismo tipicista rioplatense, en boga en su época, y presenta una problemática donde no aparece oposición desvalorativa entre la vida urbana y la vida campesina, sino que muestra cómo ha evolucionado el motivo costumbrista hasta él: la ciudad aporta un nuevo ámbito al campo y lo enriquece, a la vez que recoge lo positivo de éste. Tales son... las ideas que tenía Moock del "progreso."⁹

The heart of both plays is a love story. The debate over the merits of city and country life, and the day-to-day activities of a family and their friends in a small country town round out the body of the plays. Ventura Agudiez suggests that Gregorio Martínez Sierra exercised the most influence in Moock's theatre on this type of play, but feels that the

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description of the towns shows an obvious Andalusian face much like that described by Fernán Caballero or Valera.¹⁰

The earlier play, Pueblecito, was written in Chile and, therefore, represents what the dramatist determined was Chilean "local color." By "local color" is meant the presentation of eccentric characters such as the neighborhood gossips, of colloquial language, the local political feuds, the activities in the church, the ways by which people entertain themselves, the social divisions among the populace, and rustic tasks such as making wine or jam, raising rabbits, milking a cow, or irrigating a field.

When Pueblecito was performed in Argentina, it was considered representative of Argentine life, and Mocosita, written in Argentina, was produced in Chile and accepted as Chilean. This indicates somewhat the universality of Moock's theatrical productions, and also suggests that the daily life in countries sharing a similar heritage of race, religion, and development may be quite alike without the non-traveled persons' being aware of these likenesses. The people in these two plays, their concerns, and their activities are basically representative of all peoples living in small, rural towns.

If the people of Moock's plays are presently in poor financial circumstances, it is because some misfortune has befallen the family, usually the death of the father which has forced the mother to go to work to support one or more children. The people still retain, however, their middle-class values and aspirations, which are centered around three

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primary situations: marrying well, getting a professional degree, and making a fortune.¹¹

The problems presented by the playwright, then, are those created by these values and aspirations. What is a suitable profession? Why must one become a professional? What is an advantageous marriage? Which values are more important in a marriage, integrity and happiness, or wealth and social prestige which may produce an unhappy couple? What is success? How is it achieved? What are its effects on man's moral and spiritual being?

Armando Mooock presents these concerns in numerous ways. In Isabel Sandoval, modas, the dramatist proposes a need for the man who works successfully with his hands as well as the professional. The dramatist suggests there are many jobs to be performed, and strongly favors a freedom of choice in any area in which the person will be most happy and useful. Most of the playwright's protagonists, however, are professionals: doctors, lawyers, scientists, and engineers. Relying on Mooock's personal experiences, dramas such as Penitas de amor and Alzame en tus brazos describe the sacrifices made by mothers and families in order to educate professionally an only or eldest son, who will then support his family.

Recreating his own father's example in a protagonist, Mooock contrasts the strong work ethic of foreigners with the "criollo" aristocrat who provides neither a useful service nor performs any meaningful function, an attitude which is almost unpatriotic in a young and growing nation. This theme is

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best presented in Monsieur Ferdinand Pontac, where the French immigrant is compared with his aristocratic brother-in-law. Florencio Sánchez uses this same theme in La gringa and in Barranca abajo, but seems to include all "criollos" whereas Moock concentrates on the deteriorating moral standards of the wealthy.

One also senses Moock's deep concern for the negative prejudices of society with regard to writers and literary careers. As presented in many of his early plays, writers are rejected as suitable husbands, and they are looked upon as undependable, irreligious, bohemian, and more interested in good times than in earning a respectable living. The characters in Mocosita suggest that these negative traits are to be found in the play's male protagonist when they wish to degrade him in the eyes of the young girl who has fallen in love with him. While none of Moock's writers are very rich, they are not failures and are presented as very human individuals who wish, more than anything else, to write.

Marriage is treated in a range from first love and a young girl's erroneous concept of it to the disadvantages of marrying for money. Cuando venga el amor provides the dramatist with an opportunity to criticize both society for its misguided values and parents for not educating their daughters for marriage. Satire appears in Casamiento a la yankee and El castigo de amar, where parents place prestige and wealth above their child's happiness. The dramatist is quite insistent in pointing out the sad consequences when parents force

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their daughters to marry someone they do not love. Again, he advocates freedom of choice, this time in choosing a life-long mate.

There is also a strong cynical attitude toward women expressed in the lack of trust with which the playwright regards women, both wives and sweethearts. It is a continuing theme throughout Moock's dramatic career and, perhaps, reaches its culmination in Del brazo y por la calle, where the wife is briefly indiscreet and the husband has to re-evaluate his personal values in terms of the offense and its relation to his future as well as that of his wife.

Closely related to marriage is the role of the mother, which is strongly portrayed in Moock's theatre as one of love, support, and sacrifice. She is the strength and backbone of the family. Families continue without a father, perhaps because there is always a male friend or relative to advise. However, tragedy occurs in families where the father survives the mother. In Estoy solo y la quiero the father becomes embroiled in his personal problems, to the exclusion of those of his children, and the result is the moral, spiritual, and physical break-up of the once closely-knit family group.

Another aspect of motherhood is the dramatist's provocative study of who has the right to become a mother and under what conditions. Armando Moock is critical of social mores which allow no exceptions, and of fathers who are unwilling to accept their obligations. For Moock, the desire to be a

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mother is a natural, overpowering instinct. One play in particular, Natacha, has a very modern conclusion for what could have been a highly controversial subject in Moock's day.

Natacha refuses to marry her child's father, for she is more preoccupied with motherhood than marriage; most importantly, however, her personal wealth permits her to carry out her unusual plan.

There are two plays which treat sympathetically the homely woman in society by implying that society tends to hold outmoded values regarding physical attractiveness while denying the moral and spiritual beauty that may be hiding under the flawed surface. The dramatist's introduction to Natacha, quoted elsewhere in this study, indicates his personal appreciation of certain women friends whose talented minds and receptive spirits will outlast any physical beauty. La araña gris and Natacha are both attempts to underscore this attitude, for the males in both plays suffer an almost poetic justice for failing to perceive the good qualities of the homely wife or female relative.

A characteristic common in Moock's theatre is its obvious appeal to the emotions. Fernando Debesa, writing about the playwright, notes:

He aquí el rasgo distintivo de este dramaturgo
que lo es de su época en el teatro sudamericano:
la obsesión sentimentalista, la insistencia en
lo lacrimoso.¹²

In his sentimental comedies, Armando Moock portrays the domestic issues of middle-class people: presenting their personal problems with a great show of emotion and stress in order to

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arouse the audience's pity and sympathy. These characteristics also call to mind those of another theatre thought to have influenced the dramatist, the French bourgeois drama which "emphasized middle-class morality and extolled the virtues of middle-class life."¹³ It blamed man's failures or short-comings on social causes rather than on the individual. The dramatists were more concerned with the social environment than the individual's psychological aspects for they wanted to encourage social reform and improve man's moral and spiritual condition by portraying his base and ignoble relations with his family and society. Sentimentality, pathos, and morality joined to produce a positive ending in which virtue and family life triumphed. Moock elicits an emotional response with themes developed around love, mother, home, and the ineffectual or disillusioned male.

A sentimental view of life has made the female, particularly, a popular subject in Armando Moock's theatre. He very skillfully enlists the audience's sympathy for or identification with the feminine desire for motherhood, the widow with children living in straitened circumstances, the orphaned girl, the young woman in love for the first time, the unwed mother, and the wayward woman who can be rehabilitated during the play.

Another side of Moock's theatre is the search of the woman for independence and personal freedom, a search championed by a man who obviously shared Shaw's, Benavente's, and Ibsen's advocacy of the rights of women. The individual's freedom to choose a profession and a mate was further projected into the

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woman's private realm. The dramatist undoubtedly felt that woman's place was in the home as a wife, homemaker, and mother. This is evident in plays like La señorita Charleston and Natacha, where the protagonists flaunt social conventions; but once they get their man or child they settle down to the traditional feminine role, which Moock seems to indicate they really wanted in the first place. Armando Moock, nevertheless, grants women the right to make another choice, as when Natacha rejects the legal ties of a marriage ceremony. Early in his career the playwright's women protagonists were encouraged to get an education to improve and help support themselves.

Armando Moock's feminine protagonists are frequently strong personalities with a strength like that generated by Moock's own mother, perhaps. They dare, however, to question and challenge society's traditional mores regarding the rights and duties of married and single females.¹⁴ The playwright nevertheless continually stresses that female independence and the right to be eccentric or different still tend to be the domain of only the wealthy, who can financially afford to ignore society's unwritten rules.

As there are few female protagonists, in Moock's plays the majority are masculine characters, though frequently males who are unable to cope with life and with society's demands. They are almost caricatures, reflecting Armando Moock's contempt for masculine weaknesses. The scorn is that felt by a strong personality for a weaker one, and Moock's character and experiences had certainly made him a forceful person. The

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attitude also indicates the playwright's concern for a society, seemingly becoming degenerate, in which the male is failing to maintain his dominant position as a commanding figure of strength and decision. These concepts led to plays like La serpiente, Casimiro Vico, primer actor, Rigoberto and Monsieur Ferdinand Pontac, which are developed around ineffectual men who are controlled by strong mistresses, wives, or a combination of wives, mothers-in-law, and children. Perhaps to prod or goad the male ego, Moock cynically suggests the image of man as a once-spirited horse now being ridden and guided by an able female rider who maintains a strong grip on the reins and frequently spurs his sides when he is unruly or unresponsive.

Several males are almost tragic figures, due to flaws in their character, and due to their isolation, disillusionment, and cynicism. In Señor, ¿quién es usted? and El mundo y yo no estamos de acuerdo the cynicism is caused by an unfaithful wife or girl friend, and enforced by a second, similar experience. This situation is frequently heightened by combinations with other factors, such as the greedy friends in Casimiro Vico, primer actor, or the selfish and disrespectful children in Un loco escribió este drama. The lost fortune, in Señor, ¿quién es usted? and Monsieur Ferdinand Pontac, is a theme popular with the sentimentalists, as is the transformation of a hard-hearted individual into a kindly, loving person through the auspices of a homeless and fatherless infant, who is taken in and given a home in El mundo y yo no estamos de acuerdo.

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The reaction of the playwright's protagonists is a withdrawal from society, often via insanity, alcoholism, suicide, and death, a withdrawal which the dramatist finds to be a waste of talented manhood.

These males contain characteristics of Moock's sentimentalism in that one of the dramatist's basic techniques is to present an unhappy character, who is basically good and then to contrast this person with a series of antagonists, often family members or close friends, representing moral and spiritual shortcomings in society. Millett and Bentley note that sentimentalism is frequently combined with attacks on selfishness and worldliness:

The nucleus of this situation is the assumption of the contagious and redemptive power of good; incidental is the exposure of social vices and shortcomings and their disappearance under the searching light of goodness.¹⁵

These characteristics appear in the dramatist's social theatre also.

A very limited number of Armando Moock's dramas are based on scientific themes, particularly those revolving around biological determinism. These themes made their first most obvious appearance in Argentina in plays by Florencio Sánchez, such as Los derechos de la salud, Los muertos, En familia, and La gente pobre. Moock's plays treat such social problems as the inheritance of madness due to alcoholism, venereal disease and the problem of physical ugliness, resulting in the most didactic works in the dramatist's entire theatrical production. The playwright intends these plays to be forcefully

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real enough to cause repercussions which will serve to purify society, or, as Alfonso Sastre believes, "el drama es la forma de la denuncia por la que el dramaturgo hace patente algo, dando testimonio de la realidad."¹⁶ There definitely appears to be some influence of Florencio Sánchez in these works, particularly in one, Un muchacho alegre, revealing the super-realistic tragedy of venereal disease, and insisting on reforms to prevent other such tragedies. The playwright does not appear to have had a compelling interest in these themes. Their scarcity suggests they were exercises in a form popular at the moment, but the above-named play remains one of timely, timeless, and universal interest.

The playwright also has a number of plays which attempt to investigate the interior man. Siegfried Melchinger refers to this search as "la actitud de desenmascaramiento."¹⁷ In several plays Moock attempts to present the psychological motivations of man by exposing the hidden reality of human existence, the deep, internal man not normally seen or studied. This effort embodies a negative aspect, in that some dramatists were unable to coordinate in their plays the physical and the psychological plots and, as a result, many such plays are more readable than presentable.

The new psychological themes needed fresh, novel techniques to project to the audience the silent, inner thoughts of a protagonist. The dramatists began to incorporate these techniques into their plays after the First World War. One of the most adept and successful of these writers in Latin

America was Samuel Eichelbaum, who belonged, along with Armando Mooock, to a group of "renovadores," a group of dramatists who, though different in personality and discipline, were united in their desire to be innovative and to excel artistically in the conceptual and technical aspects of their art.¹⁸ For his psychological themes and influences Armando Mooock had several examples of Latin American playwrights and novelists, such as Eduardo Barrios, Acevedo Hernández, and Pedro Prado.¹⁹

Action occurring in the minds of men rather than on the stage must be audible or visible, and Mooock did this with devices such as puppet-like characters and the play-within-a-play found in Mundial pantomím, which was based on the *commedia dell'arte*. The stream-of-consciousness monologues or soliloquies, a confidant who would listen to the monologue of the protagonist, and various staging techniques can be found in Yo no soy yo and Un loco escribió este drama. These techniques and others helped to place Mooock in Raúl Castagnino's group of "renovadores."

In these plays, the dramatist presents man's forced re-evaluation of himself, the way he has lived, and the values he has lived by. The general in Yo no soy yo, who is considered a hero by his contemporaries, goes through a flashback sequence while drunk, much like the flashback technique used later in La muerte de Artemio Cruz, by Carlos Fuentes, in which the hero relives his life on his deathbed. In Mooock's play, the social trappings of a hero-wealth, prestige, and an

advantageous marriage - are slowly torn away by the people he used to advance himself, leaving the skeleton of a coward and a cuckold who is forced to admit to himself the deception he has practiced for so many years. Thus, the dramatist suggests that every man has a thousand faces, most of which are hidden. There may be influence here of the stream-of-consciousness displayed by James Joyce's Ulysses (1922).

Del brazo y por la calle is another play in which Armando Mooock compels a young man to reconsider his moral values when he is confronted with his wife's infidelity. With only two characters in the play, the wife serves as the sounding board for her husband's doubts and disillusionment, and he in turn must be a confidant to whom she can unburden her unhappiness. Physical action is limited, thus necessitating long monologues. This brings forth the psychological reactions of their individual personalities to their respective situations, and together they are able to rule out both suicide and divorce.

Another play, Un loco escribió este drama, with strong psychological elements, also has a protagonist who re-evaluates his climb to so-called success, and after watching the infidelity of his wife and the greediness of his children and friends, he decides that his life is empty and lonely despite his financial success. The playwright utilizes a statue, which represents Melitón's living conscience, acting then as the protagonist's confidant and permitting him to reflect verbally his interior thoughts and doubts to the audience. Thus we are made aware of his early life and of his goals, which he

begins to question in the play.

Armando Moock likes to underscore the fact that money and success do not always bring happiness and fulfillment, and in his plays it is the men of means who discover they really have very little of what makes man happy. In these plays, the dramatist offers examples of human failings, and hopes the audience will learn from the characters' recognized errors.

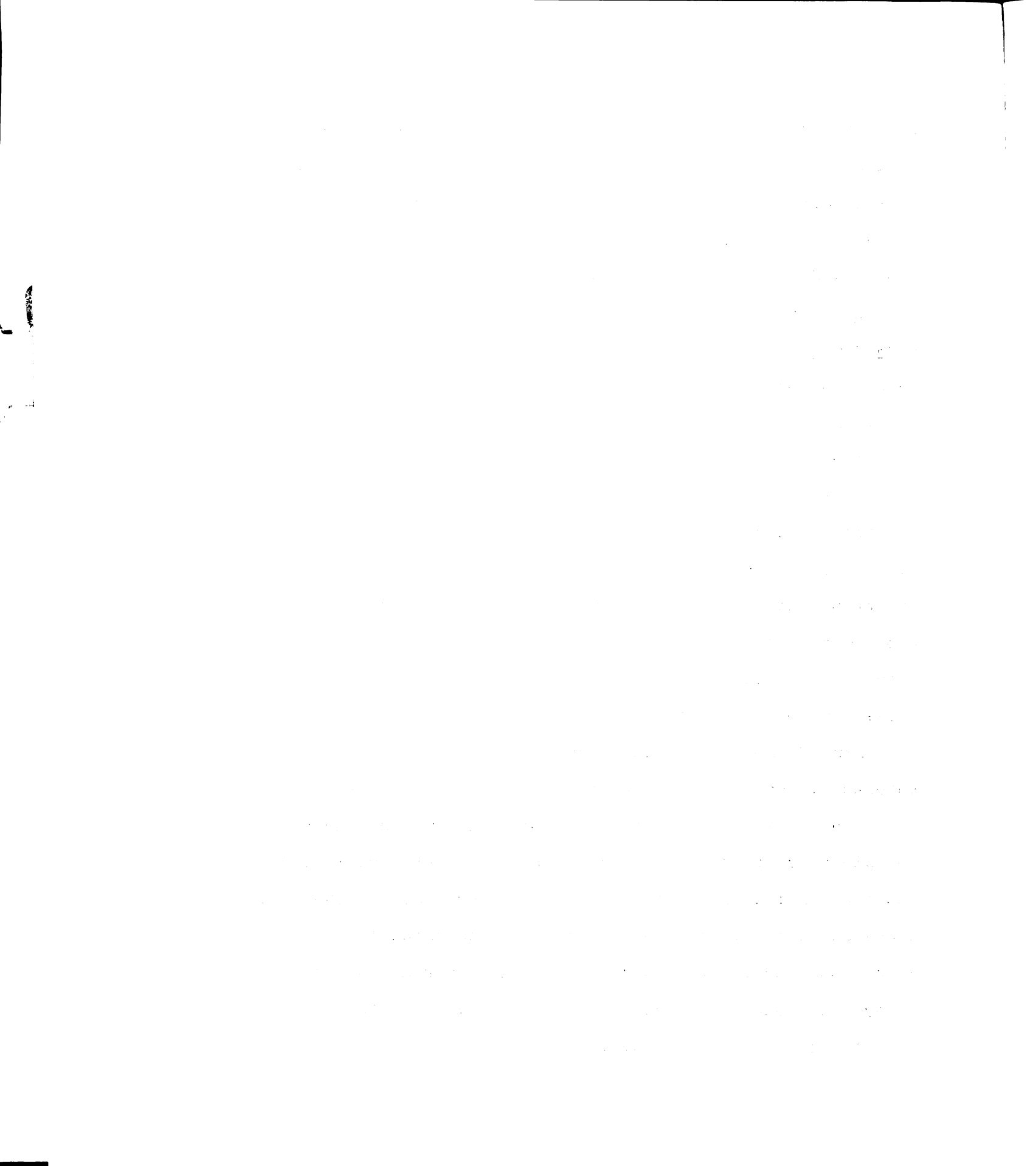
The playwright has several dramatic works in which he introduces a comparison whereby certain elements of nature and human events represent one another poetically. For example, in El castigo de amar there is the metaphor of the young widow seeking the same destiny as the queen bee which flies off into space expecting that only a "super" drone will be able to overtake and mate with her. In Los perros there is the comparison between poor and downtrodden humans and the homeless dogs, for whom no one in society will take responsibility. In Mocosita's novel-within-a-play, which parallels the play's plot, the dark, old well symbolizes the man who has experienced life, and the young, virgin girl is the moon bringing light and new expectations into his life. In La serpiente the human female is compared to the boa constrictor, which completely destroys its victim. Un loco escribió este drama o La odisea de Melitón Lamprocles presents a journey through life with its notable experiences and hardships. The fact that the protagonist may be insane gives a different twist to the plot.

In his short works the themes used by the author are not new to his dramatic production, nor is the technique. One

finds the sentimental, first-love theme suggested by certain titles: Cuando venga el amor and Primer amor. The conflict between city and country, as well as that between the professions of dramatist and medical doctor, are dealt with in Pepito y Juancito. A wife's unfaithfulness is suspected in Un crimen en mi pueblo, and the Don Juan theme is treated in Ases y damas and Las amigas de don Juan. Motherhood appears in El cancionero del niño, and mothers' sacrifices are stressed in Alzame en tus brazos.

These short plays do not always follow the Argentine concept of the one-act "sainete criollo," with its "conventillo" and cast of stock "porteño" characters, but the situations are common to Argentine life, and to people everywhere. The majority of the short pieces appeared during the 1920's, when Moock was building a reputation as a dramatist. It suggests they may have been "pot boilers" to keep his name on the mar-quees and money in his pocket.

Armando Moock's theatre world was designed primarily to entertain. He therefore avoids highly controversial themes involving politics, religion and violence. The criticism in the plays is aimed at individual types, and at social situations which inhibit personal freedom. The realism, the middle-class atmosphere, and the universal themes which lean toward light, sentimental topics still delight international audiences today, and continue to be presented all over the Spanish- and Portuguese-speaking world.



FOOTNOTES

¹Raúl Silva Cáceres has researched Mooock's theatre in Chile and Argentina and found accounts of fifty-five plays either in newspapers or in published form. Other titles are listed as "works in preparation" or "works by the author," but these works were either never written, the original title was changed, or the work was lost because no further account can be found of some of the titles. Of course, there were some plays which were presented but never published, such as the last one, Algo triste que llaman amor (1941) which some critics have designated as the dramatist's best work.

²Ventura Agudiez, "El concepto costumbrista...", p. 150. This is the only critic to point out the influences of the "sainete criollo" in Mooock's plays: "Armando Mooock y el sainete argentino," Duquesne Hispanic Review, III (1964), p. 139-164.

³Debesa, p. 194.

⁴García Pavón, Teatro social en España (Madrid: Taurus, 1962), p. 22.

⁵Ventura Agudiez, "El concepto costumbrista...", p. 153.

⁶García Pavón, p. 24.

⁷Durán Cerda, "El teatro chileno moderno," p. 181.

⁸Ibid., p. 180. "...Todo su obra está llena de rasgos autobiográficos, claramente reconocibles, que vigorizan su apariencia de autenticidad." Silva Cáceres has also pointed out autobiographical influences, particularly in the novel, Sol de amor.

⁹Alfredo Matilla, "La dramaturgia de Armando Mooock," Revista Hispánica Moderna, XXX (1964), p. 3. This is a review of Silva Cáceres' monograph.

¹⁰Ventura Agudiez, "El concepto costumbrista...", p. 154.

¹¹See Frederick B. Pike, "Aspects of Class Relations in Chile, 1850-1960," Hispanic American Historical Review, v. 43 (1963), p. 14-33. He presents a most enlightening view of these class attitudes and conditions in Chile.

Footnotes (continued)

¹²Debesa, p. 193. Ventura Agudiez ("El concepto costumbrista...", p. 148) simply classifies Moock's entire production in two groups: the sentimental theatre and the "costumbrista" theatre. García Games (p. 188) finds that "El sentimiento es el aroma elemental de su obra."

¹³McGraw Hill Encyclopedia of World Drama, v.I (New York, 1972), p. 241.

¹⁴Smoking by the women in La serpiente (1920) was considered scandalous, but nowadays it definitely dates the play in a society which more or less accepts the habit.

¹⁵Fred B. Millett and Gerald E. Bentley, The Art of the Drama (New York: Appleton-Century-Crofts, Inc., 1935), p. 157-158.

¹⁶Alfonso Sastre, Drama y sociedad (Madrid: Taurus, 1956), p. 128.

¹⁷Siegfried Melchinger, El teatro desde Bernard Shaw hasta Bertolt Brecht (Buenos Aires: Compañía General Fabril Editora, 1959), p. 40.

¹⁸Raúl Castagnino, Literatura dramática argentina (Buenos Aires: Editorial Pleamar, 1968), p. 139.

¹⁹There are several Chilean contemporaries of Moock who were intrigued by psychology. Eduardo Barrios (1884-1963), wrote two psychological plays, Lo que niega la vida (1913) and Vivir (1916), but is better known for his psychological novels, Un perdido, El hermano asno (1922) and the short story, El niño que enloqueció de amor (1915). Samuel Eichelbaum (1894-1970), a most important Argentine dramatist, is well known for his almost complete dedication to psychological dramas and short stories.

CHAPTER III

MOOCK'S APPROACH TO SOCIAL THEMES

Armando Moock went to Buenos Aires because of the conservative social and theatrical environment in Chile. Moock, a free-thinking and liberal man, dramatized some social situations which represented a sympathetic understanding of social problems encountered by the middle classes.¹ The foreign influences were more strongly felt in Buenos Aires, where realism and naturalism, which treated hitherto taboo themes, had already been espoused by Eugenio Cambaceres and Manuel Gálvez in the novel, and by Florencio Sánchez and others in the drama. Therefore, Moock's themes did not greatly shock the more sophisticated "porteño" audiences.

As Alfonso Sastre has stated, a dramatist always has a social intention even though it may be nothing more than to make the public laugh and forget.² In this very broad sense, all of Armando Moock's theatre may be considered social because his primary purpose was to entertain the public. In the most narrow sense of the term, one could equate social with proletariat: Moock has one lone play which strongly presents the philosophy of the Socialist Party. In general, however, the dramatist's social themes treat the everyday problems of members of the middle classes. These problems involve primarily social prejudices and mores.

The dramatist presents some forerunners of the current women's liberation movement, including persons who are searching for their identities and are willing to defy society's mores to achieve happiness. Moock records the trials of fatherless families whose mothers strive to raise and educate their children. He frequently depicts the climb to social success and wealth, and the means people use to rise in status. Related to the social climb, the playwright has dramatized several professional conflicts, namely, the conflict between the writer and the blue-collar worker, and that between the writer and the professional man, to point out society's prejudices against the writer and people who perform manual labor. Moock studies the problem of conjugal fidelity in several plays, and treats the problems of alcoholism, venereal disease, ugliness, wealth, and henpecked husbands. He also contrasts the problems of urban life and a rural environment. Consequently Armando Moock's social theatre covers many facets, which will be treated now in more detail.

THE WOMAN'S SEARCH FOR IDENTITY AND FULFILLMENT

Armando Moock's marrying late in life suggests that he may have shared the same distrust of the female species as that which his male protagonists describe so frequently.³ He is, however, quite sensitive in the treatment of his feminine characters; his understanding is well portrayed in the several plays in which he presents a woman's search for identity. His women characters openly fight time-honored customs in order to gain their happiness and fulfillment as females.

One of the earliest characters is Luciana, the female protagonist in La serpiente (1920), who ignores social pressures when she leaves her husband to become the mistress of a writer. She tells a friend that

Nosotras las mujeres cuya vida matrimonial se descalabra, lo primero que tenemos que hacer, cuando no somos ricas, es desentendernos de prejuicios y leyes; de hecho estamos fuera de la ley: no somos ni solteras, ni casadas, ni viudas.⁴

Luciana is most realistic and practical with regard to both the choice she has made and the consequences. When her lover goes mad she immediately attaches herself to his friend. Her role in life is not that of the faithful wife, but rather that of the faithful mistress. She ignores society because her goals and those society sets for her do not correspond. The play is an early work. Later plays rarely deal with prostitutes, but rather tend to glorify and exalt mothers, although there is mistrust of the young female.

An orphan in the same play has been brought up and schooled by a prostitute-aunt to follow in the aunt's footsteps. The girl leaves a wealthy lover to follow a writer who faces an uncertain future but is the man she loves. This is social pressure in reverse. She repudiates the group pressure of the prostitutes and the way of life for which she has been prepared - and conforms to society's mores by marrying the man she loves and becoming a respectable woman. In contrast to Luciana, she finds her identity not in the role of a mistress but rather in the traditional role of a wife and future mother. The dramatist seems to point out that happiness with one you

love is more important than wealth and social position.

One of the primary characteristics of Mooock's women is their independence and, therefore, their ability to make their own decisions with regard to their lives and bodies. The main female character in Cascabel, cascabelito (1926), also prides herself on her independence, and leaves her widowed father and motherless sisters to become a man's mistress. The dramatist demonstrates that when girls are coerced by parents into marrying someone they do not love, as in El castigo de amar (1924) and Un casamiento a la yankee (1927), there are unhappy results. Obviously the author favors girls' choosing their own mates and way of life.

Armando Mooock presents at least three women whose great wealth permits them to ignore society's prejudices and pressures in order to find happiness. It is not a criticism by the author but a fact of life. He points out in several plays that money can make some people happy but more frequently ruins their lives and the lives of others. Alma Casanova, in El castigo de amar (1924), demonstrates that wealth will permit society to tolerate some things which it would not normally accept. Wealth and widowhood both impart to her a certain independence. When Alma returns from Paris a very wealthy young widow, she shocks everyone with her smoking, drinking, and flirting, especially since her husband has not yet been dead for two years.⁵ Since she is independently wealthy now, she can pursue her true love, the childhood sweetheart she once deserted, who has married and is not sure he even wants to

be her friend. As the play closes, she asks if he loves her, and he replies only, "Te deseo." Alma's reaction, "¡Perdón, Señor!...!Lo quiero tanto!" indicates she is willing to face God's and society's scorn for any crumbs of attention she can get from the man she has always loved. The social note here is one of poetic justice. Alma's first marriage, for money and prestige, ruined forever her chances for complete happiness with the only man she has ever loved. While the money she has gained permits her to have an affair, it has also prevented her from marrying her true love.

What are Armando Mooock's feminine characters seeking? First, they desire independence and the right to make their own decisions. Marriage and motherhood is a primary and, of course, traditional goal for the woman. Some seek an education in order to improve their position so they are worthy of and acceptable to the man they have chosen. Mooock portrays others as liberated young women, but only as a source of humor and satire because the result in the end is a return to the traditional role of the woman. As the women search for meaning and satisfaction in their lives they face the disparagement of society, whose customs and mores they dare to challenge.

Dorita, the protagonist in La señorita Charleston (1927), is a rich girl searching for her identity and her role in life. Like the protagonist of El castigo de amar, wealth and permissive parents permit her to be independent and liberated, that is, to do things that scandalize the society of the 1920's. Armando Mooock characterizes his protagonist as a modern young

"flapper" whom he defines in the following manner: "Flapper es la joven liberada de la oprobiosa tutela masculina, es la joven moderna, desprejuiciada, comprensiva e inteligente...."⁶ Dorita displays her independence in the unusual decoration of her apartment, in her wild manner of driving, and in the fact that she takes boxing lessons, goes out alone with men, smokes, drinks whiskey and soda, plays the "batería," and dances the Charleston, all of which were unsuitable for a respectable young lady. These North American influences - the use of English words, the references to jazz and the Charleston, the rapid decisions, the practical combined with monetary tendencies, and the ultramodern, avant-garde accents - permit a gentle satire on the disruptive influence these have had on South American life.⁷ When a prospective husband treats Dorita like a comrade, and reminisces about old-fashioned feminine types he likes, she becomes jealous and succumbs to his suit. The "liberated" woman agrees to give up all her "vices" for the man she loves. This is a humorous, entertaining "spoof" of the liberated female. The protagonist seeks her identity in exaggeration and flamboyancy, but she finds her true identity and role is being the "criollita buena, sencilla, noblota, sin 'rouge' en los labios, sin 'rimel' en los ojos, con unas trenzas muy largas."⁸ One senses that the suitor speaks for the author.

Natacha appeared on the stage in 1925. It is an original play with several themes involved. Natacha is one of Moock's most independent and best-developed female protagonists. She

and her sister are also two of three women characters in his works whose physical unattractiveness the author has chosen to emphasize while contrasting their inherent spiritual goodness.⁹ The dramatist dedicated the play "a las mujeres que no son bonitas y que han sido mis buenas y cordiales amigas."¹⁰

Natacha's strength is derived from a combination of factors: she is thirty years old and is single, orphaned, homely, but exceedingly wealthy. These factors have made her both sought after and ignored, yet in the eyes of society she is a failure because she has not married. She has become immune to society's pressures, as can be seen in the following dialogue where her sister attempts to convince her to marry the father of her new-born son:

Georgina--Hay leyes y sociedad y ese niño ha venido a la vida, separado de todas esas leyes, anormalmente.

Natacha---¿Anormalmente? Si es sano, robusto, fuerte y vigoroso, si es hermoso como un amanecer de primavera. Mi hijito ha nacido como los reyes y los emperadores, los pobres y los mendigos, lloró al nacer igual que todos y cerrará un día los ojos como todos los mortales. ¿Qué no tiene padre? Si el Estado necesita de él será soldado y peleará junto a los otros.

Georgina--Pero no ves que esa sociedad, al establecer el matrimonio, lo ha hecho por todas nosotras las mujeres, para protejernos [sic], para defender el hogar.

Natacha---¿Nos proteja [sic] del desamor del marido?

Georgina--Proteje [sic] el hogar económicamente.

Natacha---Yo tengo fortuna y será de mi hijo, tengo un hogar. Las leyes sólo dan palabras escritas pero no dan felicidad, y ésa yo la tengo.¹¹

Thus, Natacha, in defending herself against society's will, and being protected by her wealth, is able to be objective and realistic about marriage and her son's situation. She

acknowledges that she has found her fulfillment in motherhood:

"Soy mujer, he cumplido con la vida y no me arrepiento."¹²

She has fulfilled nature's purpose for her life, and that was to bear children. Marriage is of no importance to her. The mother-instinct in Moock's mothers, including Natacha, is very strong and somewhat selfish; "egoísta" is the word the author uses frequently.¹³ When the father proudly proclaims the baby as his own, Natacha announces jealously that the child belongs to her because "tú nunca pensaste en él y yo lo deseaba con toda el alma.... Este hijo es tuyo, no te lo niego pero déjame. Yo no te lo pedí, tú me lo ofreciste."¹⁴

María Rosa, the protagonist of El cancionero del niño, expresses almost the same selfish desire for motherhood;

Entregada por completo al amor, a cambio de un hijo tal cual lo había deseado y soñado renuncié a todo. Tú creíste conquistarme y era yo quien te tuvo... Mi hijo es mío; no me lo has dado tú, me lo he dado yo; yo lo he querido, lo he deseado antes, lo he amado.¹⁵

The protagonists of both plays resist the pressures of family and friends in the form of rejections and being disowned, in order to have the desired child. Natacha, independent because of her fortune and with a son to sustain her, realizes life will not be easy: "Su madre va a sufrir para que él comprenda la vida."¹⁶ María Rosa is also independent, but of necessity, because she is alone in the city, far from home and friends. She has no fortune and, unlike Natacha's situation, her son's father does not want to get married. However, she is no more demanding than Natacha: "He tratado de hacerte comprender que no te necesitaba para nada sino para

que lo quisieras... No tengo nada, pero tengo a mi hijo y lo tengo todo."¹⁷

In Natacha Moock presents the social problems of being physically unattractive and wealthy, as well as the overpowering desire to be a mother, a desire which conforms to the rules of nature. The dramatist contrasts the independence of Natacha with her sister, who is married to a man who does not appreciate her. The two plots form a counterpoint to one another. The sister is married, childless, has an unfaithful husband, and is unhappy, while Natacha is unmarried, but has a son and is completely happy.

Natacha and María Rosa represent both the old and the new woman, the old woman whose tradition it is to marry and bear children, and the new woman who is independent and strong enough to withstand the pressures of society and family and have a child without marriage if that is the only way it can be achieved. The unwed mothers are proud, independent characters, jealous of their motherhood and quite ready to be responsible for the lives of their sons. They are almost fiercely protective of their offspring, with an instinct like that of an animal. Neither asks any more of the father than that he love his child.

One other female character briefly presents the plight of the unmarried woman who desires with all her heart to be a mother. The dramatist presents the sister-in-law of the male protagonist in La araña gris (1922) as a surrogate mother for the illegitimate daughter of her sister, the

protagonist's wife. Although the sister-in-law is unlike the unwed mothers in that she has remained within the bounds of propriety in her personal conduct, she is forced to suffer from society's prejudices because the child is treated as hers in order to save the real mother's marriage. Whereas the other mothers suffer for their own child, the fulfillment this woman feels in caring for her sister's child more than compensates for the suffering she must bear. The playwright further complicates the matter by making the substitute mother homely, which permits him to show, as in Natacha, the beautiful, sacrificial spirit that lies beneath the unattractive face.

Several characters seek their identity through education and marriage. Pituca, "la mocosita," is an orphan studying to be a teacher, when her sister's brother-in-law returns home from the city for a visit. Contact with the educated, sophisticated man from suburbia makes her dissatisfied with the good but illiterate farmer who has been courting her. When her family presses her to marry the farmer and forget the city boy, she rebels:

Ustedes, todos ustedes, han ayudado a que yo dejara de ser la muchachita simple y vulgar, la que va a ser la mujer...la mujer silenciosa y obediente; la que va a llevar la vida de todas las madres de este pueblo: encerrada entre las cuatro paredes de estas casas grises, aguardando la vuelta del marido....¿Para qué me han dejado cultivar mi espíritu si habían más tarde de encarcelarlo? No. ¡Yo me rebelo!¹⁸

As in Pueblecito, another "local color" play, contact with city influences causes a disaffection for the simplicity of rural people and life and, like the case of the male protagonist

in Isabel Sandoval, modas, education causes Pituca to seek more from life than marriage to a simple, uneducated person. Thus the "arribismo" principle is at work here. The dramatist also seems to imply that an education imparts an ability to think, reason, and question traditional values, resulting in enough independence of character to demand what one wants from life.

In several of his earliest plays Mooock portrays female characters who are encouraged to learn to read or get an education. The protagonist of Los perros encourages a young girl to learn to read in order to help her get out of her miserable economic situation. This protagonist, a surrogate author and spokesman for the socialist party, firmly believed that an education would help the poor rise from their misery, and strongly advocated an education for everyone.

In some plays the playwright points out a social problem that can occur when girls, especially country girls, are given a city education. The feminine protagonists of El cancionero del niño, Mocosita, and Pueblecito all share an ingredient of the modern woman. All are rural girls whose desire for, and acquisition of, an education leaves them dissatisfied with the available rural mates and a life in the country. After having lived and been educated in the city, they find it difficult to conform to "esta vida de sumisión, como se han conformado nuestras madres y nuestras abuelas."¹⁹ Their mothers realize also that the city education has changed the daughters' lives and accept some of the blame:

Castígame, Señor, por vieja bruta que soy. Yo tengo la culpa; si en vez de mandarlas a Santiago a que se educaran, las meto aquí en la escuela, otro gallo cantaríá, pero una siempre con el deseo de que sean lo más posible.²⁰

This is an ever-present aspect of the social climb: to improve one's children's future by giving them a good education.

The "first love" theme was important in Moock's comedies. There are five plays which fall into this classification: Cuando venga el amor (1920), La oración de la tarde (1920), Primer amor (1922), Pepito y Juancito (1922), and El castigo de amar (1924). They all come within a five-year span, thus it would again seem to be a deliberate policy on the part of the dramatist to develop variations on a theme which had proven itself at the box office. In similar fashion, the first play in the series, Cuando venga el amor, was one of the first of Moock's many one-act plays.

Cuando venga el amor (1920) is dedicated "a la mujer que me obligó en hacer de mi amor, una comedia. --Agradecido. El autor."²¹ This play, a "poema" in one act, takes place on the day that Margot's engagement is to be announced. The protagonist, an orphan raised by her aunt and uncle, is just one of a series of parentless females in Moock's theatre, and one of several young protagonists who are searching for the meaning of love.²² The idea that she is an orphan builds a well of sympathy for her. The fact that she has no one in whom she can confide in her search for a definition of love makes her vulnerable to error. At the last moment, she realizes she is not in love:

Querer a un hombre que se va a casar con nosotros, yo creí que eso era amor. Yo estaba sola, tú llegaste, era un amigo que me hablaba de afectos desconocidos, los padrinos me dijeron que debía quererte, que eras bueno, que eras un buen partido; yo lo encontré todo muy puesto en razón. Estaba contenta de sentir que me querías, que me llenabas de atenciones; a tu lado, no sé, me sentía algo así defendida de la vida; te veía superior a mí, inteligente. Creí quererte, te he hecho daño, no soy mala.²³

An understanding fiancé provides Margot with an excuse for the broken engagement. Before leaving, however, he serves as the dramatist's mouthpiece, and criticizes parents and society for filling girls' heads with the wrong ideas about love and marriage.

There is a possible autobiographical echo in this play, for in 1918 Armando Mooch broke off his engagement to Marcelle Auclair, a Frenchwoman whose parents opposed the marriage. Raúl Silva Cáceres writes that in that same year the Editorial Nascimento in Santiago published a play, Y pasó el amor, written by Mooch, and notes that it may have been influenced by the broken engagement. No further mention has been found concerning this play and, since some plays received title changes, it is possible that Cuando venga el amor (1920) may be this same play, with a more positive and appealing title, or at least it may have been influenced by the event mentioned. The dedicatory remarks, and the fact that the protagonist's name is French (Margot) and begins with the letter "m," like the real-life Marcelle, may be a thin disguise to hide the real protagonist. There is also a character named Armando who, like the dramatist, is criticized for his interest in

literature. As was Moock then, his male character is rather perceptive in his "observaciones psicológicas," which are quite critical of women.²⁴

Pepito y Juancito, a one-act play, has elements of Cuando venga el amor. Cecilia, the protagonist, is a wealthy orphan who also has been raised by an aunt and uncle; she, too, wants to know what love is like. But now the variations enter. She likes both of her godparents' sons, and does not know which one to marry. Her aunt favors Pepito, the dramatist who wants to live in the city, and her uncle prefers Juan, the doctor who will live in the country village. Moock thus incorporates two favorite themes: the dramatist-doctor prejudice, and the country versus city conflict. Cecilia's flirtations with first one suitor and then the other provide humor, as well as whimsical accents of sentiment. There is a gentle satire of permissive, doting parents in this play also.

In conclusion it can be stated that Moock had certain ideas regarding women which his female characters portray, and which represent problems and prejudices of society. A careful study of the dramatist's works will show he championed the girl's right to choose her own husband and life-style. In his earliest plays the females are encouraged to get an education. The education, in the city, of the country girls produces dissatisfaction with their rural environment and with their rustic, uneducated friends. The city girls seemingly do not have this cultural crisis. Wealth can create problems, but it can also alleviate them. Basically, Moock's women want

to be wives and mothers, and are willing to suffer at the hands of society, particularly in order to be mothers. In the case of Natacha, the dramatist presents rather liberal, unorthodox views. At no time does he personally seem to criticize individual feminine characters in his works. Moock allows society, in the plays, to present all the traditional prejudices and means of making women conform. Moock's "liberated" woman is not a "loose" woman, but, rather, a strong, independent, thinking female who wishes to have a voice in her future. As such, she is in apposition to the traditional roles that men consider appropriate for her.

THE MOTHER-ORIENTED FAMILY:

Armando Moock noted the importance of the mother-figure to a family's well being. It is she who is for Moock the focal point of what is the essence of a family. Love, understanding, spiritual and physical strength and, above all, sacrifice, are her contributions to the family unit. When the mother no longer exists, the family unit disintegrates, as in Estoy solo y la quiero. It survives without a father, but not without a mother. Thus, mothers are placed on a pedestal, in recognition of their contributions, but the playwright portrays them realistically with the individual weaknesses and prejudices which they also have.

The dramatist has several plays in which the sole support for a family is a widow. She tries to provide a home and education for her children, who lack a financial inheritance. The theme seemingly reflects autobiographical elements from the

author's own life, since León Moock died when Armando was fourteen, leaving a mother with three children to support. In addition motherhood is a theme with great sentimental possibilities. The mention of "mother," one of a child's first words, usually brings fond memories and recollections of home and one's own mother, and immediately attracts the audience's sympathetic ear. Moock was not adverse to capitalizing on a theme which would attract the paying public.

Early in his career there is a decided emphasis on the poor, widowed, hard-working, self-sacrificing mother, who, in several plays, even gives her life so that her son (never a daughter) may enjoy a university education and rise professionally, economically and socially. The essence of these mothers, who are normally only secondary characters, is sacrifice. There are several plays in which this attribute is stressed. In Penitas de amor (1916), one of Moock's early plays, the mother works herself to death so her son can become an engineer.

Another of the early mothers is Isabel in Moock's first successful play, Isabel Sandoval, modas (1915). She is a widow with three children who supports herself with the small income she receives as a seamstress. Isabel sacrifices to educate her children so they can eventually support themselves and her. Her burning desire is that the eldest son, Juan, attend the university and become a professional, and she stubbornly resists all advice that would divert him from a professional career. He decides, however, to leave home and become a writer.

Later, rejected as a suitor, a lawyer, and a poet, it is the son and not the mother who finally accepts his social and economic limitations; he returns home to join his brother in a successful auto-repair business.

Here the influence of the French bourgeois theater enters for the son's education is blamed for making him reach for the unattainable and treating his family so badly. Middle-class virtues are saved when the son realizes the error of his ways and family life emerges triumphant in the happy, sentimental conclusion.

Armando Mooock closely relates Isabel's desire to a common social problem wherein the Latin American considers the non-professional person to be a nobody, socially and economically. Isabel is also a forerunner of Amalia, the protagonist of Alzame en tus brazos (1927), who wants her son to become a doctor so she, after years of sacrifice, can rest while he takes care of her.²⁵ The mother of the protagonist in La oración de la tarde (1922) also sacrifices so her son can become a priest, and then is disappointed when he becomes involved with a parishioner and leaves the priesthood.

The playwright dedicated Alzame en tus brazos (1927) "a la memoria de mi madre." It is the touching drama of Amalia, a well-developed protagonist and widow, who sacrifices everything including a second marriage so she can dedicate herself exclusively to her son. The son has just graduated from medical school with honors and his mother, seeing her dream about to be fulfilled, refuses one more time to marry

an old friend of the family. Her dialogue indicates that she, in her own way, is as selfish and egotistical as she believes her son to be:

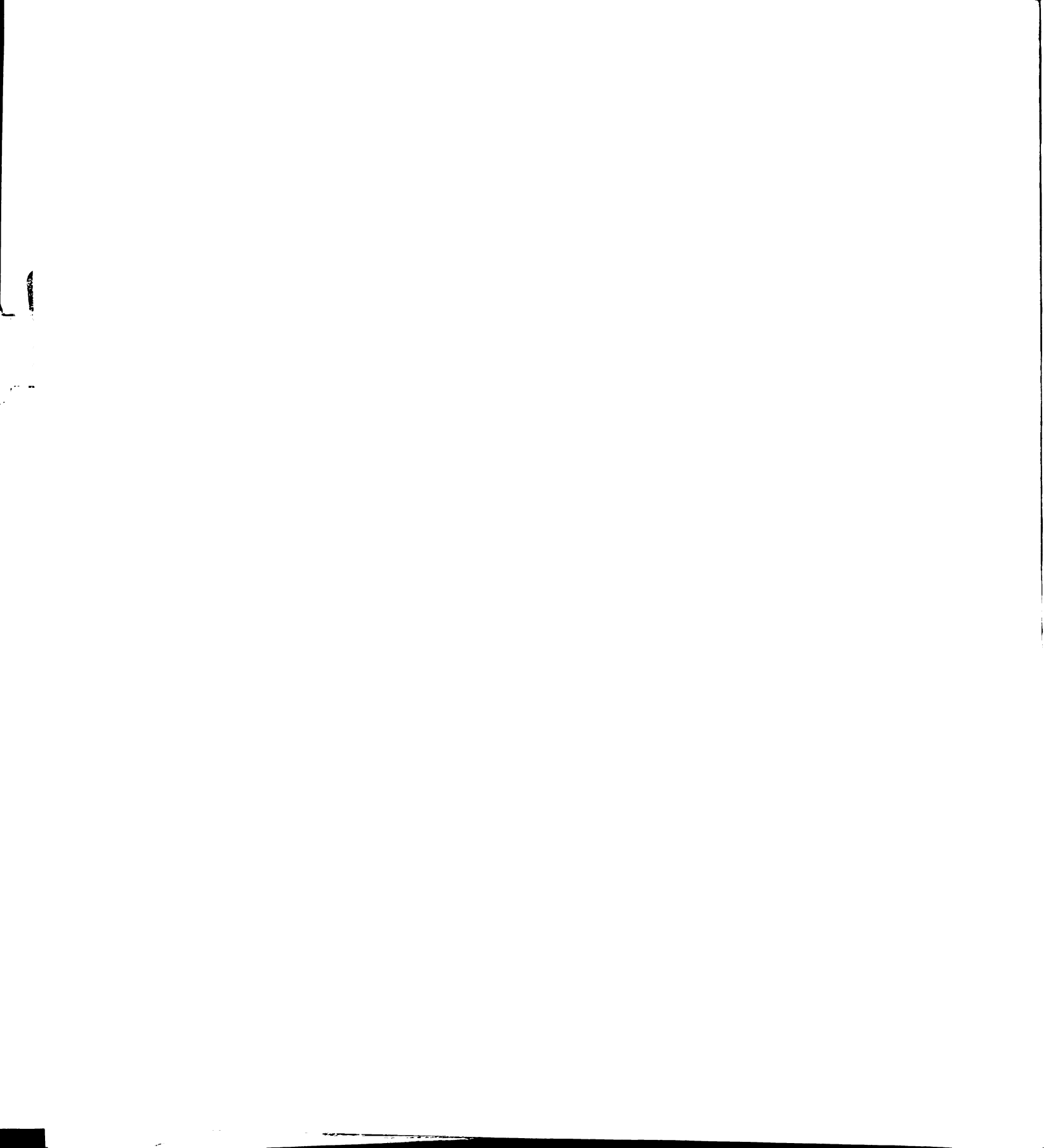
Yo no quiero privar a mi hijo del placer de regalónearme, de quererme y retribuir todos los tantos pequeños sacrificios que yo tengo hechos por él en la vida... es mi hijo, mi Miguel, el único de quien debo recibir la caricia sedante, el tierno afecto. Es una recompensa que me he ganado, la quiero; no me he muerto para esperarlo.²⁶

Amalia fails to see that she could make a lonely man, one who has helped her and her son through the years, a happy man in his old age.

The playwright presents, throughout the play, a mother's viewpoint that a child is an egotist who thinks only of himself and forgets that mothers grow old and tired and need love and attention in return. Great emphasis is placed on the demands a child unwittingly makes upon his mother. The protagonist recounts an Independence Day scene from her son's childhood which gives title to the play and symbolically represents a mother's continual loving sacrifice for her only son:

Yo lo alzaba en mis brazos para que alcanzara a ver mejor. El batía las manitas, entusiasmado con los uniformes; pero su cuerpito pesaba en mis brazos, y yo quería descansar, pero él, sin pensar en mi fatiga, me gritaba: "Más, quiero ver más, mamá." Y yo, por complacerlo y verlo feliz, soportaba hasta que no podía más. Y así son toda la vida: siempre exigiendo que los alcemos en nuestros brazos, que los mantengamos en alto para asomarse al festín de la vida, sin pensar en nuestra fatiga y sin medir nuestras fuerzas.²⁷

The author employs the rejected but objective suitor-friend as the "raisonneur" to point out that mothers, too,



can be egotists when they love their sons excessively and demand too much of them. Unlike the other widowed mothers, however, Amalia's sacrifice has not been in vain, for her son returns home an educated, talented professional ready to assume life's responsibilities.

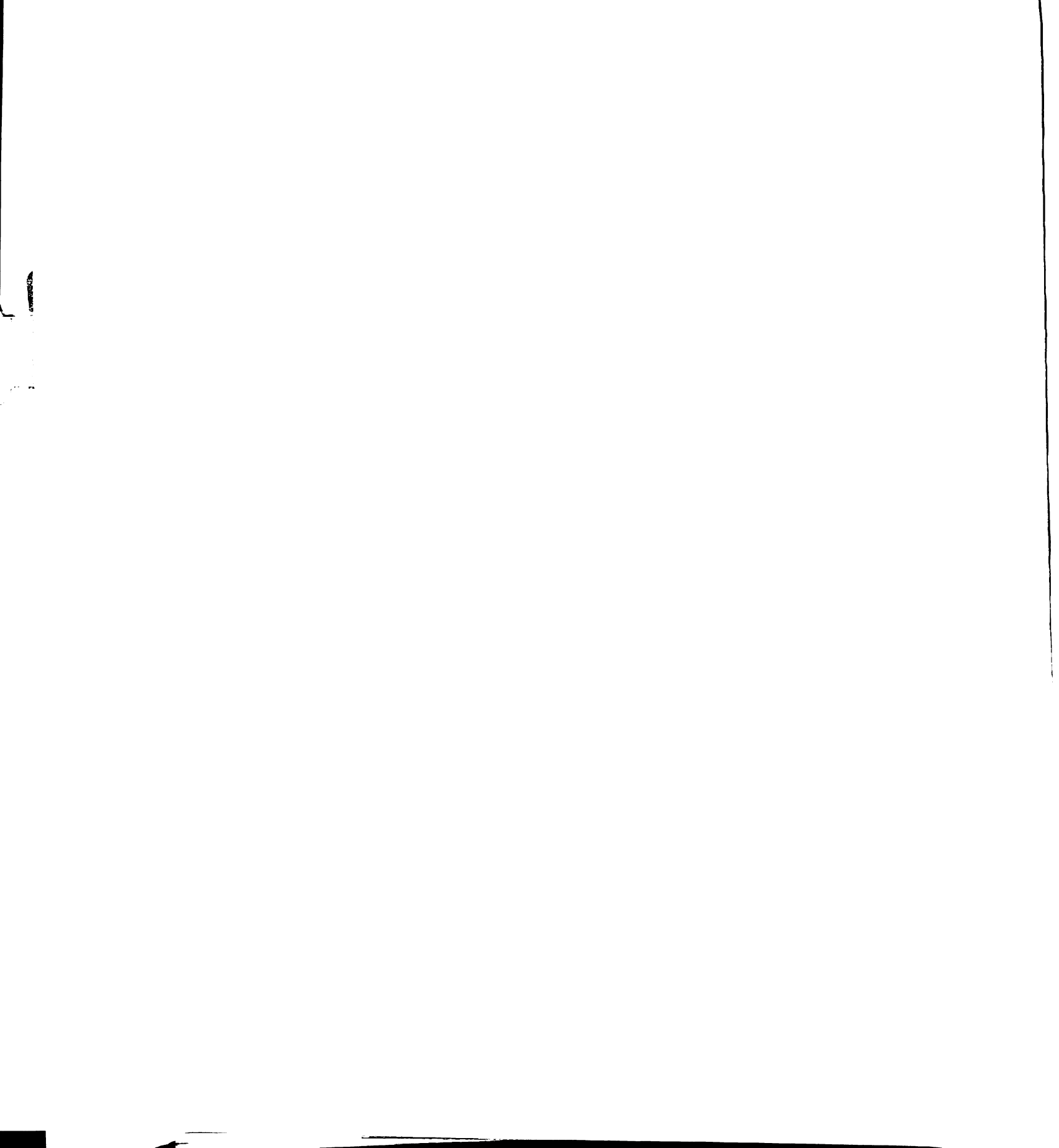
There are certainly many autobiographical accents here, representing both Moock's mother's feelings and desires and the author's own interpretations. In private life Armando Moock suffered some unhappy moments with his mother because she wanted him to give up his writing career and learn a profession that would help support the family. This play, nevertheless, depicts motherhood in a most tender light.

In Alzame en tus brazos, love forms an unending chain of sacrificial altars. It is a reward one demands and receives as a child, and a gift one gives as a parent, as the author indicates in the following passage:

Tu mamá sufrió, se sacrificó por ti; piensa que tú también algún día tendrás hijos, prepárate a sufrir con amor por ellos. Es la vida; y tu viejita estará muy contenta al verse comprendida.²⁸

Thus, one will repay the parent's sacrifice one day by sacrificing in turn for one's own children.²⁹

Raúl Silva Cáceres has pointed out that the widowed mothers usually have a male friend (or relative) who fills "el papel de catalizador de las situaciones conflictivas."³⁰ This is basically true in Penitas de amor (mother and brother), Isabel Sandoval, modas (Isabel and Alejo, a friend), Alzame en tus brazos (Amalia and Javier, a friend), and Infierno grande (Aurora and Padre Blas, a brother). These mothers are



egotistical in believing only they know what is best for their children. The confidant or "raisonneur," who serves as an author/surrogate, presents the facts of the situation with a more detached, objective point of view and pinpoints what the real problem or conflict is. Alzame en tus brazos (1927) represents the culmination and end of the sacrificial-mother theme.

In Armando Moock one senses that home, for the fatherless wandering sons, is where the mother is. They return to the warmth, love, and protection of the mother in order to find again their sense of being. The male protagonist of Mocosita returns after ten years to his home, where his mother adores and protects him against his family and the townspeople. His response to home is typical of the homecoming of the other black sheep sons:

!Qué contento estoy, vieja! !Supieras con qué ternura he recordado, en mis andanzas y vagancias, en mis horas de desaliento y de tristeza, este viejo rincón tan lleno de cariño. Me parece increíble estar de nuevo entre ustedes, pero estoy; me siento protegido por el afecto que brota de las almas y que emana de estos muros viejos.³¹

Home is a great, sentimental theme because it represents not only love, warmth, and security, but also all the nostalgic childhood memories which are attached to one's home. Juan (Isabel Sandoval, modas), when he fails as a writer and social climber, returns to his family for a cleansing of his prejudices and a re-evaluation of his aspirations. Miguel (Alzame en tus brazos) returns home too late to find his mother alive, but discovers a substitute in the assistant who worked with his

mother. Gabriel (Natacha) finds a new meaning for his existence when he is with the mother of his son, who is a surrogate mother for him, Gabriel. Even Marta (Pueblecito) encounters a new happiness when she returns to her rural birthplace after ten years. Don Fermín (El mundo y yo no estamos de acuerdo) experiences a renewed faith in human nature via a surrogate family consisting of a homeless girl and her infant son whom he takes in and gives a home.

The importance of a mother in a home is evidenced in Estoy solo y la quiero. When the mother dies and the father makes an unfortunate second marriage, he and the whole family structure fall apart. The lack of a mother and father in Cuando venga el amor (1920) and in Pepito y Juancito (1922) leaves two orphaned girls without the special touch and love of a mother. Both girls search for the meaning of a love they sense but have never experienced.

From the few biographical notes available, it is apparent Moock's mother was a strong personality. She forced Armando to leave home when he refused to give up his drama career for that of an architect. He suffered not only financially and physically for several years, but also spiritually, for he lacked his family's encouragement and support. One might expect some bitterness to be reflected in his plays, but there is none. It is to his credit and a sign of his maturity that he understood his mother's motives and did not hold them against her, for his protective, loving mother-types represent a permanent tribute to one, Celina Bousquet de Moock.

Armando Moock has expressed, with his dramatic talent, the importance of a mother's love and support to a person's and to a family's well-being. All of his mother-figures are strict but loving, and fiercely protective where the welfare of their children is concerned. The mothers' sacrifices are unending and their sentimental value is immeasurable in Moock's plays.

THE SOCIAL CLIMB:

Armando Moock concentrated on middle-class society for his character types, so it is natural that the themes should also come from that sector. In Chile and Latin America one of the continuing preoccupations of the middle class is the desire to become a member of the upper stratum of society. This characteristic led to the introduction of the word "siútico" into the Chilean vocabulary. A "siútico" is a middle-class person who emulates the aristocracy and hopes to be taken for one of its members.³²

There are two ways in which the middle class may move upward: by making a wise marriage or by acquiring wealth. A distinguished Chilean author has suggested that the plot situation which most intrigued Chilean novelists in the twentieth century was the rise of a middle-class hero into the aristocracy, either by the acquisition of wealth or by a judicious marriage.³³ A classic example and forerunner in Chilean literature is the novel, Martín Rivas (1862), by the noted novelist and dramatist, Alberto Blest Gana.

The wealthy aristocrats shunned all useful and productive work. When it was necessary to work, one entered a traditional profession such as medicine or law. To enter these professions, then, became the goal of the middle classes because such occupations represented the road to wealth and prestige. The dramatist's middle-class characters follow this same pattern and pursue the "arribismo" path via an advantageous marriage, or by a professional education which can then lead to wealth.

The pursuit of a favorable marriage, as a subject, arises early in Moock's dramatic career. In fact, it appears briefly in his first successful play, Isabel Sandoval, modas (1915). Juan's ambition causes him to leave home because, as he states it, "aunque les parezca ridículo, yo tengo que conservar la apariencia social."³⁴ A Chilean journalist observed in 1930 that "in whatever profession they enter, middle-class elements seek to obscure their humble origins and to convert themselves, even at the risk of appearing ridiculous, into aristocrats and oligarchs."³⁵ Though Juan courts a rich girl, her parents want nothing to do with a "nobody," Ferdinand (Monsieur Ferdinand Pontac, 1922) is a wealthy industrialist who marries into the prominent, old, but impoverished, De la Rivera family. The differences in upbringing and expectations provide the secondary plot of the play. Alma (El castigo de amar, 1924), whose father has lost the family's inheritance by gambling on the stock market, is persuaded by her family to marry a rich old degenerate rather than a promising young law student who is just beginning his law practice. Miguel (Alzame en tus brazos,

1927) at one point leaves his childhood girlfriend for a society girl who would be more suitable for his new professional status. Eugenia (Un casamiento a la yankee, 1927) is persuaded by her parents, just minutes before her wedding, to marry a rich American, the fiancé's employer, who has just walked in, seen the bride for the first time, and decided he wants to marry her. Of course, her parents profit financially. María Rosa (El cancionero del niño, 1936), the poor girl from the country, has aspirations to marry a socially prominent young man. Micheline (Estoy solo y la quiero, 1928) is forced to run off and become Luis' mistress because his family does not find a drunkard's daughter socially acceptable. The educated Pituca (Mocosita, 1929) and the cousins (Pueblecito, 1918), who have been educated in the city, find their rural admirers unsuitable. Rigoberto's male protagonist has married a wealthy woman, and the general of Yo no soy yo (1928) marries a woman who will be useful to a rising soldier and politician. As can be seen, the theme of an advantageous marriage appears frequently in the dramatist's works.

In several dramas the useful marriage is not a primary ingredient. In such a case, wealth is the prime concern and the protagonists work hard to rise in the world, both socially and financially, as in Un loco escribió este drama (1923) and in Señor, ¿Quién es usted? (1927).

The use of the professions to rise appears in Armando Mooock's dramas also. However, the issue in the playwright's works is more of a social nature and results in the struggle

of the blue-collar worker or the writer to assert themselves as professionals in their own fields, although not in the time-honored professions of doctor, lawyer, dentist, architect, or engineer. In general, the manual laborer and the writer are aligned together, but it is the writer (Moock himself) who wishes to assert that writing can be a financially-rewarding and, therefore, a full-time, full-fledged profession. The prejudices of the Latin Americans in this regard provide thematic material for several plays.³⁶

The female protagonists of Isabel Sandoval, modas and Alzame en tus brazos both sacrifice everything so their sons may become professionals who will then be able to take care of their mothers.³⁷ The author expresses a prejudice that is commonly held in Latin America: "Existe la creencia,... que el que no es profesional, y no tiene un título que clavar a la puerta de calle, no es nadie."³⁸ This statement by Moock is supported in an article by a Chilean writer who concluded that Chile lacked an artisan tradition for this very reason. The artisan's primary wish is that his son should enter one of the professions, recognized as the province of the upper classes, so as to gain access to the world of the aristocracy.³⁹ It was also noted that ninety-nine percent of those who entered the "liceo" wanted to be professionals so they could move up the social scale. Whether Moock was well read in this area, or simply had a keen insight into his country's social prejudices, he was very adept in dramatizing the problem.

One of the rare instances where a character refuses to

provide his son with a university and, therefore, professional education is found in Estoy solo y la quiero (1928). The protagonist, a Frenchman transplanted to Argentina, refuses simply on the basis of "yo no tengo dinero para que tú lo gastes e [sic] pierdas tu tiempo...tendrás que ser obrero como yo," and thus, in effect, dashes the son's "arribismo" hopes of studying law and being a "diputado, senador o quizás si [sic] Presidente de la República."⁴⁰ This may be the author defending the blue-collar worker, or it may be that the father (author) does not regard a son as a potential source of support as do the author's widowed mothers. The only other characters who speak favorably of blue-collar jobs are the widow's confidants, who serve as surrogate authors. A representative conclusion lies in the words of one such advisor: "Yo tenía entendido que ganarse la vida de una manera honrosa, era como ustedes lo hacen; como lo hago yo; como hacen muchos, trabajando."⁴¹ Moock seems to point to a liberal, open-minded view that any job enjoyed and well performed is honorable; work itself is honorable, whether it be as a mechanic, a writer, or a doctor. The dramatist indicates a mild criticism here of the professional who does little or no work, and exalts the honest working man, whatever his task may be.

The writer in Moock's dramas faces the same prejudices as the manual laborer. Juan (Isabel Sandoval, modas, 1915) is discouraged from writing poetry because it does not feed and clothe him. Juan (Mocosita, 1929) is looked upon with distrust because he chose to be a writer rather than to be a

farmer. Because he is a writer, Roberto (La Serpiente, 1920) is considered unsuitable as a fiancé, even for a prostitute, and the male protagonist of this same play complains of having been ignored by the feminine sex until he became well known. The conflict between the writer and professional is also a central theme in the short, one-act play, Pepito y Juancito (1922).

It is true that, until recently, few writers in history have been able to live exclusively from their writing. Most have had to combine it with another career which allowed them time to write. Thus, writing has been a rather unstable career and regarded with suspicion by parents. Armando Moock was one of Chile's first playwrights to make the dramatic art a profession. It is to be suspected that the parents of his first fiancée may have rejected him because he was a writer without other visible means of support. There is no doubt that Moock suffered from first-hand experience the very prejudices that his author-characters encounter in his dramas. One can be sure there are many related autobiographical notes in his plays.

Armando Moock was an observant dramatizer of middle-class society. His plays develop many of the themes presented as facts in sociological studies written during the second decade of the twentieth century and later. His socialist tendencies caused him to expose the easily-gotten wealth and the indolent nature of many aristocrats. At the same time, he was aware that the middle classes emulated them and attempted to join their ranks by a felicitous marriage or by becoming wealthy

after having joined the ranks of an approved profession.

Moock makes the following points. A professional education, wealth, and an advantageous marriage are irrelevant if one does not find happiness and peace of mind. Work, regardless of the kind, is honorable when it is satisfying and performed well. There are honorable professions other than those traditionally favored by the wealthy. Specifically, the author justifies a literary career and presents society's long-instilled prejudices against it. He does not say that writers will be rich and famous (none of his writer-protagonists are), but that they deserve the right to choose such a profession and to be given a chance to prove themselves in it.

THE RURAL-URBAN CONFLICT:

Throughout the course of Spanish literature writers have extolled the benefits of nature and rural life while pointing out the disadvantages of city life. Sentimentalism and the "School of Sensibility" also expressed contempt for cities and love of the simple (rural) life.⁴² Armando Moock's two "costumbrista" plays (Pueblecito, 1918, and Mocosita, 1929) are developed around this theme, and several other plays have occasional remarks about the city or the country.

What is essentially involved are social prejudices regarding the relative merits of the two very distinct environments and life styles which, of course, greatly involve personal preferences. It is noteworthy that wealthy landowners in Latin America prefer to spend most of their time in their town houses and only occasionally vacation at their country

homes. Because the wealthy prefer this type of life and the middle classes emulate them, it is natural that the latter also prefer city life. Such preference is obvious in *Moock*, where only one city dweller (Marta, in Pueblecito) praises country life: "Me encanta esta vida porque es tan sencilla, tan sin complicaciones; aquí se vive en comunión con la Naturaleza y parece que ella diera a la gente una bondad saludable."⁴³

In the dramatist's plays, perhaps the classic complaint about rural life is the boredom the city person soon feels. The male protagonist in *Mocosita* is warned by a friend that in two days he will not be able to find anything to do in their little town. The country cousins in Pueblecito, who have been educated in Santiago, feel that they are being "secuestradas, hundidas para siempre en estas aguas mansas" of the village.⁴⁴ Their boredom stems from the fact that they do not want to have work-worn hands like their mother, and refuse to work, having returned from the city with the attitude that city girls do not work. The rural suitors in both plays do not have much formal education, but the dramatist depicts them as serious, hardworking, young men - blue-collar workers.

Another aspect of the boredom of the rural villages is the lack of progress in municipal improvements. Though the protagonists in both plays have been away from home for ten years, only a few noteworthy changes have occurred in the villages: some pavement, street lights, a gas station, another newspaper, and modern eucalyptus trees which replace the willows.

Progress, however, has not brought any of the cultural or social refinements that are found in the city.

The city-educated characters realize that their rural young men have less formal education and are, therefore, not interesting - with the exception of Marta, in Pueblecito, who finds the country boy's knowledge of nature amazing while he considers it only a necessary part of his "oficio."

The "city slicker" in Mocosita is not kind to the people he has come to reside with. He feels the intelligent people go to Santiago and stay there, while the one who remains "se idiotiza por contacto." He is critical of literary habits: "Voy allá a ver si a alguien se le ocurre comprar un libro alguno vez. No se le ha ocurrido a nadie todavía."⁴⁵ The rural people are less educated and, as a result, have different interests because of their lack of cultural refinement.

The impression is given that only the rural women work. Marta (Pueblecito) and her cousins, who have been educated in Santiago, do no manual labor. Pepe (Pepito y Juancito, 1922) gives the feminine protagonist a rather negative view of what her life in the country with his brother would be like:

Tú, una mujercita fina y delicada, que has nacido para ser adorada, para vivir en una gran ciudad como Buenos Aires, venirme a encerrar en esta cueva provinciana. Te veo metida en la casa, zurciendo medias, componiendo ropa,...Haciéndole guisos y al poco tiempo estarás llena de chiquilines. Sí. Porque es lo único que saben hacer los provincianos.⁴⁶

Another negative note is the use of the "beata" character, who appears only in the rural, small-town environment in Mook's plays (Pueblecito, 1918; Los perros, 1918; La oración de tarde,

1922; Infierno grande, 1924; and Mocosita, 1929). These women tend to be prying, nosy, inconsiderate gossips. One notes that most appear within a short time span. In the last play, Aunt Cruz is accused early in the play of being a "capitán Veneno" but her development is softened.⁴⁷ She becomes a person who was jilted as a young girl and finds it difficult to express her feelings objectively, so she does not follow strictly the pattern of the other "beatas," who are most disagreeable. Pueblecito also has a gossip-monger who is a male.

The dramatist presents a negative view of local politics and of politicians who, like the "beatas," appear only in the rural villages. The problem is simply one of party patronage, where "we will help you if you help us." A provincial station-master in El cancionero del niño (1936) benefits, from his party membership and from a favor to a congressman, by being promoted to a job in the capital city; the dramatist is thus satirizing politics by awarding a big promotion in return for a minor favor. The goodness of the protagonist in Infierno grande (1924), a man who refuses to follow the politicians' commands, is contrasted sharply with the evil politicians who, though they try desperately, are unable to compromise him and so remove him from his church. A politician who uses his position for his own popularity and aggrandizement is criticized in Pueblecito, (1918).

One last negative impression is the cliquishness of the people in a rural area and the resentment they feel when

outsiders (city people) attempt to enter their ranks. There is a certain snobbism even among the people of the village, as can be noted in the following dialogue:

Unas chinas, niña, unas rotas que se han venido acá al pueblo hace poco y quieren mezclarse con la gente; son sobrinas del boticario, de don Lepe que le dicen ...Nos tienen envidia, nos alionan a las sirvientes y nos pelan a más y mejor porque no las recibimos. Aquí a la única gente que se puede tratar es a la familia del compadre, el alcalde, a la Eulalia y su hija, a Leonel, el comandante de policía, la madre del maestro de escuela, que es una santa, y nadie más. ¡Ah! al señor cura. Lo que son esas Macaya, el boticario y el civil. ¡Uff!...El boticario nos hace la guerra, porque fíjate que no es titulado y hasta se las da de doctor y tú comprendes que esa es una inmoralidad que no es tolerable.⁴⁸

The plays already mentioned also contain what may be considered a rural viewpoint of the city and its inhabitants. It is said that the city boys come to the country, love the girls, and leave them. The old-maid aunts in Pueblecito and Mocosita have had this experience, and so this becomes an argument used to deter "la mocosita" from marrying the city-dweller:

Es un hombre de la ciudad, lleno de pasiones y mezquindades; lleno de vanidad y desprecio por nosotras las pobres pueblerinas. Les encanta, les agrada hablarlas de amor, decirlas cosas gratas; porque ellos saben hacerlo, porque tienen la costumbre. Y cuando consiguen hacerse querer, no piensan ni les importa que lloremos, y se van, Pituca, se van y no vuelven nunca más...y luego, más tarde, una no sabe si recordarlos con cariño o con odio.⁴⁹

Pueblecito, through the character of Marta, presents most of the negative aspects of the city. That which is exciting for the country cousins is boring to her: everyone says and does the same thing, "todo es afectación; aparentar más de lo que se es y de lo que se tiene."⁵⁰ Marta's indictment of city

men is even stronger than that of the old-maid aunts who have had an unfortunate experience with city males. While country people may be "gente más chismosa y peladora," for her it is only

exceso de buen humor; esos son juguetes, intrigas vulgares, mientras que allá es una vida azarosa de especulaciones; envidias y ambiciones; allí no se ve un rostro leal, la codicia brota de los ojos y se filtra por los labios, en los gestos, en los ademanes; los hombres delicados, cultos y finos, son por lo general unos degenerados de la civilización y cuando se acercan a nosotras, si no los guía la lujuria es la ambición...es que no conocen a los otros, a los cultos, a los viciosos refinados, hombres degenerados por el aire asfixiante de la ciudad, cuyo organismo está debilitado y cuyos sentimientos se han perdido en la lucha desesperada por el mendrugo de pan. Mil y mil veces preferibles estos hombres toscos y vulgares porque no saben fingir, mil y mil veces estos hombres ignorantes porque no han aprendido nada, que hay muchos de los otros que son más ignorantes y más malos y que fingen saber.⁵¹

The playwright expresses the country peoples' belief that anyone who goes to the city to live will become a "lost" soul, licentious and atheistic, living for wine, women, and song, due to their contact with corrupt city people and city life.

Armando Mooock's strongest indictment of city life comes in just two plays. The two plays, though ten years apart, definitely present a reversal in treatment, that is, Pueblecito is basically anti-city, whereas Mocosita is primarily anti-rural. The latter is probably more representative of Mooock's personal viewpoint, since he grew up in the city and lived most of his life there. He would also be more appreciative of the city's cultural advantages. While the topic may represent his personal feelings, limited use of it indicates a lack of commitment. The use of the theme, mainly in "costumbrista" plays,

suggests that it is more a necessary and required ingredient of "costumbrismo" than a strong reflection of the author's personal likes and dislikes. While it does add to the "costumbrista" flavor, it also represents the traditional social prejudices of the Latin Americans about whom the dramatist was writing.

FIDELITY AND THE DON JUANS:

Fidelity is important in a number of Moock's plays written primarily during the decade of the 1920's. Sometimes closely related with the theme of fidelity is the Don Juan theme.⁵²

In the early years of his career the author's fundamental premise is that woman is basically unfaithful, and that man is the sole sufferer. With the exception of the sister in Natacha, not one female character expresses concern about her husband's infidelities nor appears to suffer because of them, but there are numerous plays in which the principal male character suffers this real or imagined insult: La serpiente (1920), La araña gris (1922), Un loco escribió este drama (1923), Un casamiento a la yankee (1927), Cascabel, cascabelito (1926), Señor, ¿quién es usted? (1927), Yo no soy yo (1928), El mundo y yo no estamos de acuerdo (1928), Estoy solo y la quiero (1928), and Del brazo y por la calle (1939).

In Los perros (1918) and La araña gris (1922) an almost medieval mentality concerning unfaithfulness causes violent deaths. In the former play a suitor, who already considers a girl his property, decides she is unfaithful when he learns

of a rival for her attentions and murders the rival before her eyes. In the latter play the protagonist strangles his wife when he is no longer able to accept the fact that she has known intimately another man before she married him.

In several plays the dramatist points out that the husband is frequently the cause of a wife's indiscretions and, while this is not treated as justification for her actions, the casual relationship tends somewhat to soften the criticism. The male protagonists of Un loco escribió este drama (1923), Señor, ¿quién es usted? (1927) and, to a certain extent, Un casamiento a la yankee (1927), are accused of having ignored their wives and children while concentrating on rising financially and socially. The lack of attention causes the wives to look elsewhere for it. The whole theme of Del brazo y por la calle (1939) is based on a young couple's reaction to the wife's infidelity.⁵³ It is suggested in the play that the cause of the indiscretion was the poor financial situation of the spoiled, middle-class, female protagonist, married to a struggling young artist, who is unable to provide new clothes and entertainment, and frequently leaves his wife alone evenings, while he works to earn extra money. While the dramatist does not condone the action, he does present the casual factors clearly.

Colombina, the female protagonist in Mundial Pantomím (1919) is married to the miserly, limping Polichinela, who openly courts disaster by encouraging his wife to flirt with the other characters of this commedia dell'arte play in order

to keep the men with the group. She teasingly plays them off against one another until the "Don Juan" character joins the group, and only then is she tempted to desert her husband. A husband in Las amigas de don Juan (1931), by pretending to be a mute, proves to the women that they, when given an opportunity and a reason, can also be unfaithful, just like their husbands.

Armando Mooock assumes that a man's mistress cannot be trusted to be faithful, and attempts to dramatize his assumption in La serpiente (1920), Cascabel, cascabelito (1927), and Señor, ¿quién es usted? (1927). An unfortunate experience with an unfaithful woman in their youth creates cynical protagonists in Señor, ¿quién es usted? (1927) and El mundo y yo no estamos de acuerdo (1928). Situations are contrived which only serve to strengthen their premises that a female cannot be trusted.

A husband's distrust of his wife is also portrayed as a primary or secondary theme in the following productions: Mundial pantomím (1919), Estoy solo y la quiero (1928), Mocosita (1929), Las amigas de don Juan (1931), Un crimen en mi pueblo (1936), and Un casamiento a la yankee (1927). Not all of these husbands' accusations are justified. The husbands and wives are of the same age, with the exception of Un crimen en mi pueblo, in which the husband has children as old as his wife. His distrust, therefore, is more understandable.

The "Don Juan" plays, especially Ases y damas (1924), Las amigas de don Juan (1931) and, to some extent, Un casamiento a la yankee (1927), were obviously designed primarily to provide slapstick humor via the escapades of the Don Juans, and

all end on a happy note. The plot-development suggests that the playwright was well aware that the extramarital escapades of the Don-Juan husbands created dissatisfaction among the wives and made them more susceptible to other men's advances. Thus, man is frequently the author of his own unhappiness. There is no open criticism of the Don Juan types, who are an accepted part of the "machismo" syndrome in Latin American life. Likewise, there appears to be sympathy for although still no approbation of the wives' reactions.

One last element to be noted in connection with this theme of infidelity is the near or the complete dissolution of the family unit, or man's re-evaluation of himself and his goals as a result of marital infidelities such as occur in La araña gris (1922), Un loco escribió este drama (1923), Señor, ¿quién es usted? (1927), Yo no soy yo (1928), Estoy solo y la quiero (1928), El mundo y yo no estamos de acuerdo (1928), and Del brazo y por la calle (1939).

It is of interest that Armando Moock himself married late, in 1932, at the age of thirty-eight, and after his marriage the fidelity theme does not appear in the works available for this study. Del brazo y por la calle, first presented in 1939, had appeared some years earlier with the title Hambre, amor y juventud and, according to the author, had been in preparation for many years.⁵⁴

Armando Moock was obviously concerned with the fidelity theme, since it appears in some degree of development, in nearly all of his plays. Until his marriage in 1932 many of his male

characters expressed a lack of trust in the faithfulness of the female. This trait is most predominant among the writers and the bachelor-uncles, who may represent the author himself and his views. Forming a counterpoint to the fidelity theme is the theme of the traditional Spanish Don-Juan character, typified primarily by bachelor-uncles, but also including other characters. Their infidelities are consistently utilized for a humorous accent, as can be noted in Las amigas de don Juan (1931) and Ases y damas (1924), among other plays. Whereas there is concern over the implications a female's faithfulness or lack of it can have for society, there is little concern with regard to the male characters' fidelity, which is consistent with the masculine viewpoint but inconsistent in a writer who prided himself on his liberal views. However, the dramatist makes it obvious that playboy-husbands' activities are the leavening agent which emboldens their wives to rise up in revolt and seek happiness elsewhere. He does not dwell on these themes at length, and there is no overt criticism of a bitter nature. Rather, the themes are cynically accepted as every-day realities, useful for a social note, humor, and sentimentality; all have great dramatic possibilities.

ALCOHOLISM AND VENEREAL DISEASE:

There are three problem plays to be discussed more fully under realism-naturalism, plays which have a very strong social vein in the style of Florencio Sánchez. Two treat the problem of alcoholism: Estoy solo y la quiero (1928) and La araña gris (1922). The other deals with venereal disease: Era un muchacho

alegre (1922).

These plays have emotional, sentimental traits, but instead of ending on the customary happy note that is characteristic of the author, they all have a tragic conclusion. The author's thesis is that the unhappy ending is the only possible outcome, and the moral is to avoid life's vices.

Estoy solo y la quiero presents the gradual disruption of a family's routine, and finally the complete dissolution of the family unit, because of the father's drinking. The dramatist studies the effect on each family member, including the protagonist, and points out the negative consequences for each person: The son is forced to leave home; one daughter loses an advantageous marriage and becomes her suitor's mistress because his family disapproves of her father; the second daughter refuses a good marriage because she feels obligated to care for her father; and the father loses his business, money, home, family, friends, and self-respect as well as his health. Thus, the destruction of the family and family tradition is attributable to the father's alcoholism.

This whole play is an indictment of alcoholism and the havoc it can cause a happy family. There are in Estoy solo y la quiero, certain elements of the grotesque theatre, such as the disintegration of the family, due to the father's lack of moral strength; the presence of a protagonist who provides the plot and whose name appears in the title of the play; a tragic conclusion; and a European immigrant whose speech and mannerisms add to the pathetic conclusion. The element of

pathos in sentimentality contrasts with the actual and the desirable, giving a touching quality to a character who is no longer able to come to grips with life.

The male protagonist of La araña gris (1922) puts forth the naturalistic hypothesis that he will be directly affected, personally, by his father's drinking. When the protagonist's father asks him if he is afraid of becoming an alcoholic, the son replies: "Alcohólico, no; pero sí, un futuro pensionado del manicomio; allí es donde van a parar todos los hijos de borracho."⁵⁵ This, of course, is the dramatist's forewarning of the play's conclusion: the dissolution of the two-member family unit. The wife is strangled by a husband who is ready for an institution, as he had predicted. Disregarding the validity of the hypothesis, the father's alcoholism is proposed as a contributing, if not the primary, factor in the son's complete mental breakdown and the termination of the play in misfortune. The destructive nature of alcohol is definitely the thesis of these two plays.

The third problem play to be dealt with is Era un muchacho alegre (1922), which was published the same year as La araña gris and with which it shares certain ideologies. The protagonist's wife dies in childbirth, and the son is born dead as a result of the venereal disease the father had acquired "sowing wild oats" in his youth. The lesson, which the dramatist strongly emphasizes, is that all the heartache could have been avoided had the young man sought medical attention from a doctor: "Lo que le reprocho no es el mal sino el no

haber venido a nosotros para que borrásemos el mal que le hizo la vida. Pudo evitar esta desgracia."⁵⁶

The author inserts an interesting judicial observation when his protagonist notes that he has killed two people, albeit unwittingly, and no court of law would punish him: "Soy un monstruo, me tienen miedo y ni las leyes se atreven a castigarme."⁵⁷ The moral is that his conscience will be a more severe judge than any court of law.

The three plays just dealt with are, perhaps, the most strongly didactic works in the author's collection and, therefore, are his strongest contributions to a "reformist" type of social theatre. With the exception of La araña gris, the themes (alcoholism and venereal disease) are universal and are just as applicable and timely in today's society as when they were written.

THE CASPAR MILQUETOASTS:⁵⁸

The weak and henpecked husband is a sentimental subject who unfolds sympathetically under Moock's pen. In a society where "machismo" is greatly admired, the weak and ineffectual man is derided. His inept handling of life, under the domination of a strong wife and a domineering mother-in-law, make him a threat to other males. There are three clear examples of the weak, unhappy husband in the playwright's theatre: Monsieur Ferdinand Pontac (1922), Rigoberto (1935), and Casimiro Vico, primer actor (1937). All are veritable Caspar Milquetoasts in domestic affairs where wives and mothers-in-law are concerned, and this circumstance provides a rich, sentimental

motif bringing forth strong feelings of indignation, sympathy, and pity. The author's conclusion is that the male must assert his independence and control or he will never have the respect and love of his family and friends.

Monsieur Ferdinand Pontac (1922) and Rigoberto (1935), both named for their protagonists, share certain similarities. The two are basically quiet, simple, "good" men whose only joys are their families and their projects. Rigoberto has his inventions and Ferdinand has the cloth and dyes of his textile factory. Both married into a higher social status; both are unhappily dominated by their snobbish wives, pretentious mothers-in-law, and spoiled children, and are bosses only where their trade or profession is concerned; each has an author-surrogate, the "raisonneur" who suggests how he can remedy the situation and gain back the love and respect of his family. The protagonists rebel, the mothers-in-law are vanquished to a secondary position in the family and the two plays end happily with the whole family reunited after a catastrophic confrontation.

The spirit of the audience is immediately aroused to antagonism by the obvious female domination and the complete lack of respect shown by all the family members toward the head of the household. Monsieur Ferdinand Pontac, commences with the following sentimental introduction, "Dédicace: En souvenir de mon père. L'auteur...." Mook builds sympathy for his protagonist by contrasting the simple, likeable French immigrant, who has amassed a fortune by dint of hard work,

with the impoverished but lazy, aristocratic, and pretentious family into which he has married. Rigoberto and Ferdinand represent basically the good qualities of the human race, while their families represent the decadent, irresponsible, and selfish qualities of mankind. This comparison creates a negative, antagonistic attitude toward the family members in both plays, and brings forth a strong positive feeling of sympathy for the protagonists. The premise is that good people do not deserve such treatment.

Ferdinand endears himself to the spectators with his patience and fortitude in the face of a critical, complaining, and ungrateful family which does not approve of his cigars, his friends, his personal habits, and his French mother because she embarrasses them by giving French lessons to keep busy. His solution, when a financial setback occurs, is to retire to a simple life in the country and let his family go to work for him and learn the value of hard work and money. They rise admirably to the situation. Thus, the dramatist emphasizes the morals and virtues of a simple, middle-class life centered in hard, honest work. The people's shortcomings are due to social causes, specifically those engendered by decadent, parasitic aristocrats. The latter is to be found in the previously-degenerate brother-in-law, who has never worked a day in his life but now finds a new dimension in living which makes him content. This play is also intended to touch upon the nationalistic spirit of the Argentines, another strong, sentimental theme.

Este es un símbolo: Nosotros los herederos de la tierra, los nobles arruinados como dice mamá, los inútiles como digo yo, ya que no luchamos por la vida, demos paso al extranjero que nos viene a dar ejemplo de trabajo y energía. ¡Ah! ¡Si a todos los hijos de extranjeros ricos se les pudiera dar una lección igual! Los nuevos hijos de América serían otra cosa. Sabrían que ellos son la continuación del esfuerzo de los padres. Si a mí me hubiesen enseñado esto!⁵⁹

This attitude is suggestive of social and moral reform, and of the "gringo-criollo" theme found in La gringa (1902), by Florencio Sánchez, which notes the energy and progressiveness of the foreigner in contrast to the native's inertia and maintenance of the status quo, and expresses the hope that future generations will be stronger and better for the mixing of the two bloodlines, the hard work ethic of the "gringo" infusing new life and energy into the lethargic "criollo." Moock portrays man's improved spiritual and moral condition, one in which sentimentality and family life triumph.

This play is an example of traditional sentimentalism, where the loss of a fortune turns selfish and pretentious people into more understanding human beings. All the characteristics of the "bourgeois" theatre exist in this play also.

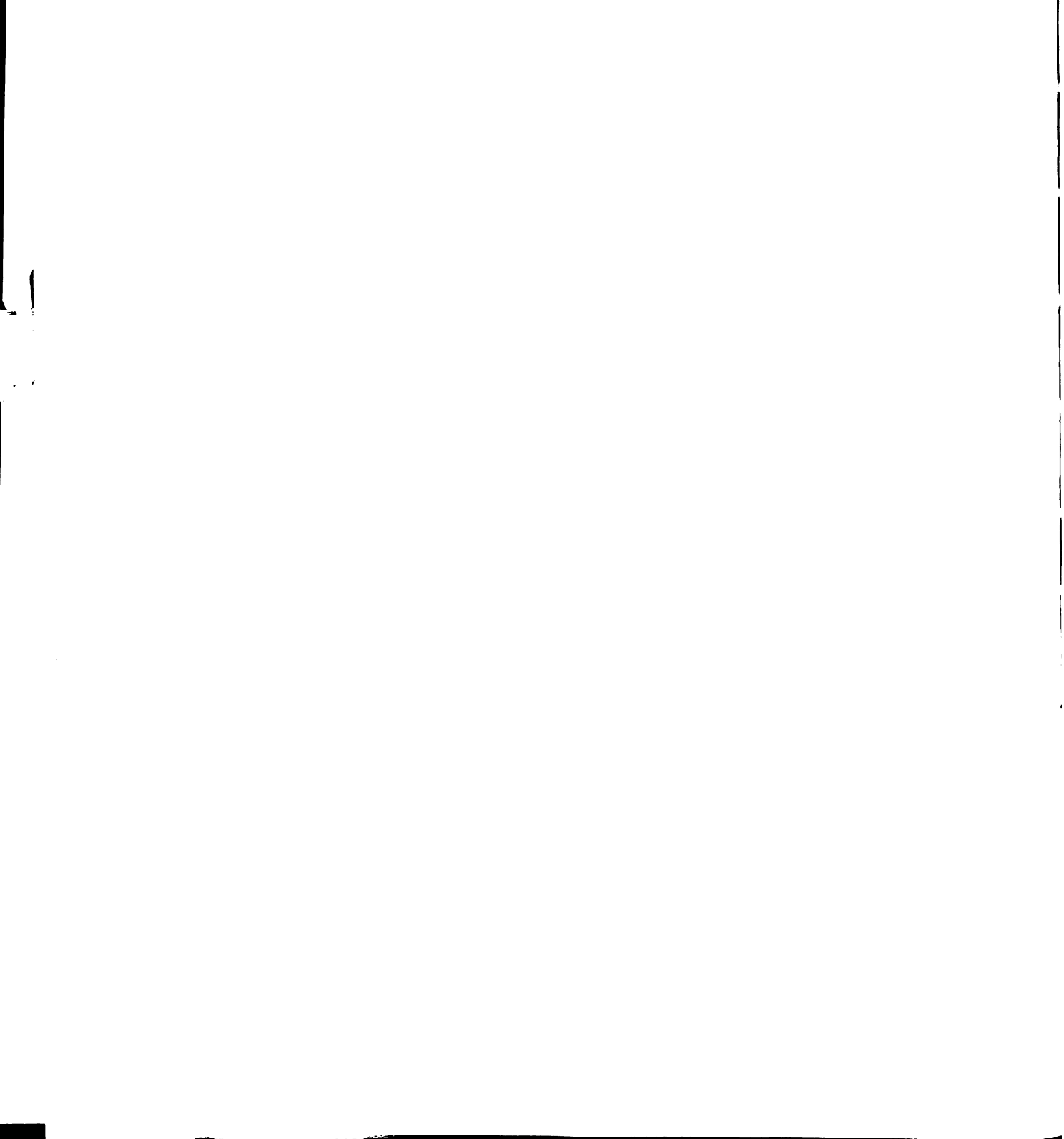
Rigoberto, less strong than Ferdinand as a character, and a weaker personality is defined by Agustín del Saz as "una caricatura de la timidez."⁶⁰ Rigoberto also plays on the sympathies of the audience. Unlike Ferdinand, he did not become a financial success, and his mother-in-law dominates him with her money. Whereas Ferdinand was accepted into the family because his money could revive the family fortunes, Rigoberto is accepted because his mother-in-law recognized a person she

could dominate. The mother-in-law's and wife's derogatory remarks about Rigoberto produce a wave of sympathy for the goodhearted, absent-minded protagonist when he appears on the stage in the first scene, his arms loaded down with packages, and is greeted by the women with accusations. The first act produces a great well of sympathy for the poor browbeaten orphan from the provinces who seems unable to defend himself or to receive the respect and appreciation he deserves from his apparently selfish, egotistical, and domineering family. The contempt and scorn expressed by this man's family, and the derogatory song which his neighbors sing about him, serve to strengthen his unhappy state and attract the emotional participation of the spectators as his allies. A little verbal encouragement from a male friend, promising financial security, and some spiritual help from the bar, permit Rigoberto to revolt, this revolt returning his wife's and daughter's respect and love and reuniting the family in one more happy "bourgeois" ending. Even the neighbors show their approval of Rigoberto's new-found self-respect and sense of worth; virtue wins again.

Casimiro Vico, primer actor (1937), which is based on Moock's novel, Vida y milagros de un primer actor (1926), was presented in Chile by Enrique Barrenechea but, at the request of friends of Moock, it was never seen on the Buenos Aires stage. It is largely the biography of the great Argentine actor, Roberto Casaux, who had leading dramatic roles in several of Armando Moock's plays.⁶¹ In addition to being "tal vez lo más interesante como construcción escénica y pintura del ámbito

teatral, que nos dejara la pluma de Moock," it is a drama depicting the inability of a man to assess his true friends and judge his own talents.⁶²

The play, considered by Fernando Debesa to be Moock's masterpiece, presents the pathetic physical and psychological decline of a prosperous, shy tailor, who at the age of thirty-five suddenly marries a girl half his age.⁶³ People with doubts about the survival of May-December marriages will anticipate misfortune and be prepared to sympathize with the male protagonist. Obsessed with the theatre, Casi(miro) allows his aspiring theatrical friends to take advantage of his goodness, generosity, and savings and his desire to be a leading actor. He is persuaded to sell his tailor shop and to form a troupe to tour the provinces. Moock makes it obvious from the beginning that his protagonist has no exceptional dramatic talent, and that everybody knows Casi is a "soft touch" for money. In this early series of events, the dramatist forms the basis for a naively good but unhappy, pathetic figure and then piles misfortune upon misfortune: Casi has to accept that he is a laughing stock as an actor, that he is bankrupt, that his wife has become a leading professional actress and is unfaithful to him, and that he has no job. He suffers from physical degeneration, and finally dies as he tries to leave the scene of his personal disaster. Casi finally realizes that his parasitic friends and wife have ruthlessly used him for their own ends. They have all advanced professionally on his money while virtually destroying him as a man and a human



being. Like Pedro in La serpiente, he cannot live with such total failure and dies of heartbreak. Pathos, one of the elements of sentimentalism, with its contrast between the actual and the desirable, forms the essence of this drama. Sympathy flows for Casimiro Vico, whose unrealistic desire to be a leading man blinded him to the realities of life and people. There is criticism, in this play, of man's cruelty to his own kind.

The disillusioned and, therefore, unhappy male appears in four dramas: Un loco escribió este drama o La odisea de Melitón Lamprocles (1923), Señor, ¿quién es usted? (1927), El mundo y yo no estamos de acuerdo (1928), and Estoy solo y la quiero (1928). These plays occur within a short time of one another, and may have been a deliberate attempt by Armando Mooock to capitalize on a theme or character type.

Elements of the "grotesque" theatre, centered in the figure of the protagonist, also appear in these particular plays. The previous plays tended to involve other unhappy people in addition to the main figure but in these it is all directed toward the protagonist, perhaps due to the "grotesque" influence, and the secondary figures are developed less along sentimental lines. The male protagonists of these four plays are developed as pathetic characters, and the sentimental feelings elicited from the audience are those of pity.

These male protagonists blame a woman wholly or partly for their disillusionment. Melitón of Un loco escribió este drama presents the traditional sentimental theme of the poor

boy who makes good, sacrificing everything to provide for his loved ones. When he is finally able to enjoy his wealth and position, he finds that his family and friends are trying to rob him of his hard-earned money. The dramatist adds one blow after another, including the unfaithfulness of a wife until, in the last scene, feeling dejected and alone, he verbalizes his misfortune and commits suicide:

Por unas cuantas monedas maté,herí, maltraté; por defender a mis hijos, fui injusto; por ayudar a mis amigos perdí la estimación de ellos y de mi mujer; por querer conquistar el amor he envejecido. Nada tengo, nada soy.⁶⁴

This negative attitude suggests a problem in ontology, in which man reflects upon himself and his destiny and concludes that his life has reached the nihilistic stage.

The sentiment for Melitón is evoked much as it is in Rigoberto and Monsieur Ferdinand Pontac, that is, the family members are spoiled and selfish as well as greedy. The well-intentioned Melitón, whatever his faults, sacrificed everything to make those he loved happy. Like Pedro in La serpiente and Casi in Casimiro Vico, primer actor, he is unable to withstand the sense of betrayal, the assault on his masculinity, and the loss of his integrity, so he escapes by committing suicide. As previously noted, Mooock frequently has an unexpected ending. Contrary to the tradition of sentimental drama, this play does not have a happy ending for the protagonist. In fact, many of the elements of the "grotesque" theatre exist in this play: the decadence and spiritual breakdown of society and a particular family, often produced by the father's lack

of morality; exposition of an individual's problem, that of the protagonist whose name often appears in the title; a development and conclusion both negative and tragic; a combination of the humorous and pathetic; and an abundance of soliloquies. The protagonist, however, is not a recently-arrived European, as are the protagonists in most "grotescos."

Señor, ¿quién es usted? (1927), while having a sentimental side, also has many elements of the grotesque theatre, which in Argentina was greatly influenced by Pirandello's works, and especially by La Maschera e il volto (1913), by Luigi Chiarelli, who coined the term "grotesco."⁶⁵ In addition to the combination of farce, tragedy, caricature, satire, and drama, the grotesque "involucra hondo pesimismo frente a la vida y a los valores."⁶⁶ The mask is suggested in the title of Moock's play, Señor, ¿quién es usted? as well as in the mystery surrounding a man who arrives in the city and is immediately accepted because he is wealthy and charming but about whom nothing is known. The protagonist tells his guests that life gives each person a mask which he must wear and a part he must play: "La vida, que a cada uno de nosotros nos pone una máscara y nos obliga a jugar hasta el cansancio el papel que termina por sernos repugnante."⁶⁷ There is the satire of a society which produces an aristocratic "sponger," a man who borrows from everyone and has no intentions of paying back a cent despite having given his word of honor, making the term "honor" meaningless. The appearance of wealth alone can provide an entrance into society's

best homes and clubs, indicating that money, not morals, determines who shall belong to the best society. The basic faithlessness of woman is announced and confirmed by the view that women have only that value which men place on them. The personal tragedy of the protagonist evokes tender feelings because his basic goodness prevails over his desire for revenge. Seen through the rosy hue of sentimentalism, this man is able to redeem himself, and his generosity, nobility, and tender heartedness reign over his baser side. However, the experience, which history continues to repeat in his life, sours him on women and makes money his God: "El caudal de mi cariño se perdió en un mal negocio, ahora mi amor es el dinero..."⁶⁸ There remains a certain pathos in a character who is honest and noble and yet cannot find the same qualities in a mate.

El mundo y yo no estamos de acuerdo (1928), dedicated to Roberto Casaux, "gran intérprete" and talented Argentine who played the leading role, presents a traditional theme, that of the transformation of a cynical individual when an innocent child comes into his life.

Don Fermín, the protagonist, is portrayed by Moock as something of an eccentric, an "hombre medio filósofo, un poco sabio y otro poco maniático...un vejete de figura extravagante."⁶⁹ Sentimentality surfaces with the entrance into his home of an unwed mother and her illegitimate son, who bring love and warmth to his home with the result that he believes once more in friendship, gratitude, and affection. Don Fermín, usually a cynical old grouch, placed in a family-like environment, is transformed into a kindly, loving person under the influence

of the child and his mother. But Armando Moock twists the potentially happy ending by disappointing Fermín and returning him to his former cynical state. Disillusioned, because once again a friend has taken the girl he loved, Fermín orders everyone out and closes up the house to people forever. There is only pity for a pathetic protagonist who cannot understand or accept the world and escapes from his rejections into the protective silence of a closed and lonely house.

Armando Moock's basic technique in his social theatre is to present social situations from a different point of view than that normally held by society. He neither strongly defends nor criticizes, but rather suggests there may be other reasonable solutions to social problems and conflicts. His thesis play on venereal disease contains, perhaps, his strongest criticism, and it is not directed at the disease itself but rather at human ignorance of its dangers. Infidelity was obviously a concern of the dramatist also, since it occurs more frequently than any other theme in the dramatist's social theatre.

In the final analysis, the playwright's desire to entertain is greater than his desire to reform. Thus, like other middle- and upper-class writers who have tended to ignore in their fiction the theme of Chile's social problems and the plight of the masses, Moock presents no strong commitment to a political social theatre.⁷⁰ Perhaps this circumstance is due to a lack of interest, knowledge, or understanding; in fact, he did not belong to the suffering, lower social levels,

and very definitely maintained his affinity to his own higher social class. His social problems are primarily personal and individual-oriented rather than group-oriented. The result is a social theatre with little impact compared to that of another Chilean and contemporary, Acevedo Hernández, but it does demonstrate a sympathetic and understanding treatment of the social prejudices with which he was personally acquainted, and he entertained his audience which was what they wished.

Sentimentalism plays a major role in these plays also. The exploitation of the emotions appears in most of Moock's dramas, where it is frequently combined with a love theme. This combination led Fernando Debesa to write that Moock followed the precepts of the French "boulevard" theatre, but with a single and important difference: instead of the passionate impetus which is the axis of the European works, Moock has transformed it into a "suave marea sentimental."⁷¹

Armando Moock used several techniques to arouse his audience's emotions. Certain themes were in themselves useful, such as home, mother, motherhood, first love, and the Caspar-Milquetoast character. Another method was to develop antagonistic characters who were so ruthless, greedy, selfish, and ungrateful that the spectators willingly sympathized with the "good" protagonists, regardless of their personal shortcomings.

Comparing dates and themes, it is obvious that Moock did write variations utilizing any character or theme which was successful at the box office, and continued until the theme palled on him or the public.

These plays have some of the best roles for both dramatic and character actors in all of Moock's dramatic production. The people are not unusual but very real, and all are individuals. The playwright, with a skillful blending of character-development, humor, and emotion, has produced the most unforgettable roles in his theatre: Don Fermín, Rigoberto, Ferdinand, Casimiro, François, Señorita Charleston, Natacha, and Luciana. Obviously the playwright had a very special talent for this type of play.

FOOTNOTES

¹Natacha, protagonist and title of a play with the same name, bears an illegitimate child and refuses to marry the willing father; Luciana, the primary female character in La serpiente, has left her husband and lives as the mistress of a writer, and the syphilitic husband in Era un muchacho alegre who unwittingly causes the death of his wife and child, are several examples of themes which may have been unacceptable to many Chileans early in the twentieth century.

²Drama y sociedad, p. 128.

³All the male protagonists who are writers share a common biographical accent with Moock. They have achieved a certain amount of success, are single, and consider their writing to be the only companion they need. The one exception is Roberto (La serpiente). All the writers are wary of women.

⁴La serpiente, p. 1.

⁵During the decade of the twenties Moock's most liberated females all smoke and drink, thereby shocking society (and the audience!): Luciana - La serpiente (1920); Alma - El castigo de amar (1924); and Dorita and her mother in La señorita Charleston (1927).

⁶"Señorita Charleston," Teatro seleccionado, t.II (Santiago de Chile: Editorial Cultura, 1937), p. 124.

⁷Ventura Agudiez, "Armando Moock y el sainete argentino," p. 151.

⁸La señorita Charleston, p. 139.

⁹Moock was previously concerned with the homely woman in La araña gris (1922) where Sergio believes Sarah has to be a bad woman simply because she is homely.

¹⁰"Natacha," Teatro seleccionado, t.II (Santiago de Chile: Editorial Cultura, 1937), p. 65.

¹¹Ibid., p. 108

¹²Ibid.

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Footnotes (continued)

¹³The mothers in Alzame en tus brazos (1927) and El cancionero del niño (1936) are also possessive and selfish about sharing their sons with others.

¹⁴Natacha, p. 118-119.

¹⁵"El cancionero del niño," La Escena, no. 42 (Santiago de Chile: Editorial Cultura, 1937), p. 13-14.

¹⁶Natacha, p. 119.

¹⁷El cancionero del niño, p. 15-16.

¹⁸Mocosita, (Primer premio concurso de obras teatrales Pérez Claro y Cía.) Buenos Aires, 1929. (Bound in a volume of works by Armando Mooock entitled Selecciones and located in the Willis Knapp Jones Collection of the University of Houston Library.)

¹⁹Pueblecito, p. 74.

²⁰Ibid., p. 72.

²¹Cuando venga el amor (Santiago: Editorial Nascimento, 1929), p. 3.

²²Other female protagonists lacking both a mother and father are Pituca and Celia in Mocosita (1929); Marta and Rebeca in Pueblecito (1918); Natacha and Georgina in Natacha (1925); Cecilia in Pepito y Juancito (1922); Sonia and Sarah in La araña gris (1922); and Rosaura in Un crimen en mi pueblo (1936). Cecilia in Pepito y Juancito (1922) has many of Margot's characteristics: wealth; an aunt and uncle who are her godparents and have raised her; a boyfriend, but she is uncertain about her feelings because she does not know what love is like. Marta of Pueblecito (1918) has a similar development also.

²³Cuando venga el amor, p. 30.

²⁴Domingo Amunátegui Solar (Las letras chilenas, Santiago: Editorial Nascimento, 1934, p. 321) writes that Mooock confirmed that Cuando venga el amor explains why he had broken his engagement to a French woman.

²⁵The mother who sacrifices to elevate professionally and socially the eldest son, who will then support the family, is not an original theme. Isabel Sandoval, modas follows very closely the plot of the novel, The Head of the Family (Le Soutien de Famille, 1898) by Alphonse Daudet. Alejandro Baeza

Footnotes (continued)

(Fray Apenta) accused Moock of plagiarism: "Los personajes estaban todos, no faltaba ninguno. La señora Eudeline, el señor Izoard, Genoveva la 'tiita' Dina, Raimundo y hasta Tonín...a quien el señor Mook [sic] no se dió el trabajo ni de quitarle la tartamudez ni su pelo colorín," in Repiques, Primera Serie (Santiago: Editorial Universitaria, 1916), p. 46. Mariano Latorre also supported the accusation in "Apuntes sobre el teatro chileno contemporáneo," Atenea, año 25, t. 90, no. 278 (Santiago: agosto, 1948), p. 269.

²⁶"Alzame en tus brazos," La Escena, año X, no. 455 (Buenos Aires, marzo 17 de 1927), p. 26.

²⁷Ibid., p. 14.

²⁸Ibid., p. 25.

²⁹Julia García Games points out the similarity in theme between Alzame en tus brazos and the novel, The Trail of the Torch (La course du flambeau, 1901) by Paul Ernest Hervieu, both of which suggest "el derecho de la juventud sobre los padres en una cadena interminable como la de la especie," in Como los he visto yo (Santiago: Nascimento, 1930), p. 189.

³⁰La dramaturgia de Armando Moock, p. 21.

³¹Mocosita, p. 10.

³²See Ricardo Valdés, "Sobre el siútico criollo," Pacífico Magazine (Santiago, January 1919). Armando Moock wrote a play entitled Los siúticos (1919), which unfortunately was unavailable for this study. It was first presented in Santiago on July 2, 1919 so it is conceivable that the article could have suggested the theme for the dramatist's play.

³³Domingo Melfi, "La novela Casa grande y la transformación de la sociedad chilena," Anales de la Universidad de Chile, CXI, nos. 69-72 (Santiago, 1948).

³⁴Isabel Sandoval, modas, p. 27.

³⁵Jorge Gustavo Silva, Nuestra evolución político-social, 1900-1930 (Santiago, 1930), p. 100.

³⁶See Frederick B. Pike, "Aspects of Class Relations in Chile, 1850-1960," Hispanic American Historical Review, v. 43 (1963), p. 14-33 for an excellent, short, well documented article on class expectations in Chile.

Footnotes (continued)

³⁷Raúl Silva Cáceres indicates in his study that Penitas de amor, an unpublished, unperformed play dated July, 1916 and located in the Instituto del Teatro de la Universidad de Chile, also treats the conflict between the liberal professions and the manual laborers. It, too, has a mother who gives her life so her son can pursue an engineering career rather than that of a blacksmith. This work undoubtedly shares the conflict found in Isabel Sandoval, modas and Alzame en tus brazos.

³⁸Isabel Sandoval, modas, p. 34.

³⁹Julio Vega, "La clase media en Chile," Materiales para el estudio de la clase media en la América Latina (Washington, D. C., 1950), p. 80.

⁴⁰Estoy solo y la quiero, p. 3.

⁴¹Isabel Sandoval, modas, p. 35.

⁴²C. Hugh Holman, A Handbook to Literature, 3rd ed. (New York: Odyssey Press, 1972), p. 485-486.

⁴³Pueblecito, p. 115.

⁴⁴Ibid., p. 74.

⁴⁵Mocosita, p. 13.

⁴⁶"Pepito y Juancito," La Escena, año V, no. 233 (Buenos Aires, diciembre 14 de 1922), p. 18.

⁴⁷Capitán Veneno (1881) probably refers to Pedro Antonio de Alarcón's short novel which was widely read in Latin America. Whereas the Capitán hated females, Tía Cruz hates males so she is the female counterpart of the Capitán.

⁴⁸Pueblecito, p. 100.

⁴⁹Mocosita, p. 28.

⁵⁰Pueblecito, p. 95.

⁵¹Ibid., p. 115-116.

⁵²Armando Mooock's personal book plate found in Mi viejo Santiago located at the Miami University library (Oxford, Ohio) contains this inscription: "En mi un sátiro y un pierrot cantan a la mujer." It seems to have influenced his writing also.

⁵³Though the play was not presented until 1939, there are indications that it was written many years earlier.

Footnotes (continued)

⁵⁴Roberto A Tállice has written that he discussed producing this play with Moock in 1936 when the title had just recently been changed, but Moock had already worked on it for years. ("La comedia de Moock que rechazaron todas las actrices," Argentores, año 12, no. 56 (Buenos Aires, octubre, 1946), p. 29-30.

⁵⁵"La araña gris," La Escena, año V, no. 213 (Buenos Aires, julio 27 de 1922), p.6 (act I, scene VII).

⁵⁶"Era un muchacho alegre," La Escena, año V, no. 201 (Buenos Aires, mayo 4 de 1922), p. 14.

⁵⁷Ibid., p. 15.

⁵⁸An adjective describing a man who is easily dominated or intimidated; one who is ineffectual. It derives from Caspar Milquetoast, a character in "The Timid Soul" comic strip by H. T. Webster, a twentieth century American cartoonist.

⁵⁹"Monsieur Ferdinand Pontac," La Escena, año V, no. 211 (Buenos Aires, julio 13 de 1922), p. 28.

⁶⁰Agustín del Saz, Teatro social hispanoamericano (Barcelona: Editorial Labor, 1967), p. 101. Jones (Behind Spanish American Footlights, p. 228), relates that the title and inception of Rigoberto came from a popular song of the times about a henpecked husband and son-in-law.

⁶¹Roberto Casaux played François Durieux in Estoy solo y la quiero (1928); Monsieur Ferdinand Pontac (1922) in the play of the same name; and Don Fermín of El mundo y yo no estamos de acuerdo (1928).

⁶²Silva Cáceres, La dramaturgia de Armando Moock, p. 69 .

⁶³"Nuestra herencia teatral," p. 193.

⁶⁴"Un loco escribió este drama o La odisea de Melitón Lamprocles," La Escena, año VI, no. 252 (Buenos Aires, abril 26 de 1923), p. 24.

⁶⁵The best Argentine representative of the "grotesque" was Armando Discépolo, who produced five "grotescos" from 1923-1934.

⁶⁶Angela Blanco Amores de Pagella, "El 'grotesco' en la Argentina," Universidad (Rosario, Santa Fe, Argentina), no. 49 (julio-septiembre 1961), p. 161.

Footnotes (continued)

⁶⁷"Señor, ¿quién es usted?, " La Escena, año XI, no. 501 (Buenos Aires, febrero 2 de 1928), p. 19.

⁶⁸Ibid., p. 21.

⁶⁹"El mundo y yo no estamos de acuerdo," La Escena, año XI, no. 509 (Buenos Aires, marzo 29 de 1928), p. 20.

⁷⁰Pike, p. 24.

⁷¹"Nuestra herencia teatral," p. 193. The "boulevard" drama was originally a group of plays produced late in the nineteenth century for Parisian theatre-goers and now is a term applied usually to comedies of some sophistication, designed primarily as commercial products. Moock, it must be remembered, considered himself a professional dramatist and wrote to make a living.

CHAPTER IV

REALISM, "COSTUMBRISMO," AND NATURALISM IN MOOCK'S THEATRE

REALISM:

Although realism in literature has long existed, it became a movement only in the latter half of the nineteenth century. At that time a group of young writers, rebelling against romanticism and sentimentality, turned from instinct and imagination to the use of science and reason in their works.

Realism was first developed in the novel and only later reflected in the drama, but even before 1860 precepts for the writing of plays had been formed. These precepts included a truthful and objective representation of the real world, an avoidance of distortions of the truth, as much as possible and, since knowledge of the real world involves direct observation, a restriction of the writer to the contemporary scene around him. Realism permitted the dramatists to treat new themes and present character types who had not previously appeared on the stage. The visual elements of realistic staging were easily adapted to the new rules.

One finds realistic elements in the Argentine literature of the late eighteenth and early nineteenth century in such rural pieces as El amor de la estanciera (1787), Las bodas

de Chirico y Pancha (1823), El detalle de la acción de Maipú (1818) and, much later, in Juan Moreira (1886) and other "gaucho" plays, "afirmando así un teatro que nace con sincero matíz realista, apegado a la tierra, con profunda raíz autóctona."¹ The "sainete criollo" also presented Argentine reality. Arturo Berenguer Carisomo, in his work, Las ideas estéticas en el teatro argentino, sets aside the years from 1898 to 1918 as those in which "se desenvuelve un proceso coordinado, con caracteres comunes y con una orientación específica: el realismo-naturalismo."²

The first national authors in Argentina are realist playwrights such as Martín Coronado, Nicolás Granada, Florencio Sánchez, Gregorio Laferrere, Ernesto Herrera, Roberto Payró, and numerous "sainete" writers including Nemesio Trejo, Ezequiel Soria, García Velloso, and Carlos María Pacheco. In Chile Armando Moock's famous predecessor in the realm of realism was Alberto Blest Gana, "the father of the realistic and...the sociological novel in Spanish America."³ Other Chileans like Daniel Barros Grez, and Moock's contemporary, Antonio Acevedo Hernández, also espoused dramatic realism.

It should be noted that not all critics of Latin American literature make a clear distinction between realism and naturalism. In writing about the novel, Fernando Alegría points out three types of realism: one influenced by Stendhal, Flaubert, and Daudet which is characterized by minute descriptions, psychological interpretations, and a simple style; a second which gives primary importance to typical aspects of

the countryside, customs, and language without limiting itself to the picturesque, at the same time exploring intellectual and social conflicts; and a third, inspired by Zola and the Goncourt brothers, which attempts to capture a synthesis of the social and psychological crises facing a nation.⁴ This latter school emphasizes the deterministic analysis of man, accuracy of detail, and an outspoken portrayal of the coarser aspects of life.

What is realism, then? It is simply a faithful representation, a careful and truthful treatment of contemporary life. Kessel Schwartz emphasizes that "reproduce" and "reflect" are key words in a definition of realism, "whether the description is exterior costumbrismo or mirror image," because the realist is reproducing a section of life which reflects society and life as it really is.⁵

Realism tends to find its subjects in the bourgeois life and manners of the middle class and, as a result, Hugh Holman suggests that it can be thought of as "the ultimate of middle-class art."⁶ For a realist, the materials selected for description are the common, average, everyday, but central issues of life, which tend to be ethical and issues of conduct. Nothing is too commonplace, too drab, or too sordid for the theatre; hence, the tendency to equate realism with the unpleasant and shocking, when the extremes of these really pertain to naturalism, an offshoot of realism.

The realist wants to present problems accurately, impartially, and objectively, as they affect people in actual

situations. He tries to echo the scientist's impartiality and impersonality, his freedom from prejudice, and his lack of conventional intellectual, theological, or moral inhibitions. The realist, in his objectivity, tries to represent life as nearly as possible as the scientist sees it, but subjectivity tends to creep in more in realism than it does in naturalism.

Because of his democratic ideals, the realist tends to value the individual very highly and, therefore, stresses characterization in his works. Thus there is great concern for the effect of action upon character, and a tendency to explore the psychology of personalities who often have a limited understanding of their motivations. Some writers wish to portray the total society of their times, and others search through their observations for more limited truths about humanity.

The characters express themselves in language dictated by their individual education and environment. The dialogue often has the effect of irrelevance and aimlessness, but this is characteristic of much ordinary conversation. A critic notes that "this irrelevance is only on the surface, since the dialogue is actually composed with great care to reveal character, suggest mood, and provide glimpses of complex motivation, as well as to move the dramatic action forward."⁷

The tone of the works is often comic, and frequently satirical rather than grim or somber. The realist is usually optimistic and a pragmatist. The truth sought is "a relativistic truth, associated with discernible consequences and

verifiable by experience."⁸ Thus, as a movement, realism defines a literary method, a philosophical and political attitude, and a particular kind of subject matter.

Keeping in mind that realism and naturalism differ primarily in the treatment and not in the theme, and that some critics consider them a single literary current in Latin America, the following data presents a classification of general themes used in the Latin American realistic theatre: a study of 1) the middle class; 2) characters; 3) sex; 4) social, political, and proletarian themes; and 5) "costumbrista" works.⁹ Nearly every one of Moock's plays fits within the framework of one or more of these themes, so it can be seen that, based on theme alone, Moock's theatre is indeed realistic.

As frequently noted in this study, much of Moock's realism lies in his depiction of his own milieu, the middle class. Millett and Bentley, in The Art of the Drama, describe two types of realist, the right-wing and the left-wing. The right-wing realist, as opposed to the left-wing (a naturalist), fits more closely Armando Moock's manner of presentation:

The right-wing realist, who grasps only partially the implication of the scientific point of view, is likely to share a fairly hard-headed sentimentalist's views of human character, to judge his characters and their behavior unconsciously in accordance with the mores of his own social group.¹⁰

The majority of the characters in his plays, and certainly most of the protagonists, are humble to middle-class persons. The humble are often in the process of rising or have managed recently to rise socially and financially through hard work or

a suitable marriage.

Armando Moock places much emphasis on his characterization. As a result, the realist's art is noted in the dramatist's surface manifestations of character, together with the detailed descriptions of clothing, physical appearance to a certain degree, and attitudes of the persons concerned, as well as by means of the psychological implications the characters and plot together create.

The realistic tragedies or tragi-comedies tend to find their heroes and heroines in the low to middle ranges of society. They are often creatures sentenced to life-long obscurity, incapable of masterful ambitions or emotions, and frequently doomed by forces which their impotence cannot overcome. Thus realistic drama has often had heroes who were weaklings rather than the strong, noble types of romanticism. There are clear examples of weak personalities in three of Moock's plays which are all named for their protagonists: Monsieur Ferdinand Pontac (1922), Rigoberto (1935), and Casimiro Vico, primer actor (1937). While Moock did have some strong, energetic male characters in his plays, the most memorable personalities are those who have human flaws and foibles, thus negating the ideal of masculine perfection touted by the romanticists. Physical appearance is not described unless it is somewhat unusual or eccentric, such as that displayed by the protagonist in El mundo y yo no estamos de acuerdo. This technique emphasizes the fact that the dramatist chose ordinary, every day human beings with problems like those experienced by

many other people. The fact that these people are less than perfect and have noticeable weaknesses and failings makes them all the more realistic and likely to attract sympathy. This playwright's use of sentimentality aids in the development of his Caspar Milquetoasts as heroes. Perhaps another reason these ordinary humans are more successful creations is that the author devoted more time to their psychological presentation. A most interesting psychological study is found in Del brazo y por la calle, where the plot revolves around a young couple and their internal and external reactions to an incident in their marriage; but such characterization is also notable in Natacha, and particularly so in the male protagonists of other plays such as El mundo y yo no estamos de acuerdo, Monsieur Ferdinand Pontac, Rigoberto, and Yo no soy yo. Moock's best heroines, however, are strong, independent types, creating a contrast of opposites.

While Armando Moock was not long interested in the theme of sex, his study in La serpiente represents "uno de los ensayos americanos más logrados con relación a las torturas y problemas del sexo."¹¹ The dramatist uses this theme for the psychological study of the effect an oversexed woman can have on the productive and masculine spirit of a male. La araña gris also has elements of the sex theme, in that the protagonist has an obsession about virginity and about the role beauty or ugliness can play in a woman's sexual life.

The dramatist also toys with the battle of the sexes wherein the female strives to be independent of male domination and

control over her life. With the exception of the protagonists in Natacha and in La serpiente, the other females, demonstrating the playwright's prejudices as to the role of the woman, have a fling at independence but then mold themselves to please their prospective mates, thus returning to their traditional roles as wife and homemaker.

The realist's conception of freedom with regard to subject matter has left him free to choose any subject or theme for his drama. This freedom has permitted the artistic treatment of themes which the exoticism of romanticism and the grandeur of classicism did not treat. One of realism's services to art and literature has been its inclusion of the humble, the despised, and the rejected in order to allow representation of all areas of life and to describe the manners and customs of all levels of human society. This wide focus has made it possible for the realist to deal with the many social and political problems of the proletariat. This type of realist does not attempt scientific objectivity, but rather espouses a particular standard of morals and philosophy, and uses the drama to express his social purpose and social criticism.¹²

Armando Mooock treats the lives of the humble by presenting their various efforts to earn a living in such basic jobs as sewing, making paper flowers to sell, and farming, as found in Isabel Sandoval, modas, Alzame en tus brazos, and the "costumbrista" plays. The oppression of the poor is portrayed in Los perros, where human dignity suffers when attempts

to work for a wage are denigrated by the businessmen, the government, and the church. The simple, daily life of rustic people in small, rural villages is contrasted with the decadent life in big cities, as in Pueblecito, Mocosita, Un crimen en mi pueblo, Infierno grande, and Pepito y Juancito. The conflicts between the various economic and social classes begin at the lowest levels and climb through all social strata.

The conflict continues in the struggle to move up the social scale. This upward movement is possible via hard work, although at the expense of family relationships, as shown in Un loco escribió este drama, Yo no soy yo, and Señor, ¿quién es usted? Making use of a professional education to rise is a basic theme. The high desirability of a university education, as a theme, gave birth to a body of plays dealing with the elevated social value of certain jobs, jobs which created conflicts with society for the artist or blue collar worker who did not wish or was unable to belong to one of the favored professions. The data on class relations published in Frederick Pike's article, agrees with many of the ideas and much of the criticism Armando Mooock attempted to dramatize.¹³ One last aspect of the social climb was the contracting of a socially and financially advantageous marriage. For Armando Mooock this was not a marriage of love for the girl but one of convenience, thus one which created a potentially unstable and unhappy situation. El castigo de amar and Un casamiento a la yankee contain pleas to permit girls to choose their own mates and, in effect, pinpoint some of the disadvantages of

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marrying for money. Along this same vein, Cuando venga el amor and Pepito y Juancito suggest that girls be educated as to what to expect from love and marriage.

The playwright also dramatizes the friction between a single and double standard of morality, presenting the cause of the prostitutes and mistresses in La serpiente and Cascabel, cascabelito; the unwed mothers in Natacha and El cancionero del niño; and the Don-Juan or fidelity theme in Las amigas de don Juan, Ases y damas, Mundial pantomím, and Del brazo y por la calle.

Criticism of the disruptive nature of foreign influences on Hispanic life is made known in La señorita Charleston and in Un casamiento a la yankee. Other criticism continues, against alcohol and venereal disease, in Estoy solo y la quiero, La araña gris, and Era un muchacho alegre.

Armando Moock uses realism to portray the characters and manners of the middle classes, forming the basis for a social theatre which presents the problems, conflicts, and ills of society. Previous to the advent of the realistic movement, many of these topics were idealized or romanticized beyond recognition, if indeed they were treated at all in the dramas produced.

Moock has criticized priests, their assistants, the "beatas," and religious hypocrites in his plays but he is poking fun at individuals in the church rather than at religion itself. The religiosity of the mothers in his plays is treated most respectfully. In addition, there are two realistic plays,

which treat sympathetically events in the lives of their protagonists, both of whom are priests.

La oración de la tarde o Misericordia (1922) is the first of two plays whose protagonists are priests. Damián's first claim to sympathy is that he was once a very poor boy who was taken in by the Church and, after many sacrifices on the part of his mother, has become a priest. The young man, however, has gotten a parishioner pregnant and must make a monumental decision. As Moock has done in the sentimental plays, he creates a group of antagonists (the "beatas," and the pregnant girl's brother), who are so thoroughly obnoxious as to make the protagonist seem a martyr. Damián leaves the church to marry the girl, but not before several emotional scenes have taken place.

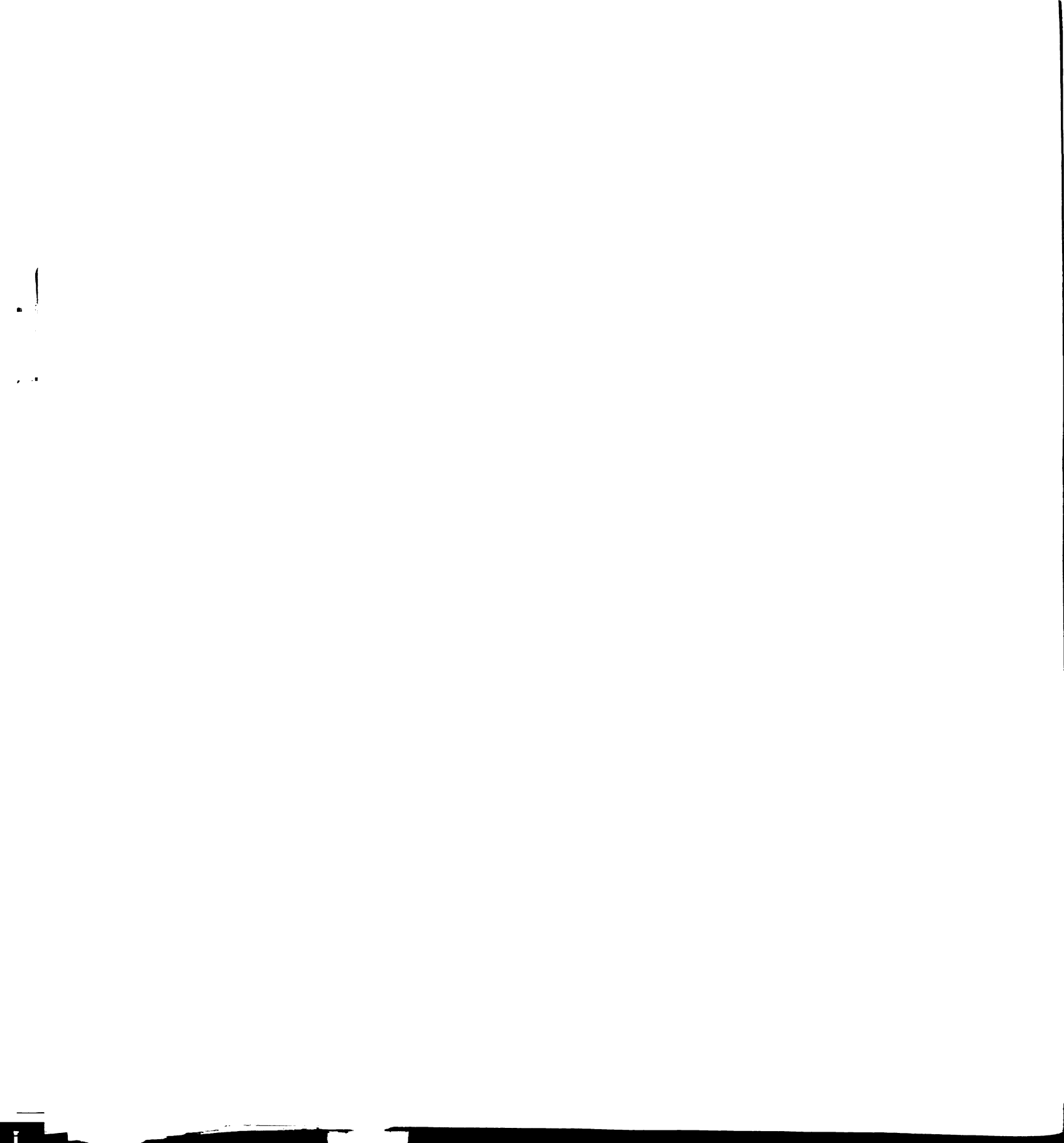
Infierno grande (1924), like La oración de la tarde, has a priest as its protagonist, but Padre Blas, an older man, is a poor country village priest. The antagonists in this play are the "beatas" once more, and the local politicians who want Padre Blas relieved of his job because he will not cooperate with them. Padre Blas weathers several crises favorably, including the problem of an unmarried, pregnant niece who lives with him, an episode in which the "beatas" oppose his participating in the first communion of a circus performer, and a situation where he undergoes a review by his superiors. Padre Blas's character is developed in such a way that he is almost saintly when contrasted with his detractors. As in Rigoberto and Monsieur Ferdinand Pontac, the antagonists are so

thoroughly disagreeable as to generate strong currents of sympathy for the beleaguered priest. Of course, the fact that he is a priest also attracts the support and sympathy of the audience. Both plays are realistic with elements of "costumbrismo" and strong touches of sentimentalism.

Moock's passion for realism produced a meticulously detailed description and representation of setting, one that is paralleled by a similar minuteness of treatment of setting in the modern novel. He used this detailed description of scenery not only in the "costumbrista" works, but in other plays where it was particularly important to the mood. Examples may be found in the high-society life of Alma in El castigo de amar; the pseudo-scientific setting in La araña gris; the deterioration of living conditions in Estoy solo y la quiero; the social pretentiousness of the family in Monsieur Ferdinand Pontac; and the expressionistic colors and pictures used to make the set appear like an opium dream in Un loco escribió este drama. Some plays have few stage directions, while others have frequent, detailed directions and sometimes even a diagram of the stage. This realistic treatment of setting greatly aids in creating a lively illusion of actuality.

To both the realist and the naturalist, man is a mechanism:

His personality, an inevitable product of the forces of heredity and environment; his physique a psychophysical organism; and his conduct, not the product of character and free will but of chemical and physical processes over which he has no control.¹⁴



The scientific theories of realism are most evident in the two naturalistic plays, La araña gris and Era un muchacho alegre. It should be emphasized once more that the difference between realism and naturalism is one of degree, not of kind. The objective observation and the analysis of observable facts are techniques used by the realists and the naturalists alike. Moock utilizes these techniques in several plays with themes which could easily become naturalistic and do so in some cases; but Moock avoids the sordid details of naturalism. These are plays in which human beings are the helpless victims of impulses and instincts they cannot control. The destructive process is shown in the study of an individual, as in Estoy solo y la quiero or in El mundo y yo no estamos de acuerdo, and in the play of a group, as in Los perros. Nearly all plays of this type, however, are developed around a single individual, usually a male.

Realism has been charged with destroying tragedy because, in a strict sense, realism's objectivity permits neither a tragic nor a comic effect.¹⁵ Nevertheless, life is neither all tragedy nor all happiness, but rather, when viewed objectively, a delicate, emotional combination of both. It is Moock's sentimentalism which creates tragic elements in his dramas. Such figures may be observed in Carlos in Era un muchacho alegre, whose youthful escapades unwittingly cause the death of his wife and son, or in Casi of Casimiro Vico, primer actor, whose desire to be an actor blinds him to peoples' duplicity, or in the destroyed illusions of the protagonists in El mundo y yo no estamos de acuerdo, Un loco

escribió este drama, and Señor, ¿quién es usted?. These characters are all governed by impulses, instincts, and a "modus operandi" they inherited or acquired in their society and which they are not knowingly able to change or control. Thus, personal disasters occur. All of these plays end on a sad, pensive note which elicits from the audience sympathy for the protagonist.

The dramatist's desire to entertain necessitates the use of some humor and satire, which on the whole add to the realism of Moock's theatre. Two perfect examples of such plays, each utilizing both humor and satire are La señorita Charleston and Un casamiento a la yankee. Humor is to be found in the exaggerated liberation of the "Señorita Charleston" of the former play, and in the magnified, overstressed punctuality, business-like manner, and poor Spanish of the protagonist in the latter. At the same time, these very elements are the basis for satire on and criticism of foreigners and of the foreign influences on Latin American life which are also very real and, perhaps, threatening. Consequently, Armando Moock, after careful observation, consolidates a rather pleasant blend of tragedy, comedy, satire, and sentimentality in his realism.

The field of realism, of course, includes all of the dramatist's "costumbrista" works. "Costumbrismo" is just one aspect of realism, but it is a necessary ingredient which adds a special flavor to the final product. A literary critic notes that "costumbrismo," a sub-division of realism, "lacks the basic seriousness of true realism," and tends to be "entertainingly informative about the surface peculiarities of

special regions."¹⁶ While it emphasizes verisimilitude of detail, it fails to be concerned about faithful representation of other aspects of life and human nature. Thus, it can be said that realism and "costumbrismo" are mutually beneficial. There is a certain attractiveness in the painting of local customs, mannerisms, speech, and details of environment, particularly in remote, rural areas that are far from the city's civilizing or destructive influences. These "local color" accents are found not only in Moock's "costumbrista" works but also in other of his plays, such as Infierno grande, La oración de la tarde, and Pepito y Juancito, where there is an emphasis on one or more such elements.

"COSTUMBRISMO":

"Costumbrismo" was a popular genre in Latin America and had already flourished in Chile for nearly eighty years when Armando Moock began his writing career.¹⁷ "Costumbrismo" as a mode in Chilean literature dates from the mid-nineteenth century. Particularly successful in the theatre were Barros Grez, Román Vial y Ureta, and Juan Rafael Allende. These writers' "sainetes" and light comedies represent Chile's golden age of "costumbrismo." Between the years 1890 and 1930 hundreds of "local color" plays were written by at least two hundred dramatists.¹⁸

There were numerous authors producing sketches of "local color." These portray an environment which may include a broad geographical area or the more limited one of a small town or a rooming house. They also include customary

and unusual activities, and people, whether treated as individuals or types. Frequently these works are utilized to criticize or satirize social or political situations, as occurred in the case of Spain's Larra and Chile's "Jotabeche," José Joaquín Vallejo (1809-1858), considered the initiator of the article of customs in Chile.

Manuel Rojas and Mary Canizzo, in their study Los costumbristas chilenos, dealing with Chilean writers of sketches, find only four broad categories: religious customs which describe the celebration and activities of the many religious festivals held throughout the country, those portraying country customs, customs found in the city, and mining activities.¹⁹ Luis Alberto Sánchez, in his work, Proceso y contenido de la novela hispanoamericana, concludes that "costumbrismo" is characterized by 1) a predominance of picturesque but real episodes; 2) an inclination to irony without loss of appreciation for the customs described; 3) a certain polemic intent, generally satirical; and 4) an absence of doctrinaire goals."²⁰

Armando Mooock made limited use of "costumbrismo" in his works, but it is a mode he used at intervals from early in his career until his later years: Pueblecito (1918), relatively early in the author's dramatic career, was his first most successful play, and remained one of his most popular works; Mocosita o La luna en el pozo appeared nearly eleven years later, on September 6, 1929, in Chile; and then the remaining plays which present an emphasis on dialect itself rather than the other characteristics of "local color" writing all appeared

in the year 1936, El cancionero del niño, Un crimen en mi pueblo, and the radio monologue, ¡Güen dar que soy fatal!.

The basic features of Armando Mooock's brand of "costumbrismo" include a scenario set in a small, rural-town environment rather than that of a cosmopolitan city like Santiago. Settled in one home in this town, the dramatist looks around him at a miniscule world, which he carefully describes in scenes resembling a series of paintings: the ordinary people and the town's characters; the daily activities created by work and entertainment; and the people's concerns, complaints, and prejudices, which permit a gentle but critical, satirical vein. To give authenticity to the characters, they speak a language bearing all the idiosyncracies of their education, social class, and geographic area. While educated protagonists speak a correct Spanish, the servants may speak a dialect, or there may be a mixture of French and Spanish or English and Spanish to provide humorous or sentimental accents. Another aspect is the continuous counterpoint in the plays, whereby the pleasures to be found in the bucolic country life and people are contrasted with the sins and vices of the city and its dwellers, resulting in a centuries-old comparison of rural and urban concepts and people. Throughout the works there is a sentimental realism which adds charm and gives a nostalgic flavor.

The two best "local color" plays are Pueblecito and Mocosita, which contain all the elements of Mooock's "costumbrista" theatre. The dramatist situates them both in a small

village in the country, and then goes to great lengths to set the scene. Marta, in Pueblecito, describes the picturesque village she saw as she returned after an absence of ten years:

Llegamos a la cumbre y divisé a lo lejos en el valle el montoncito de casas, y en medio la iglesia como una gallina rodeada de todos sus polluelos, reconocí la alameda, el río con sus sauzales, el cerro, el cementerio, el camino real, reconocí mi 'pueblecito'; un olor a tomillo y hierbabuena penetró hasta mis pulmones. Mi pueblo estaba allá lejos, pequeñito como un juguete.²¹

It is a sentimental, picture-book description of a valley, with its small village seen from a high mountain pass, and the dramatist stresses the rural atmosphere by mentioning the penetrating odors of thyme and peppermint. There is the rural comparison of the hen and her chicks with the church surrounded by its constituents, and though only verbal it easily becomes visual in the theatre-goer's mind. It is this sentimental realism of "costumbrismo" which makes it so appealing. The playwright gives a plastic description of the set for the last act, a humble dining-room-parlor. In addition to the usual furniture, there is

en un rincón, arreos de montar y útiles de labor. Palas, rastrillos, etc. En los muros recortes de revistas, tarjetas postales y algunos retratos en marco de cartón forrados con papel de estaño, varias palmas benditas, un atado de toronjil y yerba mota seca, un cuero de conejo clavado para secar. De las vigas que están al descubierto, penden numerosas cuelgas de cebollas.²²

Moock describes small details which make this rustic home more quaint and interesting. The tools in the corner may be overlooked, but the many items on the walls will be noticed, and are typical of rural Latin American homes.

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The dramatist also begins the other "costumbrista" play, Mocosita, with a rather lengthy but detailed presentation of the scene, one which would be better appreciated by the reading public in a novel but which provides a wealth of ideas for the set designer:

En Chile, hay un pueblito gris y somnoliento; en ese pueblo hay un caserón de muros de adobes, ventanas de herraje antiguo, puertas sólidamente labradas y techumbre de tejas. Un viejo jardín de añosos árboles, donde no falta el laurel, ni los naranjos, la palmera, el floripondio y los ligustros circundan la casa...Y una retorcida maraña de glicinas se desliza por las pilastras y el tejado, y cuelga sombreando el corredor. Perdido en la frondosa vegetación del patio, se divisa el brocal de un pozo y su gracioso arco de hierro forjado. Las paredes del comedor están blanqueadas...Todo respira orden y aseo... Es de mañana, y una mañana asoleada de primavera; en su jaula, colgada de la ventana, canta el canario, en el gallinero distante, cacarean las gallinas: el gato, echado al sol ronronea y en ese semi-silencio pueblerino, se oye el quejido isócrono del molino que achica el agua movido por una suave racha de viento que trae al cuarto perfume de glicinas, madreselva, geranio, tomillo y yerba buena...²³

Once again, there is the careful attention to rustic detail usually lacking in all but the "local color" works. It is a scene suggesting peace, quiet, and contentment, as well as tradition. A multi-dimensional portrait which is strongly suggestive of the five senses, it is a description which could be a delight as well as a challenge for an imaginative set designer. The contents of the scene, however, would be more appreciated if read in a sketch of customs, which it resembles very strongly. It is this detailed and minute portrait which has occasioned Ventura Agudiez to suggest the influences of Fernán Caballero or Juan Valera, with their "costumbrismo" in

the Andalusian tradition.²⁴ It should be remembered, however, that the first colonists in Chile came from Andalusia, and very likely built their homes to resemble closely those they left behind in Spain. The attention to detail may have been influenced by the Spaniards, but the scene was on view many places in Chile and could be Moock's own.

In addition to a carefully-contrived stage setting, there are other homey, rural accents, such as the fresh pears for breakfast, watermelon for a snack, homemade wine, and popcorn to nourish the card players. The dialogue includes allusions to other rural activities, such as Ignacia's making jam, Rebeca's milking the cows, Isidro's rolling his own cigarettes, irrigating the pasture, and caring for his rabbits, as well as chicken-raising and cheese-making.

Pueblecito has more actual rural customs portrayed than Mocosita. The first act is agonizingly slow with regard to plot development, but it presents a colorful series of activities and, also, the mentality of the inhabitants of the village. For example, one act concludes with the adults playing a game of "brisca," drinking "chacolí" wine, and eating popcorn. The girls discuss singing at a festival to inaugurate the church's new harmonium. When the Angelus bell rings, the women stop their work to kneel and pray, but the men interrupt their card game only long enough for the women to conclude their prayers. The men, as is typical in Latin America, are not particularly religious in their observances.

The mentality of the people is reflected in their topics

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of conversation: the boredom encountered in the country by the girls educated in the city, and the peace the city girl finds in the country; the advantages of marrying for love, but the question of who to marry; the reaction to "outsiders" who have recently moved to the village. It can also be noted in the village hierarchy, the snobbism, the local politics and the forthcoming elections, the matter of the priest and his housekeeper, the mayor's plans for progress in the village, homemade remedies for illnesses, gossip about the neighbors, and customs in the city.

The controversy over the virtues and vices of the city as opposed to country life are discussed in the chapter on the social theatre. However, when questioned by her cousins about the stroll around the plaza, and about life in Santiago, Marta's reply reveals common customs:

Siempre igual: la música, la gente que da vueltas, las señoras que miran, los muchachos que dicen piropos, las muchachas que coquetean...La salida de misa de los domingos, el corso, las kermesses, todo, igual.²⁵

In view of this great array of scenes and topics of discussion, it can be seen why the plot moves so slowly in the first act. The second and third acts move more rapidly as the plot quickens; customs become secondary in the second act and nearly non-existent in the third act as the dramatist concentrates on his conclusion.

Mocosita (1929), which won first prize in the Pérez Claro y Cía. competition for theatrical works, was first presented, with the symbolic title of La luna en el pozo, in Santiago de

Chile by the Alejandro Flores Company. It, too, has "costumbrista" notes and many similarities with Pueblecito, particularly in the parallel character types, but it differs in that the accent on customs is less detailed and focuses more strongly on village life, psychological character development, and a theme involving the difference in the ages of the two protagonists. That is to say, there are fewer customs of the rural, homey, individualistic type, but there is a decidedly stronger concentration on depicting life in the village, a village viewed much more negatively than in Pueblecito.

Among the customs included, there is an emphasis on tradition. The religiosity of the women in Pueblecito is maintained in Mocosita. When everyone gathers around the table for the noon meal, Juan immediately sits and begins reminiscing about the homemade soup. He is mortified to see everyone but himself standing while his mother gives a prayer of thanksgiving for the food. The scene emphasizes that he has forgotten a family religious tradition while he was in the city - another negative influence of the city. Juan is also chastised by his mother for writing critical commentaries about the church when he has been raised in the church. There is criticism by Baltazar of Aunt Cruz' dependence on the village priest for approval of the books she reads and the company she keeps. As in Pueblecito, it is the women who traditionally maintain the religion and the men who criticize it.

There are other family traditions. The eldest son would normally inherit the farm and continue the tradition of family

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ownership, but Juan broke that custom when he went to the city, and he broke yet another when he became a writer. Pablo, the second son, who has worked the farm feels Juan has returned to take that which was rightfully his as eldest son but Juan officially signs over to their mother his rights to the farm, saying that the land belongs to those who work it.²⁶

At the end of the first act, when everyone is about to sit down to dinner, Beatriz points out another tradition that has been broken. Although Juan, as the eldest son, would normally sit at the head of the table in their father's place, Pablo has sat there since their father's death and will continue to do so.

The remaining "local color" is focused on life in the village, as seen through the eyes of Baltazar, who was born and educated in the city and has lived in the village since his marriage. Baltazar, who is always going to say "cuatro cosas," replaces the mayor of Pueblecito in describing progress over the past ten years in the village, and at the same time describes life in the village:

La plaza está igual. Tal vez falten algunos bancos.
 En una esquina han puesto un surtidor de nafta.
 ¡Un adelanto! Han adoquinado el camino a la estación;
 ¡otro adelanto! Lo demás todo el mismo. En el hotel
 roban lo mismo o más que antes. En el Club, los mis-
 mos viejos idiotas que juegan al truco....
 Cuatro o cinco zoquetes juegan mal al billar. ¿En la
 cantina? Se emborrachan los mismos, entre ellos,
 algunas veces, yo. Los conservadores que vamos que-
 dando--tres o cuatro--nos reunimos en la Confitería
 'El Buen Gusto'...Los radicales, se reúnen en todas
 partes; en la farmacia, en el almacén, por todos
 lados. ¡Ah! Voy a advertirte que los dos directores
 de los dos diarios--hay otro diario más; ¡otro adelanto!
 --quieren verte,,, Uno es tonto y el otro es pillo.
 A los dos días no vas a hallar más que hacer. Tendrás

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que irte a pasear por la cuadra del Club. Ahí verás a mis nueve hijas y a todo el pueblo;...A las cinco te vas a la librería Moral, a oír discos, y a alternar conmigo, que voy allá a ver si a alguien se le ocurre comprar un libro alguna vez. No se le ha ocurrido a nadie todavía... El gran adelanto del pueblo... no quieren que comente los adelantos edilicios. Si es la casa más nueva...la más elegante ...el orgullo del pueblo... Con decirte, Juan, que tenemos cinco pacos para todo el pueblo, y en la casa ésa, tienen a uno cuidándola...¡Qué brutos somos en este pueblo!²⁷

This rather long monologue describes graphically the buildings in the village, the entertainment facilities, certain individuals, and what is considered by the villagers to be progress, but the tone is the cynical and satirical one of a city-bred person. Baltazar points out the boredom and lack of cultural activities which he, the city boy, finds in the village, but at the same time he accentuates what life is like there. Baltazar's disdain for the village is enforced a little later when he announces cynically that he is going to accompany Juan on his walk so that for the first time in the history of the village its inhabitants can see two intelligent people together on the street at the same time.

Armando Moock places little emphasis on eccentric characters. In Pueblecito there is an eighty-year-old maiden aunt, who is charmingly described as "un montoncito de azucar a medio disolver." A legend has developed around her which her niece relates:

Pensar que yo pueda llegar a ser como ella, me da terror; ella, que lo único que conoce del mundo son las cuentas de su rosario y unos amores que dice que tuvo con un mozo de ciudad, que vino a enamorarla y la dejó embrujada, según cuenta la leyenda. Desde ese día no ha vuelto a salir de casa, no se ha movido de su silla, debe estar esperándolo.²⁸

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The idea that they might never marry and could be old maids one day like their aunt represents a very real concern among the young girls, whose one purpose in life was to marry and have children. There is also an implied criticism that city boys are unreliable.

This same play has also a male gossipmonger, the local priest's assistant, who the dramatist describes as

un tipo solapado e hipócrita, tiene una sonrisilla "je, je", de lo más antipática, se soba las manos constantemente; cuando no las cruza sobre el vientre.²⁹

He is a source of humor because the people constantly tease him about his wife and his interest in the opposite sex.

The remaining two plays and a monologue, El cancionero del niño, Un crimen en mi pueblo, and Güen dar que soy fatal, have some customs that can be noted. The first two works make use of an eccentric character - Uncle Ruperto in the former and Sargent Peñaloza in the latter - both of whom are examples of the "provinciano" whom the "costumbrista" writer liked to describe because they provide humor in serious, tense moments, especially when contrasted with more educated or sophisticated city people. In general, customs are inadequately reflected in these plays from 1936. Perhaps this is due to a lack of time, since they are one-act plays and there is insufficient time to develop both plot and details of "local color." Armando Mooock does make extensive use of the vernacular in these plays and others. This attempt at accurate dialect-reporting was one of the playwright's methods of presenting scenes realistically. In the one-act plays the one strong "costumbrista" note is the use of local dialect.

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In an article entitled "Chilenismos," it is noted that the "castellano" commonly heard nowadays in Chile is not the standard Spanish of the textbooks.³⁰ It contains words and expressions brought by the Spanish colonizers and still in use in Chile but long forgotten in Spain. There are words of indigenous origin from the Araucana, Quechua, and Aymara Indian languages. There are words in the dictionary which have meanings different from those in Chile, and there are Chilean words based on foreign words. Another study, in addition to these words, lists Spanish words which are outdated or have disappeared in Chile, Chileanisms peculiar to the mining industry, and mispronounced words.³¹ A few of the words noted in these studies appear in Mook's plays.

"Cheuto," a Quechua word for a thing that is crooked, is the name of a deformed boy in Los perros. "Pituca," a Chilean word for one who is overly concerned about dressing in style is the name of the protagonist of Mocosita. "Paco," a derogatory term for policeman, is used in this same play. "Siútico," describing a person affected in manner and speech, is in the title of a play, Los siúticos. "Verdejo," appearing in the monologue entitled Verdejo agradece, is a word typifying the Chilean "roto," which is yet another Chilean term. Güen dar que soy fatal is a Chilean expression and the title of a monologue. Other Chileanisms, such as "macanudo" for swell, "rosca" for a row or fight, and "haiga" for "haya," all appear in the dialogue in Cancionero del niño.

In Pueblecito the regionalisms in the dialogue are limited

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in the first and third acts, but appear quite frequently in the second act, where they are used primarily by Juan Antonio and Rebeca. Rebeca speaks in the vernacular only when she is talking to Juan, but it contrasts unfavorably later with Marta's correct speech.

The Chileanisms are those words lacking a final "s," such as "bustai, enojai, entregarai," and "preguntai," and the past participles with their missing final "d," such as "achunchao" and "escondío." Mimí Báez Kingsley, in her articles on "Chilenismos," attributes this suppression to the fact that the first colonists to Chile came from Andalusia, where "se comen las eses y no se pronuncia la "d" entre-vocálica."³² There are examples of the Argentine "vos" form, such as "decía," and altered "vosotros" forms where the initial "a" or "e" of the ending is lost and the accent is shifted to the final "i," as in "recomendís, cortís, tenís, creís, querís," and "encontrarís." One will note that the "vos" and "tu" forms are used interchangeably in the same phrase: "me gustai más vos; mirá, ésta se parece a ti; te enojai conmigo; tú creís; ¿y vos tenís corazón?; ¿qué decís tú?; vos lo encontrarís natural." Expressions such as "güeno" and "güenasos" are commonly shared. The old Spanish respectful term "misiá," for "mi señora," is used throughout Pueblecito. The edition of Pueblecito used in this study was not the original edition presented in Chile and, therefore, probably reflects the Argentine version, which had some language changes

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to adapt it for the "porteño" public.

The use of the vernacular appears much more frequently in Mocosita, where it is encountered primarily in the dialogues of Chilolo and Pablo in keeping with their rural background. Chilolo acknowledges his lack of education when he states that Pituca, as his wife, could take care of all correspondence and bookkeeping, saving the expense of the city clerk who has to be hired each month because he cannot do it himself. The terms are a mixture of Argentine and Chilean words with a few old Spanish terms such as "entavía, mesmo, dentrar, dende, pior" and are simply mispronunciations in some cases. The Argentine use of the "voseo," and an altered "vosotros" form appear frequently: "vos me querís; vos la tenís con Juan; vos no sabís; vos te traís; ¿querís que te haga una carta?; mirá, decile." The Chilean customs of skipping the "d" and "s," contracting pronouns and nouns, and the preference for the letter "i" can be seen in the following examples: "l'escuela; no te vayai a incomodar; li habló; t'escucha; ella lu hace; (d)ecirte; vos m ibas; vos me quisierai; no'stoy; qui; (d)e; l'intendencia; m'espera; qu'es' to(d)a; to(d)o. Some expressions, such as "usté(d); pa(ra); (b)güeno; (es)tá; echa(d)o; edá(d); (v)güelto," are common to both countries. A dialogue by Chilolo and one by Pablo, both farm boys, will display most of the aforementioned idiosyncrasies. Chilolo is asking Juan to talk to Pituca on his behalf:

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Mirá; decile...decile que yo soy un tipo serio...
 Por que, vos comprende, yo tengo treinta y un año;
 los viejos me llevan iciendo que me case di una
 vez, que qué espero...y...yo también, la verdá,
 hace tiempo que le tengo echao el ojo a Pituca.
 Yo ya tengo un campito, y, esa casa que edificaron
 los viejos el año pasao, es pa mi, cuando me case.
 Ahora, a vos te puede decir...mis pesos en el
 Banco tengo. Este año voy a sembrar tres hectáreas
 más. Yo tampoco no 'stoy ya en edá p'andar en
 enredos de polleras y me quiero casar.³³

In the following dialogue Pablo expresses in similar
 language the hatred he feels toward Juan:

¡No me digai na! ¡Pero, oí, oí bien, antes!
 ¡Vos me humillaste toa la vida! ¡Me quitaste
 el cariño de la vieja!...¡Me odiabas! En la
 escuela hacías ver que no era capaz como vos.
 Cuando yo quise a esta perra, vos me la qui-
 taste; y ahora, cuando era mía, has guelto pa
 llevártela. ¡Salí, te dijo! ¡Salí...porque
 quiero ver si sos tan hombre!³⁴

One notes that Chilean and Argentine peculiarities appear to-
 gether in the same dialogue. Pablo's dialogues contain fewer
 Americanisms than Chilolo's. In addition to adding verisimili-
 tude to the play, it definitely points out the educational
 differences between the country and city suitors, just as it
 does in Pueblecito with Marta and Rebeca. This contrast was
 obviously intentional because almost all of the other charac-
 ters, including the rural people, speak correct Spanish. The
 educated person, naturally, becomes the chosen mate, the
 "arribismo" process being at work here.

In the plays and radio script from 1936, the use of the
 Chilean vernacular gives a pseudo-"costumbrista" effect since,
 as previously explained, little effort is made to promote
 customs. Dialect is least used in El cancionero del niño,

where the provincial Spanish of an exuberant Uncle Ruperto and Aunt Zoila provides a counterpoint for, and a contrast with, the educated Spanish of María Rosa and Jorge, who have studied at the university. It sets the latter two apart from the people on the street, and it serves a second purpose, that of humor. In general, one finds dropped "d's," "h's," and "s's," contractions of pronouns and auxiliary verbs, and general mispronunciations. The following dialogues will reveal these peculiarities:

- Ruperto.-- /Y hay roscal.../Macanúa la roscal...
 Como te iba iciendo, y como te estaba
 contando, Mariquita, y mientras la 'golda'.
- Zoila.---- /No me iga 'golda'!... Ende que subiste
 al tren pa Santiago te dió con la pasaez
 de icirme 'golda'. (A María). /Tas flaca
 y amarilla! ¿Tas enferma?
- Ruperto.-- ¿Querís largar el naípe un ratito pa que
 baraje yo?...Bueno. Voy a emprencipiar
 por el prencipio pa que te enterís,
 Mariquita, y en ojalá que la 'golda'...
- Zoila.---- /No me digay 'golda'!...
- Ruperto.-- Para la regaera hasta que haiga contaó
 l'hístaria. Tu paire con la pieira al
 'hídago', más envenenao que lagarto
 verde y más taimao que mula e noria.
 Ice caa herejía de ti que se llega a
 rajar la tierra....¿Me dejay la barajita?
 .../Güeno! ... No se orea y liá dao con
 la dignidá. Y mi hermana, tu pobre vieja,
 llorando lágrimas de sangre por ti.... A
 escondías del cristiano viejo te traigo
 unos cuantos billes y esa canasta. Es
 de ella. Me pare que cree que estay
 diambre diun año.³⁵

Un crimen en mi pueblo, Moock's single "comedia policial," utilizes rustic language in the mouths of the servants and all the other participants, with the exception of two women, the protagonist, Rosaura, and her stepdaughter, Adela. There is

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use of old Spanish words such as "vide, naides, mesma (mente)," and vulgarisms found commonly in "gaucho" works like "jué" and "misiá," but there are also many of the same characteristics noted in the previous play. These can be noted in the following lines, spoken by the cook, Doña Cucha, as she explains how she found the body of her master:

¡Solita su alma! Cuando juí pa la cocina a cebarle otro mate y cuando taba allá, oyí un tiro y el ruío del virio roto; pegué la carrera pacá y lo vide queido sobre la mesa, mesmamente como está agora... Virgen Santa de los Dolores!³⁶

This excerpt, the previous one, and the following dialogues all representative of the year 1936, show a marked change from the earlier "costumbrista" plays. The Argentine "voseo" has disappeared, as well as the words with the "ai" suffix. The suppressed "d's," "h's," and "s's" remain, but there are more gross errors in pronunciation.

In Un crimen en mi pueblo it is Sargent Peñaloza, the caricature of an illiterate, rural policeman, who literally murders the Spanish language. This combination of caricature and rustic language provides humor, as it does in El cancionero del niño.

Lines selected at random will serve to illustrate this:

Yo no asupongo y ni no asupongo naa: pridunto y ouservo! (p.11) ¡Aquí me las va a pagar toas!
 ¡Frentista el caallero!... Arabinero Peña!
 Chíflele arabinero Rojas pa que al tiro me busque y me traiga, esté onde esté y ande onde ande, al Chueco Mena. Si se desacata: miembrillo con él, y si juye, le coloca las cinco de la de reglamento... (p.12) Viejo e moleera. ¡L'unica vez que se le presenta la oportunidad de no matar a naides... y me amuela! ¿Y que hacemos agora pa saber como ha muerto el dejunto? Yo no le veo ná el bujero... (p.13) A falta del dotor... tráete al jutre dentista... (p.13) Según tengo entendido, cuando Ud. contrajo náuseas con el dejunto era muy guainita. ¿Qué edá tenía el veudo?... (p.20)³⁷

It is to be suspected that the caricature treatment of Sargent Peñaloza, and the disfigured language, are results of the influence of the Argentine "sainete" on the dramatist.³⁸

Whereas there is a combination of Chilean and Argentine expressions in Pueblecito and Mocosita, the later works seem to be written with only authentic Chileanisms. A Chilean friend assures me that the Chileanisms used by Moock are those of the urban lower classes in Santiago and not those of the "huaso" in the countryside. My informant's grandmother was said to have frequently used the old Spanish words, but they are seldom heard nowadays.

The obvious problem with dialect is that it is difficult for the non-native and may be troublesome for translators. In Armando Moock's limited use of it, there should be no great problem if one makes a few mental changes, particularly contractions, spelling changes where u=o, g=v, j=f, i=ll, and the suppression of "d's," "h's," and "s's". Many of these changes occur among the uneducated of other Spanish-speaking countries. Willis Knapp Jones successfully translated the colloquial language in El cancionero del niño and Mocosita with no serious problems.³⁹

The vernacular served two purposes, possibly a third. It was "costumbrista," "realista," sentimental, and often humorous, providing excellent opportunities for character actors, who could supply a light, entertaining evening for the audience. This was Armando Moock's primary goal. Colloquialisms also offered a note of realism for middle-class theatre goers. At

no time is there an attempt at satire or ridicule.

One realizes immediately that Moock, in the ten years after Pueblecito's appearance, added little that is new to the "costumbrista" theme found in Mocosita. There is less feeling of being in a rural environment; there are only a few references to farm work, and one gets the feeling that the farm itself is far away. The increased regional language may overshadow the rustic detail that one finds in Pueblecito. Certainly there are more details regarding farm life in the latter play and more small village elements in the former.

However, there is a distinctive feature because Mocosita obviously contains biographical accents. There is a difference of opinion about who the "Mocosita" may have been in real life. Raúl Silva Cáceres believes it to be Rosa Scorti Maquintok, who the dramatist met in 1928.⁴⁰ She was seventeen years old, like Pituca, when Moock met her, and Juan, like Moock, was considerably older. The author's dedication, written during the winter of 1929, gives no real clue:

Mocosita linda: Para tí esta comedia aunque no la merezcas. Ella es todo lo que ha quedado de aquella ilusoria y gloriosa primavera; ella y el recuerdo conmovido y afectuoso del autor.⁴¹

Armando Moock did not marry Rosa until December 29, 1932. Juan Ventura Agudiez suggests that the play originated from a romantic interlude which took place between Moock and another girl who provided him with not only the model for Pituca but also the theme of the age-difference problem that is so important to this play.⁴²

Armando Moock has two plays which are thoroughly "costumbrista":

Pueblecito and Mocosita. In these two plays the dramatist presents to the audience a homey, rural environment, with great attention to detail in setting the scene. In Mocosita, however, all but the visual detail is lost to the theatre audience, because the author's delightful descriptions are included in the stage directions. The dramatist goes to great lengths also to display the mentality of his characters through their activities, their dialect, and their topics of discussion. There is also a decided sentimental effect, with the nostalgic homecomings, young love, and memories of the past.

The remaining plays have "costumbrista" accents, primarily due to the use of the vernacular, which has changed somewhat in the 1936 works and would appear to be more oriented toward the Chileans, whereas the first two plays are acceptable to both Chileans and Argentines. In these remaining plays, dialect is used to emphasize realism, and in some cases to provide humor. Of course, Moock intended the "costumbrista" theme to entertain. There is little development of the eccentric character in these plays, as is usually common in "local color" works. Reviewing the rather long list of character types used by other writers in the Chilean literature of customs, it can be seen that Moock made use of only the following types in his works: "el provinciano, el chismoso, el liberal, los novios, los padrinos, el poeta, los colegiales, la beata, los diputados, el santiaguino en provincia, el pretendiente tímido, los criados, y el alcalde."⁴³ The playwright

also used some of the "costumbres o ambientes" noted in the above mentioned study; "las enfermedades, los remedios caseros, las elecciones, discursos, visitas, y juegos" are the only ones from a lengthy list that provided themes for the portrayal of customs. Thus, he has shown some originality in using old-maid aunts, country policemen, progress in the village, local snobbism, and other details to project "costumbrismo" as he saw and felt it.

At least the first two of these delightful plays, Pueblecito and Mocosita, fall within Chilean customs and life and yet are perfectly acceptable in Argentina. This circumstance points out the fact that their themes are so universal as to be representative of almost any small village in the world at a given time in history - before industrialization and progress arrive to destroy the peace and tranquility of the rural areas.

The use of a language other than Spanish appears in a ten-year span, dating from 1918 to 1928, or the first half of his career. Certain languages and colloquialisms also tend to appear in small blocks of years fairly close together. The two "costumbrista" plays written in 1936 emphasized Chilean dialect only, as did a radio script written in that same year. It is entirely possible that this inclusion of dialects was the result of the influence of the Argentine "sainete criollo," which made broad use of language differences to provide humor and realism.

As a realist, Moock contents himself with an accurate representation, and the audience has to supply its own interpretations. The dramatist presents the works with seemingly

little obvious criticism of his characters and their actions. The one exception is the venereal-disease theme in Era un muchacho alegre.

The many autobiographical allusions which appear in the dramatist's plays add a feeling of verisimilitude. These touches include numerous characters who are not only writers or dramatists like Moock, but who also frequently express as themes the problems he encountered in the writing profession and in his personal life. In the plays, each of these writers and the bachelor uncles, who have a similar development, serves as the realist's "raisonneur" to convey the playwright's personal attitudes and opinions. They are, in this sense, the rebellious writers of the "School of Sensibility," who rely upon their own feelings as guides to truth and conduct.

Thus, one can see that Armando Moock's theatre is basically realistic, and although he eliminated the idealizing element of the romanticists, he was unable to do away with sentimentality completely in his plays. He treats the everyday problems and concerns of humanity, but his characters are usually placed in the middle-class settings. The characters are often individualized and show the dramatist's desire to expose the psychology of their actions, but remain types in the majority of cases. The dramatist's prose is clear, simple, and only occasionally regional, as when he is striving for a "costumbrista" effect. His works most frequently end on an optimistic note. While the dramatist uses his medium to express his social purpose and his social criticism, Moock's

primary purpose is to entertain and, therefore, his works contain frequent comic, sometimes satiric, notes to make them more palatable to the public and reduce the moralizing. As a realist, Moock contents himself with accurate representation, without trying to moralize or sermonize. The audience is permitted to determine the play's meaning according to its own interpretations.

NATURALISM:

Realism and naturalism are closely related, for each requires an objective, truthful depiction of life, and both believe that ultimate reality is found only through the use of the five senses. Naturalism goes much further, however, in insisting that the dramatist be scientifically objective in his methods and exact in his observations and descriptions. Furthermore, it emphasizes the idea that all behavior is determined by the forces of heredity and environment. There is no free will, because man's life is predetermined and his individual fate is preordained through a combination of factors which include heredity, environment, and one's place in history. Thus, these works of naturalism often suggest social reforms which might lead to an easing of some problems since, according to the theory, man can not save himself through his own efforts. Naturalism tends to differ from realism in that it selects the representative "slice of life" rather than the commonplace event, in order to reveal a pattern of ideas, particularly a scientific theory. This "slice" then forms the writer's interpretation of the experience and what that experience can reveal

about the nature of a larger reality.

The naturalist often reveals a crude kind of realism in which all aspects, including the most intimate, sordid, and repugnant, are presented, due to the scientist's desire to present the truth as it exists. Whereas realism tends to treat all aspects of life, pseudo-scientific naturalism concentrates on crime and negative human histories.⁴⁴ This results in a thoroughly pessimistic note.

The investigative tone led the naturalists of the final decades of the nineteenth century into such social problems of the times as the debased lives of the lower classes: prostitution, workers' strikes, the condition of women and children, alcoholism, vagrancy, and others, which were exposed with the obvious intention of reforming society. By 1900 naturalism as a conscious movement was nearly ended in Europe.

Naturalism's greatest contribution, perhaps, was the freedom it gave writers to treat any theme frankly and openly. In his study of the theatre, Oscar Brockett demonstrates that naturalism was important in focusing attention on the need for accurate, first-hand observation of life, in pointing out relationships between environment and events, and in encouraging greater attention to the details of stage production.⁴⁵ Kessel Schwartz notes that the naturalists also involved themselves to a greater degree than the realists in social remedies for the brutality they described. Their influence was productive in promoting autochthonous elements and furthering the development of "criollismo" in Latin America.⁴⁶

Naturalism as a movement reached Latin America in the penultimate decade of the nineteenth century.⁴⁷ The honor of being the first to use this mode goes to the Argentine, Eugenio Cambaceres, who wrote the novels Pot-Pourri (1881), Música Sentimental (1884), and Sin rumbo (1885). He was followed by other Argentines like José Miró, Lucio López, and Manuel Gálvez. Chile had notable examples in the short stories of Baldomero Lillo, and in the novels of Augusto d'Halmar and Eduardo Barrios.

It was early in the first decade of the twentieth century that European dramas in the naturalistic vein began to appear on the stage in Buenos Aires, and shortly thereafter the national writers presented their own versions of the movement.⁴⁸ It was Florencio Sánchez who led the vanguard of "porteño" dramatists.

Gómez Gil notes that naturalism in Latin America adopted a careful and precise study of the environment, and delved into a study of social and human problems such as the rights of workers, women, and children, a consideration of social justice, the moral breakdown in politics, the crisis in educational systems, the fall of philosophical and political doctrines, the relaxation of morals due to economic conditions, the exploitation of workers, and other current themes which took part in a definite plea for reforms.⁴⁹

Angela Blanco Amores de Pagella, writing in an article entitled "Influencia del teatro europeo en la temática nacional," puts forward the following five basic themes appearing in

Argentine works of the period. First is the theme of vices, particularly that of alcoholism, next is the moral breakdown of the family, and then the rights of instinct, the betrayal of the husband, who suffers but pardons the wrongdoer, and the confrontation of two generations.⁵⁰

Both realists and naturalists tended to be members of the upper classes, but whereas the realists dealt with the middle classes, the naturalists tended to present the lower classes as primary rather than secondary characters. So, although naturalism tended to emphasize the more sordid aspects of lower-class life, most of Armando Moock's characters belong to the middle and upper classes, either by profession or education, and demonstrate that some themes of naturalism may be common to any social class.

While some writers believe the Latin Americans concentrated on environmental determinism rather than on hereditary or biological determinism, Moock treats the latter more frequently.⁵¹ The themes of his plays dealing with naturalistic tendencies include the vice of alcoholism, and the theory is put forth that alcoholic fathers breed defective sons (La araña gris, 1922) or lead to the breakdown of the family unit (Estoy solo y la quiero, 1928). Venereal disease (Era un muchacho alegre, 1922, and Los perros, 1918), and nymphomania (La serpiente, 1920) are both taboo themes and do not easily fall into any of Blanco Amores' categories, although the "rights of instinct" could possibly contain them.⁵² However, these works fit very nicely under biological and environmental determinism.

Those dramas containing the strongest naturalist influences are Era un muchacho alegre and La araña gris. Both were written in 1922, being presented in April and July, respectively, of that year. The dates are significant because, as with other themes, these naturalist themes appear within a short span of time and then disappear from the dramatist's repertoire.

Both plays suggest a pseudo-scientific atmosphere, the first achieving it with the doctors and nurses who are called in to attend the pregnant mother and the second taking place in the study of the protagonist, a biologist. Thus both utilize scientists or scientifically-oriented people to add a note of verisimilitude.

Era un muchacho alegre, "una tragedia moderna," as it was designated by the author, begins on the naturalist's pessimistic note, for it is revealed that Carlos was raised by his widowed father. Therefore, it was a family lacking the guiding hand of a mother and wife. In Mook's plays this lack alone is basis for an impending tragedy.

This is a problem play, with a social issue, and as such has all the characteristics of social theatre. The problem is venereal disease, which the protagonist has transmitted to his pregnant wife. The deformed baby is born dead and the mother dies in childbirth. The dramatist implies that had Carlos gone to a doctor for treatment rather than attempting to treat himself, the whole tragedy could have been avoided. It is the doctor, representative of the author and of society, who suggests

that society can protect itself by requiring a physical examination before marriage:

¿Por qué no fué usted dónde un médico para que lo autorizara para casarse? ¿No sabía que mientras fué 'aquel muchacho alegre' recogió todos los gérmenes inmundos? ¿Qué necesitaba depurar su cuerpo, así como depuró su alma? ¿Por qué no fué? ¿Por negligencia? ¿Por cobardía? ¿Por inconsciencia... En sus venas no hay sangre, hay veneno....Es preciso que lo sepa, que lo oiga alguna vez para que vibre su conciencia. Lo que usted ha cometido es un crimen que queda impune por desgracia.⁵³

The playwright, utilizing a naturalistic technique, has presented a serious social problem, and suggests a means for social reform. As in other Moock plays, the bachelor uncle, who is, perhaps, the author himself, is the dispenser of advice and also the "raisonneur," the character who sees events in their proper perspective. He suggests that man's egotism would not permit him to discuss the disease or admit that he had the illness, much less go to a doctor to have it confirmed and treated. The play's termination is, contrary to the dramatist's usual happy endings, completely and ironically tragic.

Carlos is a product of environment and heredity. He is a male brought up without the salutary influence of a mother, in a society where "sowing wild oats" is an accepted part of a man's youth. According to the naturalist, his acts are dictated by instinct rather than reason. Carlos is simply an elemental human who sought to satisfy his healthy physiological and psychological instincts without reasoning out the possible future consequences of his actions. The fact that he unwittingly caused the death of his wife and child makes him something of a tragic figure who elicits our sympathy. Thus, combined with Moock's

naturalist theme are found the sympathy and empathy common to the dramatist's sentimental plays but without the happy ending of the latter.

The very first traces of naturalism in Moock's dramatic production, also associated with the venereal theme, appear earlier in the three-act play, Los perros (1918). This is Moock's only play which deals with a low-class, poverty-stricken family, a family which is probably the most typically naturalistic because of its utter degradation and hopelessness.

The description of the extreme poverty of a family, whose situation goes from mild desperation to complete despair despite their desire to work for an honorable living, develops a theme of biological determinism in that it portrays the members of the family, representative of all poor, as animals (stray dogs) engaged in the endless and brutal struggle for survival. Another element of this biological determinism appears in the author's description of the character Cheuto:

Un degenerado hijo de sifilítico, tiene encogido
por la parálisis el brazo y la pierna izquierda
que arrastra; para hablar tiembla y hace muecas.⁵⁴

Although the boy had no control over his parents or their actions, he is a product of their vices and must suffer by being made to feel a burden and worthless. The protagonist, a surrogate author, characterizes him thus:

Es que debes comprender que en ese hombre hay un
símbolo de una raza; ése es un pingajo humano
donde se ha juntado los malos humores de la
sociedad que se pudre, donde se juntaron vicios
y malos deseos.⁵⁵

The moralizing of the naturalist points out the results of vices and unhealthy desires, forces which produce humans like Cheuto, a living example of what syphilitic parents can bequeath a child. He cannot escape his heritage.

In addition, there is the element of socio-economic determinism which portrays man as the victim of environmental forces and the product of social and economic factors beyond his control or his understanding. In Los perros, the church, represented by the "beatas," exerts not only social pressure to assure church attendance, but also financial pressure in the form of aid to those who regularly attend Mass. The factory owners, the shopkeepers, and the government, the latter represented by the police, are united against the poor, the industrialists by making them work for sub-standard wages, the shopkeepers by refusing them goods without hard cash, and the government by prohibiting the strikes that protest low wages and poor working conditions.

There is the implied alignment of these socio-economic masters in a relationship with the poor similar to that of human masters and their animal slave, the dog, but these poor are dogs who have been abandoned by their masters (society) and must help themselves or perish because they can expect no outside help.

According to naturalist theories, the environment and socio-economic status of the unfortunate is determined by the forces which saw them born in poverty, by forces of heredity, and by their time in history, which was just prior to the

formation of worker's unions. It is impossible for dogs (as well as for the animal nature of man, particularly as a result of his being poor and exerting all his energies fighting simply to survive) to change their situation. The author-protagonist's solution is for the poor to educate themselves and rise up against their masters, as the serfs had recently done in Russia, and demand justice. Even the strike and refusal to work were steps to force society to acknowledge the plight of the poor, and indicates the dramatist foresaw the advent of the worker's unions. However, according to the naturalist, efforts to educate the poor are useless because one cannot fight that which is already foreordained and controlled by the dominant forces of society. This inability to change the course of one's life results in the strong note of pessimism common in the naturalist theatre, and is particularly noticeable in this play. After a false note of hope, everything disintegrates and the poor are in a worse situation than before.

Alcoholism and its consequences was a well-known theme in Buenos Aires at the turn of the century. Angela Blanco Amores de Pagella cites, as possible influences on national dramatists, the presentations of Ibsen's Ghosts in Buenos Aires in 1903, together with Roberto Bracco's Don Pietro Carusso (1904), Hauptmann's El colega Crampton (1903), and Gabriele D'Annunzio's story in monologue form, Epíscopo y Cía., the latter circulating in Buenos Aires around 1900.⁵⁶ Alcoholism was a central theme in plays by Florencio Sánchez,

especially Los muertos (1905), Los curdas (1907), La gente pobre (1904), and La de anoche. Berenguer Carisomo suggests El arlequín, by Otto Miguel Cione, as being another pathological study of alcoholism like Los muertos, and further points out two precursors of Ibsen's Ghosts in Argentina: Gil, by Víctor Pérez Petit, and Au rebours, by Médan's disciple, Huysmanns.⁵⁷

In La araña gris, a three-act drama, the naturalistic premise is that the sins of the father, as occurs in Ibsen's Ghosts, will be visited upon the innocent son:

Cuando la labor ha sido ruda, cuando he quemado
energías y me duele el cerebro de pensar, siento
resbalar por mis venas el alcohol que tú bebiste,
y tiemblan mis manos como tiembla tu mano ahora.⁵⁸

Therefore, Sergio, the protagonist, has the mistaken idea that he has inherited some defect from his father and will eventually be institutionalized. A scene early in the play, when Sergio announces that he is not afraid of becoming an alcoholic like his father but rather will end his days in an insane asylum like the sons of all the drunks, provides a forewarning of the play's outcome. Ibsen's father-character, however, had contracted a venereal disease, which he passed on to his son. It is scientifically plausible that the disease could cause his son's insanity, just as the boy in Los perros was left physically deformed because of his father's venereal disease, but there is no suggestion that Sergio's father had any vices other than alcohol. This leaves the assumption that alcoholism, and alcoholism alone, causes insanity in the offspring. Other

alcoholics in plays resort to brutality, incest, and murder, or are too weak to defend their children, particularly the honor of their daughters, but they do not necessarily breed children who will become insane.

Sergio also wishes to impose a biological and social determinism upon his sister-in-law who is homely:

Y para mí, tu hermana tiene doble falta. Murió tu madre de pena por la vergüenza que le arrojaba al rostro. Y además, es fea... La mujer bonita, si cae, puede tener una excusa ante el mundo: el asedio de los hombres que la desean. Pero una mujer fea no tiene ninguna excusa, ni ningún perdón. Los seres feos no sirven sino para hacer realzar la belleza, para inspirarnos repugnancia y hacernos exclamar. Qué horror... Qué monstruo... Qué fealdad.⁵⁹

She has not only inherited her appearance, but is now being told that there is no respectable place in society for her. She is to be treated as a social outcast because of her looks, and through no fault of her own.

Sergio voices a second foreboding theme when he quotes Oscar Wilde: "Cada hombre mata lo que ama."⁶⁰ His obsession about a woman's belonging to a single man is spurred on when he learns his wife has had a child out of wedlock. He becomes increasingly jealous over the "other" man in her life, and finally strangles her so he can have her all to himself. This brutality on the stage is of naturalistic orientation, and occurs only in Moock's naturalist plays.

Thus, the forewarnings come to fruition, but in an unexpected fashion. Sergio does become insane, albeit because of his overwhelming jealousy, and kills the woman he loves; insanity was supposedly that hereditary flaw in Sergio's

character which he anticipated because his father drank.

Though an inherited alcoholism is no longer considered a scientific fact, it seems to have been a prevalent view at the turn of the century.

In the play Estoy solo y la quiero (1928), there is also a tragedy as the result of alcoholism. Whereas the effects of alcohol, in La araña gris, rest on some misconceived scientific conclusions regarding biological determinism, in this drama the sins of the father are in no way visited upon the mental or physical health of his children, except as they are affected by the breakdown of the family circle. Therefore, they do not expect to find some tragic flaw in their character, due to their father's drinking. They do, however, face social, mental, and physical anguish as a result. The cause of the father's drinking is not explained in La araña gris; however, in this play the protagonist's alcoholism develops as the play progresses and presents an interesting psychological study of the man's complete dissolution. François, the protagonist, goes from an independent, prosperous artisan to an alcoholic, completely dependent on his youngest daughter for his every need. In the process he traumatizes and warps his children's lives. There is in this play, besides a touch of irony, pity and sorrow for an old man, one who loves his children but, owing to his weak character and vicious habit, is unable to give them anything more than the shame of being the children of the drunkard François Durieux.

It might be argued that the key to François' self-destruction lies in the low moral character of his second wife, who entices him into marriage, spends all his money, and then leaves him for another man, thus causing him to turn to drink. Adultery as a cause for the moral breakdown of families is a popular theme of the naturalists. Moock, on the contrary is emphasizing once again the supremely important role of the wife and mother, who is a stabilizing center for the family. Basically, the family without a mother is like a rudderless ship in a storm, likely to be broken asunder. Nevertheless, the suffering heaped upon the individual family members portrays them as victims of social and environmental forces which they are helpless to control and which they do not fully understand.

This same play also treats briefly other themes of naturalism noted by Angela Blanco Amores de Pagella. One is the moral breakdown of the family which, in Moock's play, is treated superficially and occurs when one daughter despairs of marrying her fiancé because his parents refuse to accept the daughter of a drunkard as a daughter-in-law. Her only recourse is to become his mistress or leave him, and she chooses the former. François' condition has so deteriorated that he is unable to prevent her making such a decision.

There is the theme of the cuckold who forgives the insult. François is willing to forgive, but hides in alcoholism from the insult to his masculinity that he suffers when his wife refuses to return to him. He confronts her with her actions,

but is unable to do more.

Lastly, there is the theme of the confrontation of two generations. While the son and father do not have to resolve the problem of a pregnant girl, as occurs in M'hijo el dotor, by Florencio Sánchez, there is in Moock's play a conflict about what constitutes an appropriate education and profession, and the son is forced to leave home or accept an adulterous step-mother.

In 1920, La serpiente presented the thinly-veiled case of an oversexed woman who is symbolically compared to the serpent which wraps itself about the tiger (man) and gradually saps his strength, energy, will power, and finally his life itself.

In this play Armando Moock brings to the stage the theme of sexuality, which was very popular among the Latin American naturalist writers. Kessel Schwartz observes that sexuality was "quite prevalent in Spanish American naturalism."⁶¹ Whereas others dealt with the miserable economic situations that created prostitutes, as in La gente pobre by Florencio Sánchez, or treated the degrading circumstances of a prostitute's life, as in Nacha Regules by Manuel Gálvez, Moock presents the disastrous effects sexual attraction can have on a male.⁶²

Luciana has been abandoned by her first husband because, the gossips report, she was too much for him sexually. The dramatist provides a forewarning when he states that this type of woman attaches herself so intimately that she destroys one's

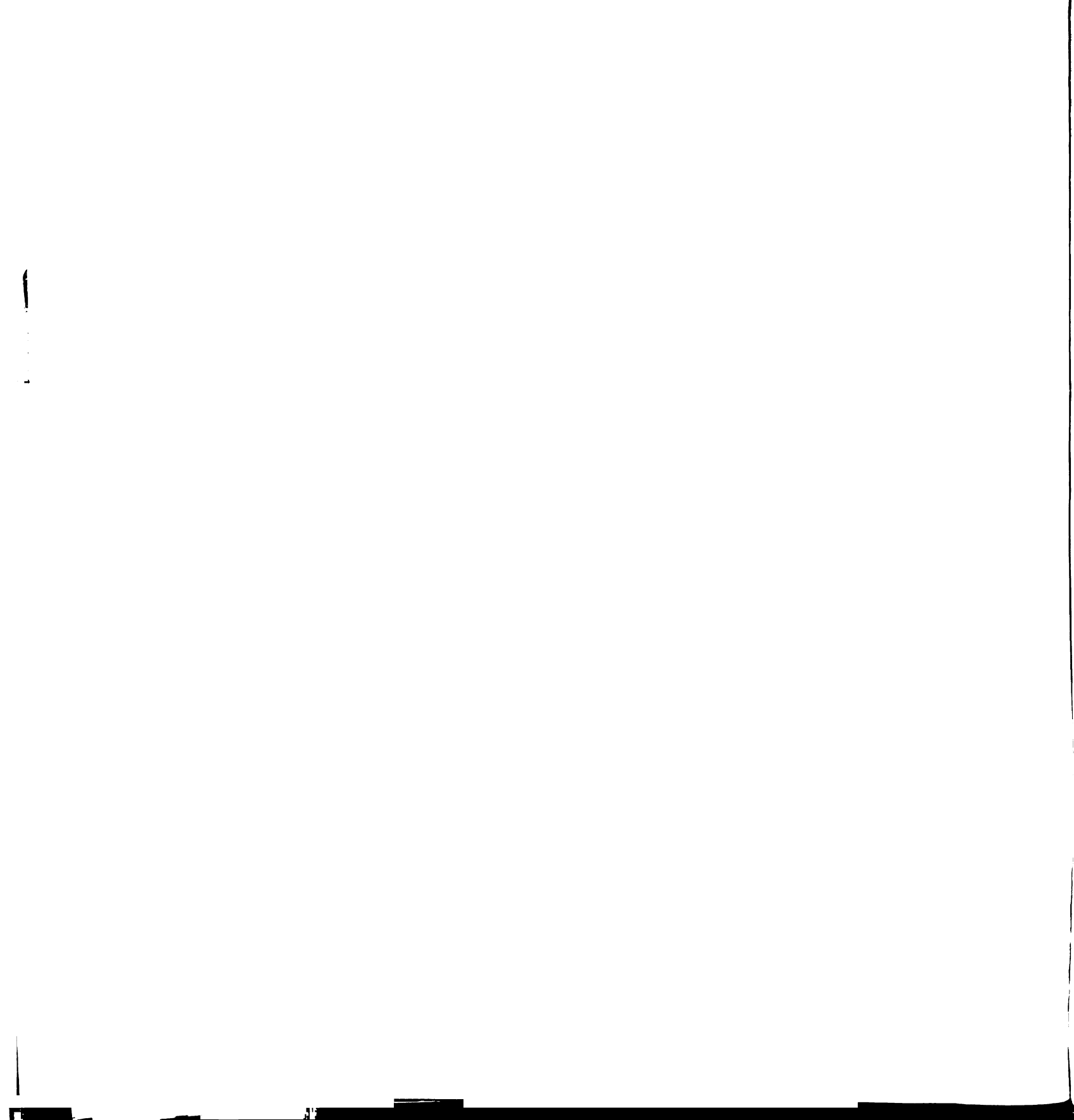
will power. Pedro, the male protagonist, delightedly chooses "La voluntad" as the title of his novel.⁶³ That title is, in turn, developed as a leitmotif and sub-title for Moock's play, wherein the stronger will triumphs. The novel's being written within the play serves as a counterpoint to predict and confirm what will occur in the play itself. A second premonition of disaster appears in a male friend's proposal that Pedro include in his novel the idea that "La voluntad de los hombres depende de la voluntad de la mujer."⁶⁴

Biological determinism, with its emphasis on the animal instincts of man, is underlined when Pedro is warned that he is really more attracted to Luciana sexually than spiritually: "Los sentidos atraen más que los sentimientos," but Pedro believes he is the master of the situation and can leave a woman when he wishes.⁶⁵ His fate, however, is irrevocable. Psychologically he can no longer live with Luciana, but he is unable to separate himself physically from her voluptuous presence. His lack of will power and her physical fascination produces in him a deteriorating physical and mental state which brings about his eventual insanity. Rather than treat the brutality of sex, as did many naturalists, Armando Moock delves into the psychological consequences it may have for a male. Pedro is an animal driven by sexual desires no less strong than those of Luciana, drives both have inherited and over which they have no control. While it is not verbally stated as such, the scientific hypothesis of the play is that too much sexual activity is debilitating to the male. However, these instinctual drives

are psychologically detrimental to the masculinity of a man when he can control neither his sexual desires nor those of the woman who fulfills them. That a woman should have such an absolute physical control over the male is emasculating. Pedro writes in his novel: "Los hombres cuya voluntad es nula o está bajo la dependencia de otra superior... dejan de ser hombres para ser individuos inconscientes y sus actos no deben ser juzgados."⁶⁶ Once again, biological determinism is operative, in that only the strongest and most healthy survive. Pedro, basically weak and sexually overwhelmed sinks into madness to avoid the realities of the situation, and an untenable position.

The dramatist is not concerned with Luciana's nymphomaniac qualities, but rather with their effect on Pedro's feelings of masculinity and the male-superiority syndrome. When the male can no longer be nor feel superior to the female, he loses his masculine identity and, with that, the place in society which is considered his in the order of nature.

It is unfortunate that the dramatist treated Pedro's condition somewhat superficially, and turned instead to the resolution of the protagonist's friends' problems in the latter acts of the play. Had he added detail to Pedro's psychological breakdown, he could easily have had a superb characterization and a strong final act rather than the diluted one which most critics generally concede is weak. While Luciana's role has long been cherished by actresses, Pedro's role is by far the more demanding because the actor must portray convincingly



the mental collapse of the protagonist.

This play provides a contrast with Sánchez' Los derechos de la salud, in which it is the husband who turns away from a sick wife to fulfill his sexual needs. In Moock's play, it is the woman who turns from an insane male companion to the arms of a strong, healthy man. Other similarities include middle-class characters, the freedom of conscience both protagonists feel, the triumph of the strongest, and the criticism of conventions.⁶⁷

If we are to divide naturalism into two areas, biological determinism and socio-economic determinism, it can be seen that Armando Moock has strongly emphasized the former. The latter appears only in Los perros, the playwright's single drama which treats the very poor and downtrodden of society. The remainder of the plays deal with middle-and upper-class human beings who are battling internal stresses and drives, as well as individual flaws in their characters, flaws which may or may not be hereditary but over which they have no control and do not fully understand.

Sexual brutality is absent in the dramatist's plays, for the few prostitutes appear to have entered willingly into their profession and were not forced into it by economic conditions or debased fathers. The characters, rather than cruel and brutal, are simple, elemental or weak individuals, unable to cope with life and with its challenges to their sexual masculinity. Armando Moock initiates a superficial psychological exploration into the characters' motivations which, had these

been more fully developed, could have produced outstanding character studies, especially in La serpiente and Estoy solo y la quiero.

The dramatist strives to be objective and avoids condemning or praising man for actions which man is unable to control. One exception is Era un muchacho alegre, in which the author speaks unmistakably via Dr. Román to emphasize that Carlos could have prevented the tragedy. In the play, the dramatist acts as society's guardian angel, hoping to alleviate the problem by way of an educational yet entertaining play.

These few plays with naturalistic qualities all appear early in Moock's dramatic career and within a span of four years, with the exception of Estoy solo y la quiero, which appeared ten years after Los perros. The concentration would seem to indicate that the dramatist was experimenting in an area, not due to any strong social or moral commitment but because it was currently popular in the River Plate region.

FOOTNOTES

¹Angela Blanco Amores de Pagella, "Influencia del teatro europeo en la temática nacional," Cursos y Conferencias, año XXIX, LV, no. 287 (Buenos Aires, 1960). p. 34.

²Arturo Berenguer Carisomo, Las ideas estéticas en el teatro argentino (Buenos Aires: Instituto Nacional de Estudios de Teatro, 1947), p. 364.

³Kessel Schwartz, A New History of Spanish American Fiction, I (Coral Gables, Florida: University of Miami Press, 1972), p. 76.

⁴Fernando Alegría, Historia de la novela hispano-americana, 3ra. ed. (Mexico: Ediciones de Andrea, 1966), p. 89.

⁵Kessel Schwartz, I, p. 75.

⁶C. Hugh Holman, A Handbook to Literature, 3rd. ed. (New York: The Bobbs-Merrill Co., Inc., 1972), p. 433.

⁷Barnard Hewitt, History of the Theatre from 1800 to the Present (New York: Random House, 1970), p. 62.

⁸Holman, p. 433.

⁹Berenguer Carisomo, p. 369.

¹⁰Fred B. Millett and Gerald Eades Bentley, The Art of Drama (New York: Appleton-Century-Crofts, 1935), p. 147.

¹¹Berenguer Carisomo, p. 403.

¹²Millett and Bentley, p. 147.

¹³Frederick Pike, "Aspects of Class Relations in Chile, 1850-1960," Hispanic American Historical Review, XLIII (1963), p. 14-33.

¹⁴Millett and Bentley, p. 146-147.

¹⁵Ibid., p. 153.

¹⁶Holman, p. 296.

Footnotes (continued)

¹⁷"Costumbrismo" is defined in La enciclopedia de la cultura española (tomo II) as: "La intención de dejar constancia de un momento determinado con sus gentes, sus hábitos, sus modos de vivir, de hablar, de decir, con la exaltación de sus virtudes, la burla de sus defectos o la vituperación de sus vicios." Hugh Holman calls it "local color," a subdivision of realism, and describes it as writing which exploits the speech, dress, mannerisms, habits of thought, and topography peculiar to a certain region. It is noted for the portrayal of the people and life of a geographic setting, and is marked by the attempt at accurate dialect reporting, a tendency toward the use of eccentrics as characters, and the use of sentimentalized pathos or whimsical humor in plotting. (A Handbook to Literature, New York: Odyssey Press, 1972. p. 295-296).

¹⁸Willis Knapp Jones, Behind Spanish American Footlights, p. 217.

¹⁹Manuel Rojas and Mary Canizzo, Costumbristas chilenos (Santiago: Zig-Zag, 1957), p. 22-25. These "costumbrista" writers include: José Joaquín Vallejo, Román Vial, Daniel Barros Grez, Pedro Ruiz Aldea, Manuel J. Ortiz, Daniel Riquelme, Joaquín Díaz Garcés, Arturo Givovich and Argentina's Domingo Faustino Sarmiento. Many of these writers also produced dramas.

²⁰Luis Alberto Sánchez, Proceso y contenido de la novela hispano-americana (Madrid: Editorial Gredos, 1968), p. 215.

²¹"Pueblecito," Teatro seleccionado, t. I (Santiago de Chile: Editorial Cultura, 1937), p. 96-97.

²²Ibid., p. 86.

²³Mocosita. (Buenos Aires, 1929), p. 12. This work is bound in a miscellaneous collection entitled Selecciones by Armando Mooock, which is located in the Willis Knapp Jones Collection of the University of Houston Library.

²⁴Ventura Agudiez, "El concepto costumbrista de Armando Mooock," Revista Hispánica Moderna, v. 29, no. 2 (abril, 1963), p. 154. The author points out specific similarities in this introduction with details in La Cordobesa by Juan Valera.

²⁵Pueblecito, p. 96.

Footnotes (continued)

²⁶Ventura Agudiez considers the "land rights" theme to be part of the socialist theories which Mooock espouses under the influence of Gregorio Martínez Sierra's Promesa nuestra. ("El concepto costumbrista," p. 154).

²⁷Mocosita, p. 13.

²⁸Pueblecito, p. 73.

²⁹Ibid., p. 78.

³⁰Mimí Báez Kingsley, "Chilenismos," Hispania, L, no. 3 (September, 1967), p. 547.

³¹Rojas, Costumbristas chilenos, p. 26.

³²Kingsley, p. 548.

³³Mocosita, p. 19.

³⁴Ibid., p. 25.

³⁵"El cancionero del niño," La Escena, no. 42 (Santiago de Chile: Editorial Cultura, 1937), p. 18-19.

³⁶"Un crimen en mi pueblo," La Escena, no. 39 (Santiago de Chile: Editorial Cultura, 1936), p. 7.

³⁷Ibid., p. 11-13, 20.

³⁸See Raúl H. Castagnino, Esquema de la literatura dramática argentina: 1717-1949 (Buenos Aires, 1950), p. 90-94. He describes these very characteristics in the "sainete."

³⁹Willis Knapp Jones, "Songbook of the Baby Jesus," Poet Lore, v. 45 (winter, 1939), p. 23-53.

⁴⁰Raúl Silva Cáceres, La dramaturgia de Armando Mooock (Santiago de Chile: Editorial Universitaria, 1964), p. 68.

⁴¹Mocosita, p. 1.

⁴²Ventura Agudiez, "El concepto costumbrista....," p. 154-155. The following is a footnote: "Este detalle de importancia lo he obtenido por vía oral, aunque de persona muy adentrada en la vida de Armando Mooock durante los años 20. Existe la opinión, también, de que Mocosita fue escrita para Ventura López Piris, su creadora y actriz predilecta del autor..." Ventura López Piris played the leading role of Mocosita when the play opened in Santiago de Chile.

Footnotes (continued)

⁴³Rojas, Costumbristas chilenos, p. 14.

⁴⁴Schwartz, p. 105.

⁴⁵Brockett, p. 277.

⁴⁶Schwartz, p. 106.

⁴⁷It should be pointed out that El matadero (1838), which launched the short story in Argentina, has naturalistic touches in its descriptions well before the movement as such reached Argentina.

⁴⁸Angela Blanco Amores de Pagella, Nuevos temas en el teatro argentino: La influencia europea (Buenos Aires: Editorial Huemul, 1965). The author researched the titles and dates of presentation in Buenos Aires of the following foreign, naturalist plays: Teresa Raquin (1901) by Emile Zola; La parisienne (1902) by Henri Becque; Las dos consciencias (1901) of Gerónimo Rovetta; Come le foglie (1900) of Giacosa; Los bajos fondos (1906) by Maxim Gorky; and Casa de muñecos (1899) and Los espectros (1904) by Henrik Ibsen.

⁴⁹Gómez-Gil, p. 390.

⁵⁰Blanco Amores de Pagella, "Influencia del teatro europeo....," p. 36-41.

⁵¹For example, De La Torre states, "...Emphasis on environment rather than on heritage becomes a fundamental note....," p. 148.

⁵²Florencio Sánchez had already used the "derechos del instinto" theme in Los derechos de la salud (1907), Nuestros hijos, and M'hijo el doctor. His characters are not great lovers but simply elemental creatures attempting to satisfy their natural instincts. Blanco Amores de Pagella suggests the European plays which were presented in Buenos Aires and may have influenced Sánchez are: Il diritto vivere (1907) by Bracco, I diritti dell'anima (1904) by Giacosa, and the novel El deseo by Sudermann, all of which deal with this natural instinct. ("Influencia del teatro europeo....," p.40).

⁵³"Era un muchacho alegre," La Escena, año V, no. 201 (Buenos Aires, mayo 4 de 1922), p. 14.

⁵⁴"Los perros," La Escena, año V, no. 193 (Buenos Aires, marzo 9 de 1922), p. 5. Mimi Kingsley, in an article on "Chilenismos," (Hispania, L, no. 3, 1967) indicates that the character's name "Cheuto" is a Quechua word meaning a thing

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that is cut up or crooked, so his name is symbolic of his physical deformities.

55 "Los perros," p. 13.

56 Blanco Amores de Pagella, "Influencia del teatro europeo....," p. 36-38.

57 Berenguer Carisomo, p. 370-71.

58 "La araña gris," La Escena, año V, No. 213 (Buenos Aires, marzo 9 de 1922), p. 5 (act I, scene IV).

59 Ibid., act I, scene VI, p. 7.

60 Ibid., act I, scene XII, p. 10.

61 Schwartz, p. 105.

62 The subject of sexual attraction previously appeared in Argentina in La gaviota (1903) by Nicolás Granada, and Los derechos de la salud (1907) by Florencio Sánchez.

63 "La voluntad" was the title or theme of several Spaniards writing at the time of and belonging to the famous Generation of 1898. See pages 8, 9 and 15 for Moock's interpretation of will-power.

64 "La serpiente," Obras by Armando Moock, p. 21. This volume contains various plays bound together and is located in the University of Houston library.

65 Ibid., p. 21.

66 Ibid., p. 37.

67 Berenguer Carisomo, p. 379.

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CHAPTER V

REVOLTS AGAINST REALISM: SYMBOLISM AND EXPRESSIONISM

SYMBOLISM:

Symbolism is commonly used to designate a literary movement which began among the French poets Mallarmé, Verlaine, and others, in the latter half of the nineteenth century.¹ Symbolism developed as a reaction to realism and naturalism, and was the product of writers like the poet, Paul Fort, who, according to Barnard Hewitt, rebelled against what he considered to be the "dullness, drabness and ugliness of realistic theatre art."² Fort disliked the commonplace language and speech and the inexpressive movement of daily life which was being imitated by the realists. Hewitt continues by saying that Fort and the other symbolists wanted to restore imagination and beauty to the theatre and, to do so, sought the truth about man through subjective feelings and visions rather than through objective observation and deductive reasoning.³ The result was an immediate, unique, subjective, personal, and emotional response to life.

The purpose of symbolism is to invest objects, actions, or ideas with a symbolic meaning, that is, in simple terms, to use one object to represent or suggest another. Millett and Bentley describe a symbol in drama as a nexus of values or associations the playwright uses to indicate a series of

meanings or values which express the profound levels of feelings and emotions he wishes to portray, and which he feels he could not express sufficiently well otherwise.⁴

Symbolism permits the writer to escape from humdrum reality, and satisfies a desire to express a meaning which may not be apparent in a strictly objective presentation of reality. It can, therefore, embellish the superficial manifestations of reality with poetic or imaginative elements. It also stimulates and encourages the mind to seek values that do not appear casually on the surface. According to Domingo Pérez Minik, the German philosopher Hegel pointed out that the fundamental note of all pure symbolism, even before the advent of the movement, was "su vaguedad, su imprecisión, su juego de infinitud romántica, su como arbitraria iluminación."⁵

The symbolists chose their subject matter from the past, and made no effort to deal with social problems or to recreate the physical environment of the characters. They did not want drama to be a mirror-image of life, but rather a "mysterious ceremony of moods, suggestions, and evocations."⁶ They were more interested in man's spiritual world, a solitary place of dreams, fears, and fantasies. The themes of the symbolist playwrights are generally those to which humans attach the greatest values: patriotism, religion, love, life, death, the passage of time, ethics, and morality, all of which provide an emotional or intellectual basis. The dramatists wished to suggest with these themes one or more universal truths independent of time and place.

For them, stage settings and costumes were not meant to be decorative. Every object on the stage was there to underline an effect, to externalize a vision, and was simple so as to attract as little attention as possible to a play's physical elements. Lights and sounds were interwoven to make clear the unreal quality and to emphasize the correspondence between the physical and the spiritual, "so that the time of day, the striking of a clock, the suggestion of wind, the variations of color flooding the stage are a language different to each spectator, just as music will move each hearer in a different manner according to his temperament and his experience."⁷ Gestures, variations of dialogue, repetitions, and silences were used like music to provoke the imagination and help the spectator reach a dream-state.

According to Barnard Hewitt, in his History of the Theatre, symbolist drama, based on the new concepts, first appeared on the stage in 1890 with the presentations of The Intruder and The Blind, plays by the Belgian, Maurice Maeterlinck, the most famous of the symbolist playwrights, whose Pelléas and Mélisande (1892) is considered perhaps the greatest symbolist drama.⁸

The symbolist movement did not become a popular dramatic style. A critic has noted that it failed, not because of uncomprehending audiences and journalists, but rather because of the logical, studied commentaries of specialists of the drama, commentaries that tended to berate and in the end to demolish the symbolist theatre, taken on the basis of conventional ideas of what constitutes successful theatre.⁹

The amount and kind of symbols used in a play vary greatly. In most Latin American dramas, as is true of Moock's works, the symbolism is usually incidental to a theme that is generally romantic or realistic in nature. As Anna Balakian notes in her study, The Symbolist Movement, "symbolism abroad was based not on French Symbolism but on a translation or interpretation of French Symbolism that was in fact a mutation of the original."¹⁰ Armando Moock uses it for a poetic quality, but in a very limited sense. One can find this kind of symbolism, for example, in El estanque, by Ernesto Herrera, and in La gringa, by Florencio Sánchez, or in Sobre las ruinas, by Roberto Payró, among other plays. The plays, therefore, are not purely symbolistic in the French sense, because these dramatists "are inclined to resort to symbolical devices in order to project values that do not seem to emerge with sufficient distinctness or force from a merely realistic representation of human existence."¹¹

In the symbolist movement details of the natural world and the actions of people were used to suggest philosophical ideas and themes. Moock particularly liked to use symbols from nature as a dramatic device, and they appear in a number of his earliest plays: Los perros (1918), La serpiente (1920), La araña gris (1922), El castigo de amar (1924), and Mocosita o La luna en el pozo (1929).

The stray dogs in Los perros, who live from the scraps and leftovers of their masters, are symbolic of all poor and downtrodden people. These human "dogs" live and die at the hand

of their masters - the economic, political, and religious forces of society which are seemingly united against them and over which they have no control. The first reference to the similarities between dogs and humans appears early in the play, when one of the "beatas" finds the family not grateful enough for the church's help and declares: "Siempre serán los mismos perros mal agradecidos."¹² The dramatist contrasts the poor family's sense of pride, which makes them refuse welfare because its members want to work to support themselves, and a church which, rather than build their self respect by finding them jobs, prefers to give them handouts with strings attached, thus keeping them in their subservient state. The play is a criticism of the church's failure to meet the needs of the poor in a more responsible manner, as well as a study in the futility of free will which is subordinated to the uncontrollable outer influences and pressures of society.

The second act produces a fuller development of the symbolism:

Desgraciadamente así no somos nadie, nos miran con desprecio y casi con odio y tal vez tengan razón. No han visto ustedes montones de basura donde se acumulan todos los desperdicios, todas las mugres, todos los malos humores, los restos de los banquetes, los despojos de los vicios de toda una sociedad que refinadamente se divierte y degenera? No han visto ustedes que allí van en pandilla una cantidad de perros; perros ordinarios, perros hambrientos, perros soñadores, perros flacos, perros tristes, perros que hociquean en toda la porquería, perros que rastrojean pá [sic] comer, que se arrastran llenos de barro, que se revuelcan en esa podredumbre? Los 'otros', la gente noble, cuando nos mira entre los desperdicios, piensa que esos perros forman parte integrante del basural, piensan que si ellos no arrojaran 'eso' no tendríamos que comer, piensan que esos perros han nacido de allí mismo. Sí, compañeros, nosotros

somos los perros, los que hociquean y viven de la inmundicia, los que hace siglos nos estamos alimentando de 'eso', pero acordémonos que lo que forma ese montón es lo que fertiliza la tierra, lo que la fecundiza y renueva; es el abono del que nosotros nos hemos alimentado, de esos malos humores hemos sacado la fuerza; muchos pobres perros mueren, porque no pueden resistir tan sustanciosa alimentación, muchos perros como tú, Chueto, han sido víctimas del contagio de ese ceno social, pero los que quedamos, los que hemos logrado salvar, esos somos fuertes y rudos para la lucha.¹³

The passage suggests that society looks with disdain upon the poor, who, they feel, do not want to rise from the dung heap on which they appear to have been born. This rather long monologue presents a series of contrasts and a rather complicated symbolism. The "gente noble" or "masters" of society look upon the poor as human dogs, to be used for the masters' projects and personal gain, an attitude reminiscent of the uses made of the poor in Los de abajo (1915), by Mariano Azuela. Extending the metaphor, the poor are a form of human garbage, humans who are just as dispensable and worthless as the scraps and leftovers from the masters' tables. Each group considers the other, because of its separate weaknesses, to be garbage; the "haves" of society feel superior to the weak, sick, and poverty-stricken, and the "have nots" find the weaknesses of the "haves" to be their moral decadence.

The garbage in which the dogs are nosing about is symbolic of the filth, ills, and vices of a decadent, pleasure-seeking society on the decline. The poor consume the garbage which the "haves" feed them, searching for the key (education, says the protagonist) which will lift them out of their mire. Just as the garbage fertilizes and renews the earth, so does it

also nourish the poor. When the garbage is too rich a mixture, it maims and kills those who failed to choose wisely from the garbage pile. Those who choose carefully will avoid the sicknesses of society and will develop an immunity which will make them strong. Thus, the natural law of the survival of the strongest and the most fit among the poor will be operative. Their strength derives from their numbers and their healthy moral attributes. Carrying this proposition one step further, the strength of the poor will survive a decadent society.

This symbolism, whereby all the poor are dogs, forms a bond which unites them and they strike against their immediate masters, the factory owners. However, when the pack's leaders are shot by the police, the rest retreat before the police because the poor, like dogs, are physically powerless against the combined social and political forces of the police, factory owners, church, and government. This idea reflects Karl Marx's materialistic determinism. It is very possible the events of the Russian Revolution exerted some influence on this play.

Fred B. Millett and Gerald E. Bentley in The Art of Drama note that symbolism is distinguishable from romanticism only in the fact that it does not confine itself to the creation of a merely glamorous picture, but builds up a more or less specific indication of the intellectual or ethical or emotional significance of the work concerned.¹⁴ In Los perros the writer appeals to all three of these elements, the intellectual, the ethical, and the emotional. Intellectually, Moock is asking the audience to accept his comparison. Ethically, he is

concerned with living conditions of the poor and the treatment they receive. Emotionally, the symbolism makes the workers appear more degraded and thus more in need of help and sympathy. Each character is developed as one to be pitied because of his environment, and the situation grows steadily worse for everyone until the play ends on a despairing note. Since this is a social drama, the stress is on the ethical element. The only happiness in this play is the growing love between Hortensia and Esteban, which is romantically doomed almost before it begins.

Though symbolism lacks a poetic quality in this play, it does possess an imaginative note, which may make the play more interesting than if one were simply to tell the plight of the poor objectively. This technique contains both an intrinsic and an extrinsic value. The symbol represents not only the animal state of the poor, but also serves to unite the people into a "pack" whose combined cries will be more quickly noted and more strongly felt.

La araña gris uses a nature symbol, a spider, to support the scientific atmosphere of a naturalistic play. The biologist, who specializes in spiders, has discovered a new, gray species which is found in libraries that have been closed for a long time. The library, with its wealth of information, is symbolic of the well-educated mind of the protagonist. The closed libraries are those minds closed to the acquisition of new ideas. The color of the spider denotes not only pessimism but is used by the symbolists as representative of melancholy.

The gray spider may very well represent the gray matter of the mind, the ability-to-reason portion of the brain.

The protagonist has an inflexible concept of the female's role as a wife, both of which admit no exceptions and no changes. Just as the spider tenaciously builds its web and surrounds its prey, so does the protagonist's mind, with unrelenting and unforgiving persistence, cling to its view and weave a network of thoughts about a man's right to be the first to know his wife's body. Ultimately it becomes an obsession and leads to his madness.

Esa araña que teje con maestría insuperable una red finísima, la araña gris, madre, se ha metido aquí; la siento en el cerebro; ella con sus diez ojos mira en las sombras, y donde no hay más que sombras descubre a mi enemigo, al que me quitó a mi Sonia en un instante. Es la araña gris de los celos espirituales y la he descubierto yo. Su red fina envuelve mis sentidos; los círculos concéntricos de colores cambiantes crecen hasta envolver su cuerpo que pecó; y los diez ojos acusan su espíritu ante aquel que no existe, que existió. Mira que es extraño, madre. La araña gris escarabajea en mi cerebro y está a las puertas de mi alma aguardando que venga la sombra a su red. Nunca podré ser dichoso, porque siempre la araña torturante por más que yo destruya sus hebras de seda; cuando menos lo piense, aunque yo no lo quiera, y donde yo no lo sepa vendrá a tejer su red.¹⁵

The symbolism of this drama is imaginative and perhaps difficult to follow. The cobwebs obscure clear, rational thinking, and the spider's many eyes, like the information-gathering and information-storing files of the mind which see everything and suggest much more, constantly remind Sergio of that which he wishes to forget but cannot. His mind conquers his soul, which loves his wife, but is itself destroyed by the web of jealousy it has woven.

This symbolism invokes an intellectual significance whereby the dramatist asks the audience to accept his version of the causes of jealousy, but more important is the fact that jealousy can bring about the destruction of an intelligent mind. The ethical significance lies in the plea for society to be more understanding about a person's past, in this instance the maligned wife.

La serpiente contains a symbolism which also utilizes objects from the world of nature.¹⁶ The obvious symbolism is the equation of a woman with a snake:

Divisamos una hermosa serpiente... un robusto tigre veteado había salido a su encuentro; las dos fieras se aprestan para la lucha... saltó el tigre pero sin el vigor que creímos, lo había fascinado. Y empezó la lucha; ella, ágilmente esquivó el primer zarpazo y se enredó en el cuerpo jaspeado de la bestia que rugía de coraje... La sierpe envuelta por entero en él, sin quitarle la vista, lo fue apretando, matando, hasta que la fiera cabeza del tigre cayó tronchada por la muerte. Ella, entonces, después de sorberle los sesos por los ojos, con la lentitud propia de su sangre helada, se marchó ondulante, feliz, parecía una mujer.¹⁷

This tale suggests the plot and denouement of the play. Two strong personalities meet in the characters of Pedro and Luciana, who represent the tiger and the snake. Whereas the serpent mesmerized the tiger with her eyes, Luciana fascinates Pedro with her sexuality, and the battle of the sexes begins. It is not only a physical challenge between male and female, but a battle of psychological superiority, and the survival, as in nature, of the most fit.

When Pedro feels his vigor and creativity being threatened, he launches his counterattack, which is to ask Luciana to leave,

but her fascination is too great. The serpent's combined fascination and strength kill the tiger, but in the play it is implied that Luciana's sexual prowess drains not only Pedro's animal strength and vitality but also his creative processes. Just as the serpent devours the defeated tiger's brain, so does Luciana destroy her "victim's" brain by causing his insanity, and she, too, coolly undulates to another masculine challenge.

The dramatist presents a more subtle and ethical symbolism in the sub-plot, in the novel being written within the play, which provides a counterpoint to the main theme. Pedro is a writer preparing a novel entitled "La voluntad" in which he equates masculinity with will power. The man, he writes, who has no will power or is dependent on another stronger person, stops being a man and becomes a vegetable, whose acts ought not to be judged. Pedro lacks not only the will power to send Luciana away, but is mesmerized by her strong sexuality. When Pedro loses control of his will power, he relinquishes his masculine sense of identity, of superiority. A will-less man is better dead, and Pedro's insanity becomes a living death for him. His insanity implies that his acts will no longer be judged. It is of interest that (Florencio) "Sánchez had been struck by the idea that a man without will power is a walking dead man."¹⁸ Sánchez presented the theme in Los muertos (1905), but it is not known if the play influenced Moock.

Moock creates his own poetic set of symbols and gives them the meaning he wishes to attach to them. For example,

early in his career he presents a very negative attitude toward women, and his plays suggest repeatedly that women not only destroy creativity but are unfaithful. A bachelor uncle in El castigo de amar seems to represent the dramatist's attitude very well when he states: "En nuestros primeros treinta años el amor nos es fatal, nos impide realizar nuestra vida. Por eso odio a las mujeres."¹⁹ Luciana is an unusual example of the destructive and unfaithful nature of the female in that she also embodies a sexual condition, nymphomania, not freely and openly discussed in public, and, indeed, touched upon only very lightly in the play itself. The symbolism of the serpent not only poetizes the play, but presents an intellectual commentary on the destructive nature of a surfeit of sex which would not have been so effective had it simply been treated in a realistic vein.

In El castigo de amar there is yet another symbol taken from nature, the queen bee. The protagonist states that she wants to be like the queen bee, who flies off into space followed by a swarm of male suitors. As the prospective suitors would fall back one by one, she would watch and give herself to that one, last "super" male who was strong enough to reach and possess her:

Quisiera ser la reina de las abejas, la abeja enamorada..... Una tarde serena va hacia las regiones del azul perseguida por un enjambre bullidor de abejorros que la llaman con los gritos más puros de la pasión y el deseo. La abeja...sin oírles, sigue ascendiendo en tanto que los que no tienen fuerzas para el gran amor van abandonando la lucha; rendidos por la fatiga, alcanzados por la muerte, se precipitan al abismo,

las alas abiertas, cual si fueran hojas secas. Ella, la abeja diabólica...ya perdida en lo infinito, donde no se divisa ni la tierra, ni el mar, siente que queda uno solo...¡Uno solo!... se entrega al abejorro viril que la supo alcanzar en el azul de su ensueño.²⁰

This action, as in La serpiente, is a poetical premonition of what will happen in the play. This fantasy that Alma, the protagonist, dreams of does take place in real life. Alma is like a queen bee in that she is young, attractive, and ripe for marriage. Because she is also independently wealthy, there are a swarm of males who find her highly desirable, among them a young engineering student she has encouraged when she was unable to get the man she wanted. However, her Uncle Cisneros provides the audience with another forewarning when he cautions the suitor: "No la sigas tú en su vuelo, que tus alas, como las de Alcino son de cera y el sol las va a fundir. Dejar tu puesto a los hombres ya formados."²¹ The playwright thus continues the poetic symbolism and enhances it by adding a symbol from classical mythology, Icarus, one frequently used by the symbolist poets. Anna Balakian indicates three types of symbols that can be discerned in symbolist poetry: natural symbols, mythical symbols, and the fusion of the abstract and concrete.²² Armando Moock has all three of these elements incorporated in El castigo de amar.

Alma mistreats her young, inexperienced, less strong suitor and, like Icarus or the hapless drone who has followed the queen bee on her nuptial flight, he commits suicide. As in La serpiente, the woman is portrayed as a "diabolical,"

lethal species for the male. The symbolism provides a poetical representation of Alma's nuptial quest and her relentless search for the dominant, superior male - a man she can love and respect. At the same time it provides clues for plot development and ultimately for the play's conclusion. Alma's wealth and status as a widow give her the independence and freedom of a queen bee to choose her mate. This is an important development, because Alma's first marriage was forced upon her by her parents. The playwright implies that all girls should have this freedom of choice and, thus, the queen bee is poetically symbolic of all females searching for a superior mate. Alma is willing to give herself to her real love, the "superhombre," who now treats her with the disdain with which she once treated her suitors.

One last symbol from nature is to be found, in Mocosita, also known as La luna en el pozo. Moock briefly develops a poetic symbolism much like that in La serpiente, whereby the male protagonist, a writer, has written a novel which forms a counterpoint for the action of the play. The novel referred to in the play, "La luna en el pozo," represents not only itself but is a symbolic illustration of the action within the play, and of a real drama in Moock's own life. It is the circumstance of a thirty-five-year-old man of the world (el pozo) who falls in love with a sweet, innocent, seventeen-year-old girl (la luna) and fears a May-December marriage:

Ese hermoso tono de plata, esa luz limpia y pura, eres tú que pasas. Déjame, luna; no te aquietes en mis aguas, sigue tu camino, déjame amarte en tu lejanía; soy pozo y en mí no se puede abreviar. Tú eres Luna y tus alas de luz con tocar la superficie de mis aguas no se han manchado. Vete Luna a posarte sobre un lago cristalino y déjame dormir sobre mi lecho de légamo. Vete Luna!²³

The male protagonist, "el pozo," represents experience with life - a man touched and bruised and, thus, somewhat jaded by these experiences. He is afraid to fall in love with a young girl half his age for fear she will cause romantic ripples on the calm surface of the life he has come to accept, and will then later reject him as an old man.

The female protagonist is just what the title Mocosita implies; she is a young girl, inexperienced in the world of love and romance. Like the moon she is virgin pure and innocent, and brings light, beauty, and renewed amorous thoughts into the darkened, muddied depths of an old well (el pozo) that has known life.

The contact between the two people has been brief, and would remain only a memory if emotions could be held in check. Indirectly, through the use of this symbolism, Juan is attempting to tell the "mocosita" not to become interested in him, for there is too great a distance in years and experience between them. They are as unlike as the moon and the old well.

In contrast with La serpiente, where the symbolism supplies a forewarning of the play's outcome, in Mocosita the symbolism simply states a poetic presentation of an existing situation, with no clear indication of how that situation will be resolved.

The autobiographical touches taken from Moock's own romance, perhaps with Rosa Scorti Maquintok, who became his wife, add to the interest in the symbolism and in the plot of the play itself. They also ensure the realism of the work.

Another fleeting use of symbolism appears in the characterizations of the weak male protagonists in La serpiente, Rigoberto, Monsieur Ferdinand Pontac, Casimiro Vico, primer actor, and Alzame en tus brazos. In each play the male is dominated by or dependent upon a female. For Moock these men symbolize the emasculated male who is doomed if he is unable to assert his masculine superiority aggressively. Some fail: the male protagonist of La serpiente becomes insane, and Casimiro Vico dies. Rigoberto and Ferdinand Pontac, who are encouraged to assert their independence and masterfulness, are rewarded with the respect and love of their families. Miguel, in Alzame en tus brazos, loses his mother before he becomes an independent, responsible man. This use of symbolism is very subtle and more ethical, with none of the poetic advantages found in the plays with nature symbols. It is a symbolism which suggests and encourages the spectator to seek values that do not appear casually on the surface. Here the symbolism is a criticism of life, a comment on social modes and practices which Moock found odious and distasteful, and a sign of society's moral decay. The symbolism embraces a universal truth, independent of time and place, for all male-dominated societies.

Armando Moock does not view symbolism as Maeterlinck and other early symbolist dramatists regarded it, but rather uses

touches of symbolism primarily to add imaginative and poetic elements to his realistic dramas. The ethical aspects, which allow the dramatist to express social criticism, are also obvious in certain plays. Nature is his most frequent source for symbols. These symbolic representations permit the theatre-goer to take away an ethical or philosophical moral from an evening's entertainment. Moock is very successful in keeping the two levels of meaning, the realistic and the symbolic, on separate, very distinct planes.

The most concentrated use of symbolism appears in La serpiente and Los perros. In the other plays it is used most discreetly, with only two or three references to the symbolism, and in these plays it is more a creative technique than a forced attempt at symbolism. Thus, in Armando Moock's plays symbolism is utilized in its basic and most simple form, and yet it stimulates the mind and encourages a search for values that do not lie casually on the surface of the play.

There are three additional plays involving considerable symbolism, plays to be discussed below under expressionism which, perhaps, may be considered an extreme form of symbolism.

EXPRESSIONISM:²⁴

Expressionism, which drama historians indicate originated and flourished in Germany between 1912 and 1925, became an important and striking style, especially in Germany, according to Theodore Hatlen in his work, Orientation to the Drama.²⁵ It was a protest against the sentimental unrealities of romanticism and the overly-objective representation of the

surface realities of realism. Myron Matlow cites expressionism as a "particular and extreme reaction - aesthetic, ethical, social, and even political - to Naturalism," a reaction in which all the plays "distort external, photographic, objective reality in order to express a subjective inner reality."²⁶

The expressionist's primary aim is to express his personal vision of the realities of the mind, emotion, and dreams that lie within himself. The movement permits and encourages a mixture of genres generally not found together, utilizes techniques considered unusual or taboo in formal realistic drama, and varies such styles as allegory, satire, fantasy, tragedy, and farce. Millett and Bentley note that expressionism stresses a preoccupation with the rich and complex, conscious and subconscious, experience of modern personalities, and seeks to portray through very imaginative means the philosophical or physical concepts of a drama.²⁷

August Strindberg indicated, in the preface of his work, The Dream Play, the expressionist's approach to drama:

Anything may happen; everything is possible and probable. Time and space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns; a medley of memories, experiences, free fantasies, absurdities, and improvisations.²⁸

A drama, Strindberg continues, may have the "disconnected but seemingly logical form of a dream." This definition aptly describes the techniques in Mook's plays which are written in this mode.

Milton Marx, in his study, The Enjoyment of Drama, also suggests that expressionistic plays have two things in common.

They present the "disordered thinking, the uncertain values, and the striving to adjust oneself in a bewildering world," and they depend a good deal on the visual and aural, which permits the dramatist to exploit the tremendous resources of modern theatrical mechanics and lighting.²⁹

The resources used to present the expressionist's unusual viewpoint are many and varied. They include a revival of asides and soliloquies, although these are somewhat incoherent like actual thought and consist of monologues in the interior or the stream-of-consciousness modes. Symbolism is used to indicate mental states, just as distortions and deformations of visual and auditory images are utilized to show reality as seen through a disordered mind. The dialogue tends toward a nervous staccato or telegraphic style of exclamations, short, crisp exchanges of phrases, repetitions of banal sentiments, or broken and unfinished sentences on the one hand and, at the other extreme, rather long, rhetorical speeches. The settings shift frequently, as in dreams. Characters tend to be abstractions: caricatures, masks, puppets, or people without personal names who represent classes, types, or ideas. Only the protagonist has psychological depth; the other characters are seen through his eyes and are, therefore, distorted. Plot is simplified or almost non-existent because the idea, theme, or motif and its variations tend to be the center of the play rather than in a cause-and-effect relationship.³⁰

The most difficult problem of expressionism was to make inner experiences and abstract ideas concrete on the stage.

In addition to the basic methods of stream-of-consciousness technique and dream or vision scenes, the dramatists utilized such devices as "symbolizations, allegories, characters as automata, groups of people identically dressed and masked or made up and moving simultaneously, and frequently the projection of a sequence in the mind of a dramatic character in an essentially realistic scene."³¹ This latter device occurs in Moock's play, Yo no soy yo.

Oscar Brockett divides the expressionists into two groups, the Activists, who sought to transform man and society through a program of action, and the Mystics, who were content to express their views of man and his states of feeling, Moock, with his social awareness, tending to be an Activist.³² These dramatists concentrated on negative aspects of the present in order to make the spectators aware of the failings of society, or to make suggestions for a better future. Thus the plays tend to be "message"-centered. They attempt to show how contemporary ideals pervert man's spirit and because of his false values, make him into a machine. This effort is obvious in Moock's play, Un loco escribió este drama, where the protagonist had become only a money-making machine. The desire to regenerate mankind, to change the world so man's highest spiritual potential might be realized, appealed to many people, but since the aim was idealistic and the techniques confusing and distorted, the movement died.

Expressionism was adapted, just like other European literary movements in Latin America, to fit the needs and temperament

of the Latin American personality. Armando Mooock's plays do treat the theme of materialism, but little resemble the German examples, whose authors were also preoccupied with personal problems, mechanization, and militarism. There was little mechanization in Latin America to complain about, and Mooock avoided themes related to politics and, therefore, militarism. Mooock has made use, however, of various elements of expressionism in the development of several of his plays. There are three plays which appear to have been influenced to some extent by this movement: Mundial pantomím (1919), Un loco escribió este drama (1923), and Yo no soy yo (1928).³³ The titles themselves are imaginative, and suggest more than one level of reality. Each play is in turn a unique and progressive experiment in the field of expressionism.

Mundial pantomím, dedicated "a vosotros fantoches que jugáis inconscientes la gran farsa," has several levels of reality. First, there is the real world of the audience and, second, that of the real drama of the play, which revolves around the repetitious suit each of four men pay to Polinchinela's wife, Colombina. Another level of perception is suggested by the title, Worldwide Pantomime, and is a dedicatory to the puppets of this world who repeatedly perform the same farce over and over again. Thus we have a situation where the whole world (life) is one big stage, and the actors on it (men) are puppets controlled by an unseen puppeteer (love for a woman). The farce these men continue to repeat is that of falling in love with and pursuing one fickle woman after another.

As in Mocosita and La serpiente, the protagonist has written a play, called "La gran farsa del amor," which could well be a sub-title for the play:

Y así va la farsa; todos damos vueltas en la pista persiguiendo un amor que es mentira y todo por una Colombina. Nuestra vida, por nuestro antojo, torre de Babel, pirámide de mentiras; arrancamos una sola piedra a la base y se derrumba entera, y cuando creíamos llegar al cielo, nos encontramos pegados a la tierra, porque de la tierra somos y la tierra nos llama. Mentira lo que creemos, mentira lo que no creemos. Mentira esta farsa, mentira todo... pero no os inquietéis, señores, que también estoy mintiendo y aquí termina la farsa, 'la gran farsa del amor'.³⁴

The lies alluded to and the term "farce" used in this dialogue add to the uncertainty and unreality of the play.

There is also a complicated play within a play within a play, for within the "commedia dell'arte" there is the "Mundial pantomím" and, within that, "La gran farsa del amor." Mundial pantomím recalls certain techniques found in Calderón's El gran teatro del mundo, in Benavente's Los intereses creados, and in Echegaray's El gran galeoto.

To emphasize the significance of the theme, the expressionist tends to represent characters as types in order to minimize individuality and emphasize typicality. Armando Moock does this by presenting his characters as stock dramatic types hiding behind the masks of the Italian "commedia dell'arte": Colombina, Payaso, Pierrot, Polichinela, Sansón, and Arlequín. A few lines typify each character. Arlequín is a troublemaker; Sansón is the man who resolves everything by brute force; Polichinela is a limping miser with a beautiful young wife;

Pierrot is the Don Juan; Payaso is the ironic, satirical clown whose comments are full of worldly wisdom; and Colombina is the beautiful, flirtatious wife whose faithfulness is constantly being tested by her admirers, and who predictably (according to Moock) will succumb to the attentions of Pierrot. Her sexual attraction robs men of their thin veil of civilization and reduces them to their most primitive, lustful elements. The classification of the characters as puppets also adds to their unreality.

Another tendency of expressionism is to minimize setting so as to indicate only the absolute essentials of form and feature. While Moock sets a scene filled with the paraphernalia of a circus group, the setting remains the same throughout the forty scenes of the three-act play.

This play has other strong elements of symbolism, because "La gran farsa del amor" ethically and poetically represents one of the playwright's favorite themes: the unfaithful woman, who in this case is piously faithful to her wedding vows until a new, unknown Don Juan undertakes her seduction. Each male is a symbolic Don Juan seeking to seduce the tempting Eve.

Domingo Amunátegui Solar, in his work, Las letras chilenas, finds fault with Mundial pantomím in that there is a lack of originality, the characters completely lack a Chilean flavor, and the plot appears to have been inspired by the Italian composer Leoncavallo's opera, Los payasos (Pagliacci, 1892)³⁵ The characters are not original, to be sure, nor is the use of a play within a play, but Moock treats the plot with originality.

It is no wonder that Chilean dramatists have achieved so little fame outside of Chile, when their critics put such an emphasis on local "costumbrista-criollista" elements and fail to recognize the originality or universality in a work which may carry a dramatist's fame beyond national boundaries.

Un loco escribió este drama o La odisea de Melitón Lamprocles has a title which suggests another classical odyssey, a reference re-enforced by the use of the surname Lamprocles, which has classical Greek overtones, and the daughter, Artemisa, bears the name of a Greek goddess characterized as a virgin huntress called Diana by the Romans.³⁶ Melitón's conscience, a symbolic character placed on a pedestal like a statue, is representative of the voice of reason spoken by the Greek chorus. There is also the repetition, by family members, of remarks, and this is characteristic of both the Greek chorus and of the expressionist plays, where it is used for emphasis.

Three planes of reality are proposed by the title, one mythical, one real, and one insane. This combination, like the reference to lies in the closing lines of Mundial pantomím, suggests deception and makes one unsure but perhaps more critical about the boundaries of truth.

Melitón, the protagonist, has written a play, using the very members of his family he claims to have poisoned, and this play supposedly represents the events in his life leading to and including the poisoning. Melitón not only writes the play but is the principal actor and is supported in it by his family. The play ends, however, with the family's successfully obtaining

Melitón's money, and with his demise. What is one to believe?

Moock's description of the play, "títeres en un prólogo y un acto que parecen dos con intervención celeste," suggests an unreal world, where once again the strings of puppet-like characters are manipulated by some unseen puppeteer. The symbolic name of the puppeteer becomes obvious when one reads the dramatist's dedication, which is the same as in the previous play:

Dedico esta obra a los caballos y a los hombres,
nobles bestias que se dejan domar y cabalgar, que
tascan el freno, piafan y relinchan de placer en
tanto que cruzan todos los ásperos senderos,
espoleados sus hijares, azuzados por el látigo y
enjaezados con los arneses del amor.³⁷

The playwright presents once again an often-repeated theme which expresses his disdain for weak men who permit themselves to be dominated by anything, whether it be by love, women, or money.

Armando Moock, in this play, uses the expressionist's desire to experiment. In the prologue of the play, Melitón Lamprocles appears before a curtain that is almost surrealistic in appearance:

Nos encontramos en presencia de un comodín de tela
color violeta y en forma de cortina, y en la que
hay dibujos de formas y colores extraños. En un
desconcertante desorden que semeja un sueño de opio,
vuelan en la cortina mariposas descomunales, dragones,
murciélagos, ratas, colibríes, papagallos [sic],
lechuzas de oro y plata, rojo rabioso, verde esmeralda,
azul prusia, amarillo limón, en fin, la gama de
colores llevados a la exaltación.³⁸

These colors and unusual drawings, contrasting the ugly and the beautiful, have been used in expressionistic works to indicate the distorted mental processes of characters suffering

great mental confusion and distress, and Melitón reveals he has been in an insane asylum.³⁹

Melitón, the play-within-the-play's author, in the opening monologue, which is also an expressionist device, introduces the play and relates a quick replay of his life: poverty, wealth, family, and relatives stealing from him, an almost grotesque description of their poisoning, an insane asylum, and his emergence as a dramatist.

As Moock's mouthpiece, Melitón advises the audience that he detests formal rules established for playwriting and, therefore, the two acts will have no curtain, and the characters will enter and leave, talk or not, as they please. The expressionist rejects conventional dramatic structure because he wishes to center attention on the essential actions of the play. The curtain, permanently raised throughout the play, is in contradiction to the traditional realist theatre, which uses it to separate the reality of the spectator from what happens on the stage.⁴⁰

The play takes place in Melitón's office, the only scenery. The first act ends without a curtain, but Melitón's valet comes onstage and announces that his master says the first act has ended. The lights are then dimmed; an orchestra enters, plays a song and leaves; and the second act begins. The conclusion is also unusual. Melitón pretends to commit suicide and apparently does. The last few minutes of the play produce an unreal atmosphere, for Melitón is dead yet he does not want to die and his soul is slow to acknowledge that he no longer exists

physically. The curtain opens once more, with the eyes of all the creatures aglow. Thus it can be seen from these brief highlights that this is not only an unusual play in form, but in content also. It is, without doubt, Moock's most unusual play.

The characters are types, indicated to a certain degree by their names. Their conventional nature is indicated by their constant repetition of one another's banal statements. Everybody's attention in the play is focused on the safe in Melitón's office, the repository of all his money. The safe could easily be considered the protagonist of the play, for its money is symbolic of love and happiness for all but the uninitiated. Melitón learns during the course of the play that money does not necessarily bring one love and happiness, and thus the play is a strong satire on the evils of money, leading to greed and other undesirable attributes.

There is more symbolism in this work. The name Melitón is used frequently in the Spanish language to identify a person who is a fool. Some of the other characters' names are symbolic or suggest puppet-types: Dr. Suero, Patachón, Papo, Garduña, and Mimi. The dedication suggests a similarity between man and horses, but horses broken and controlled by strong men, whereas weak men are dominated by love for a woman. The title presents the symbolism of two different trips through life, with all its pitfalls. There is also a clock, representing Melitón's life, whose bells mark off the last moments of his life.

Melitón expresses his interior anxieties in a flowing

stream of consciousness when he carries on a dialogue with his conscience, which acts as an alter ego, and thus we have a man's inner reflection of his actions expressed verbally, which is yet another technique of expressionism.

Blended into this play-within-a-play, with all its unreal elements, Moock has inserted many philosophical truths about life in general and Meliton's life in particular in order to show the results of greed upon the human race. Moock also takes advantage of the moments of reality to directly criticize theatre critics and the life of people in high society.

In this particular play Armando Moock does not indicate in his stage directions the singular use of lighting that was so popular with some expressionists, but he makes more use of it in the next and last play to be discussed.

Yo no soy yo (1928) was withdrawn by the dramatist after one performance, yet it contains techniques such as the flashback, the interior monologue, and the dream-like quality later used successfully by Juan Rulfo in Pedro Páramo and by Carlos Fuentes in La muerte de Artemio Cruz. Perhaps it was too avant-garde for 1928.

As in the previous plays, the title implies some unreality and is divided into unusual sections, including "un prólogo; La gloria del mundo; un exordio; un espacio inconmensurable;" and "un epílogo." The scene is set in the cemetery of Villarica, "República fantástica situada más acá, entre el bien y el mal."⁴¹ The prologue presents in realistic fashion the funeral of General Tristán Barahona y López, but the "exordio" which

follows places the characters in "el espacio, en el Infinito, en el Eter, en la nada, en el Más Allá," dressed as if they were visions in a confused mind.⁴² A spirit tells Tristán that he has died and that his soul is in that place for purification. He will return to earth once again when the spirit who is now replacing him on earth dies. Then an expressionist technique bares the general's subconscious with a series of flashbacks to his previous life, episodes in which his family and friends appear to perform "el juicio de las almas" and by so doing strip away all the personal glories and honors people thought he had earned and deserved. The scene produces a brilliant satire on the social climber. The epilogue returns us to reality when it is revealed that the general has imbibed too much alcohol, but the man's mind remains confused and irrational, and even the audience may be unsure of his actual physical state in this lengthy closing monologue:

Tengo que defenderme. Yo fui y no fui, me hicieron y me deshicieron. Ahora que estoy en el infinito y que tengo el control de mis actos, yo le pregunto a las almas que pueblan la tierra, ¿de qué me acusan?... ¿Qué delito cometí, que todas las almas que oyen mis voces no son capaces de cometerlo o han cometido? ¡Todos! Y si yo fuese cruel y malo, empezaría a decir todo lo que ustedes han hecho, todo lo que han pensado, todos los delitos que ocultan, todas las farsas que han inventado, todos los convencionalismos que han creado con sus locas y vanidosas fantasías y con el objeto de esquivar el dolor de la vida, la miseria de sus cuerpos impuros, todo lo que podría decir, pero les tengo lástima, y más que lástima, desprecio! Yo soy un alma que floto y ustedes son cuerpos de lodo. Sigán la farsa, sigan mintiendo, yo me alejo por los senderos inconmensurables del Infinito, en un vuelo planeado. Soy un alma libre de prejuicios, soy un espíritu en purificación. ¡Fui y no era! ¡No soy nada y soy todo! ¡Soy éter, soy espacio inconmensurable, soy infinito! (Entre

frases, saltos y golpes desaparece de escena y cae el telón, mientras a lo lejos se oye una banda militar y gritos de): ¡Viva el generalísimo de los ejércitos de Villarrica! ¡Viva la Patria! ¡Viva don Tristán de Barahona y López!⁴³

The protagonist condones his actions by implying he has done nothing everyone else has not done or considered doing. The farce and lies referred to in this passage continue themes appearing in the closing lines of the two previous plays. There is a subtle irony hidden in this satire of "el culto heroico, vanidades personales, pueblo ignorante."⁴⁴

In this play, the dramatist makes extensive use, in his stage directions, of lighting: "Columnas de luz de todos diámetros y colores se proyectan sobre el piso por toda decoración y moblaje," in keeping with a favorite expressionistic technique.⁴⁵ There are many characters to add to the protagonist's confusion, the coming and going of people creating movement, but the real action in the play is more verbal than physical.

Moock inserts one of his favorite themes, the infidelity of a woman.⁴⁶ Tristán's wife has deceived him, and the greatest blow to his male ego is that his son is his son in name only; he is really the offspring of another man. The dramatist's mouthpiece, Carmona, sentences Tristán:

"Carmona--Entonces usted no es nada.
Tristán-- Yo no soy nada."⁴⁷

This "nothing" expresses the dramatist's personal definition of a man who, dominated by love, could not control his wife. It also suggests, incidentally, the nihilism of Nietzsche, who was a precursor of the expressionists.

These last two plays, Un loco escribió este drama and Yo no soy yo, could almost be considered "grotesque," when based on Flannery O'Connor's definition in which she calls the "grotesque" character a "man forced to meet the extremes of his own nature."⁴⁸ Grotesque elements have been pointed out in other plays, and are not new to Moock's theatre.

Armando Moock's experimentation with expressionism includes the following characteristics: The characters and audience are confronted with several planes of reality which deal with disordered thinking and uncertain values. The dramatist makes use of stock characters, who have names but are distorted and unreal because of a lack of individuality or because of their typical puppet-like actions. The play-or novel-within-the-play suggests another plane of reality, and the imaginative titles of the dramas add to this effect.

In the last two plays Moock utilizes striking scenic effects more fully: colors, lights, and other-worldly beings such as spirits, souls, and a living conscience. The conclusions are unusual, although they are similar in the last two plays in that neither character wants to die nor accepts that he is dead. One theme, the acts committed in the name of love, is common to all three plays. There is disillusionment in all three plays, and nihilism in the last two. While a lack of stage furniture is typical of expressionist plays, Armando Moock does not greatly reduce the ordinary quantity but there is very little change of scene.

The three plays grow more complicated chronologically as the playwright experiments with additional devices of the expressionist theatre. The fact that expressionism was dead as a movement by 1930, and that Moock's last expressionist play, Yo no soy yo (1928), was withdrawn by the playwright after one performance, may explain why he made no further experiments in this field. Yet Un loco escribió este drama and Yo no soy yo do have elements such as the flashback, the dream-like sequence from the stream of consciousness, and the interior monologue, elements which became popular in the Latin American novel after the middle of the twentieth century. This may indicate that the Argentine public was not prepared for some of the innovations, and certainly the critics were no better prepared. One critic wrote of Yo no soy yo:

Quien domina como él (Moock) el arte de mover muñecos, de infundirles humanidad, de detallar caracteres y destacar pasiones, no puede hallarse cómodo en el teatro puramente imaginativo. La moderna estética teatral no es para Mook [sic] y creemos que no debe insistir.⁴⁹

This same critic had only one positive comment, and that was that the satire against the vanities of the world was an interesting theme, "aunque vulgar." The play undoubtedly had defects, some of which the critic may have accurately perceived, but perhaps it was also poorly produced. It was withdrawn after the one performance, and yet was published and still presents a strong case for human honesty and integrity.

FOOTNOTES

¹Symbolism as a theatrical device, however, has been used in the theatre since the earliest times, specifically in the medieval morality plays, the Corpus Christi plays, and the Spanish "auto sacramental", whose greatest contributor was Calderón de la Barca.

²Bernard Hewitt, History of the Theatre from 1800 to the Present (New York: Random House, 1970), p. 73.

³Ibid., p. 73-74.

⁴Fred B. Millett and Gerald Eades Bentley, The Art of the Drama (New York: Appleton-Century-Crofts, 1935), p. 161.

⁵Domingo Pérez Minik, Debates sobre el teatro español contemporáneo (Santa Cruz de Tenerife, Canarias: Ediciones Goya, 1953), p. 199.

⁶"Symbolism," McGraw Hill Encyclopedia of World Drama, v.IV (New York: McGraw Hill, 1972), p. 258.

⁷Anna Balakian, The Symbolist Movement: A Critical Appraisal (New York: Random House, 1967), p. 127.

⁸Hewitt, p. 74.

⁹Balakian, p. 125.

¹⁰Balakian, p. 9.

¹¹Millett and Bentley, p. 163.

¹²"Los perros," La Escena, año V, no. 193 (Buenos Aires, 9 de marzo de 1922), p. 21.

¹³Ibid., p. 22-23.

¹⁴Millett and Bentley, p. 161.

¹⁵"La araña gris," La Escena, año V, no. 213 (Buenos Aires, 27 de julio de 1922), p. 18.

¹⁶Armando Moock accused Martin Brown of plagiarizing La serpiente in his work Cobra which enjoyed sixty-three performances from June 15, 1923 to June 15, 1924 at the Hudson Theatre in New York City. "En Nuevo York el señor Martin Brown me hizo el honor de apropiarse de mi comedia La serpiente con el título de Cobra...Yo no cobré nada." (Jones,

Footnotes (continued)

"Armando Moock: Forgotten Chilean Dramatist," p. 46). The resume of the four acts of "Cobra" which appeared in Theatre Magazine (October, 1924) has limited similarities to La serpiente. Tony recalls having seen in India a cobra which appeared to fascinate and paralyze a big white bull. When the bull moved back finally the cobra struck. Tony suggests this is how Jack (the big strong bull) gets stung by the wrong kind of girl (a cobra, which is dangerous and should be avoided). At that point there are no further resemblances to Moock's play. Rudolf Valentino and Nita Naldi were starred in the English movie version and Paramount of Paris paid Moock several thousand dollars for permission to make a Spanish version. Jones, cited above, also found practically nothing in common in his study of the two plays. With the Latin American problems in disseminating materials, it would be rare for an American to have read or seen Moock's play.

17"La serpiente," Obras (by Armando Moock), p. 10. This volume contains a miscellaneous collection of Moock's plays and can be found in the Willis Knapp Jones Collection at the University of Houston Library.

18Willis Knapp Jones, Behind Spanish American Footlights (Austin, Texas: University of Texas Press, 1966), p. 110.

19"El castigo de amar," Bambalinas, año VII, no. 321 (Buenos Aires, mayo 31 de 1924), p. 12. Located in the volume cited in footnote nineteen.

20Ibid., p. 13.

21Ibid., p. 27.

22Balakian, p. 104.

23"Mocosita," (Buenos Aires, 1929), p. 23. Found in Selecciones (by Armando Moock), and located in the University of Houston Library.

24The term "expressionism" is said to have originated in art circles in 1901 when the French painter, J. A. Hervé, used it for the first time.

25Theodore W. Hatlen, Orientation to the Theatre (New York: Appleton-Century-Crofts, 1962), p. 168.

26Myron Matlaw, Modern World Drama (New York: E. P. Dutton and Co., 1972), p. 249.

27Ibid., p. 166.

Footnotes (continued)

²⁸Hatlen, p. 168.

²⁹Milton Marx, The Enjoyment of Drama, New York: Appleton-Century-Crofts, 1961), p.146.

³⁰See Oscar G. Brockett and Robert R. Findlay, Century of Innovation: A History of European and American Theatre and Drama Since 1870 (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), p. 272 for further details of the resources employed by the expressionists. It contains an excellent section on expressionism in general.

³¹Rowe, p. 206.

³²Brockett, Century of Innovation, p. 298.

³³Fernando Debesa, "Nuestra herencia teatral," p. 194, describes these three plays as "farsas expresionistas," but does not present any reasons for the label.

³⁴"Mundial pantomím," Teatro Popular, año I, no. 6 (Buenos Aires, 1919), p. 32.

³⁵(Santiago: Editorial Nascimento, 1934), p. 320. Pagliacci makes use of the play within a play technique but the plot is closer to Un drama nuevo (1867) by Manuel Tamayo y Baus than Moock's drama which has a happier conclusion.

³⁶Ventura Agudiez, "El sainete argentino," p. 153, sees a "suave tonalidad pirandelliana" in the prologue of this play when the author states "cuando no existe el hombre no existe la obra, cuando no existe la obra no existe el hombre."

³⁷"Un loco escribió este drama o La odisea de Melitón Lamprocles," La Escena, año VI, no. 252 (Buenos Aires, abril 26 de 1923), p. 4. Yo no soy yo, page sixteen, utilizes this comparison of man as a horse spurred on by the woman he loves.

³⁸Ibid., p. 5.

³⁹Pirandello employed as devices the mask, and insanity, either feigned or real, in works influenced by the Commedia dell'arte, Ibsen and the Italian "grotesque." All of these elements appear in Moock's drama.

⁴⁰Angela Blanco Amores de Pagella, Nuevos temas en el teatro argentino: La influencia europea (Buenos Aires: Editorial Huemul, 1965), p. 112.

Footnotes (continued)

⁴¹"Yo no soy yo," Bambalinas, año XII, no. 579 (Buenos Aires, mayo 17 de 1929), p. 3.

⁴²Ibid., p. 6.

⁴³Ibid., p. 20.

⁴⁴Ventura Agudiez, "El sainete argentino," p. 154.

⁴⁵Yo no soy yo, p. 6.

⁴⁶Strindberg made use of the dream sequence, and also had a negative viewpoint of women. It is said he pictured his first wife as an adultress, a Lesbian, and a "vampire." [Alan Reynolds Thompson in The Anatomy of Drama (Los Angeles: University of California Press, 1946), p. 349.] It is possible that Mook was familiar with Strindberg's works and that they influenced the unfaithful woman character who frequently appears in Mook's works. La serpiente may well have been a Chilean interpretation of Strindberg's female vampire.

⁴⁷Yo no soy yo, p. 19.

⁴⁸C. Hugh Holman, A Handbook to Literature, 3rd ed. (New York: The Odyssey Press, 1972), p. 246.

⁴⁹Luis Abascal, "El teatro: Yo no soy yo," Criterio, No. 58 (Buenos Aires, abril 11 de 1929), p. 476.

CHAPTER VI

THE DRAMATIC TECHNIQUE OF ARMANDO MOOCK

Durán Cerda writes, "Armando Moock (1894-1942) es uno de los dramaturgos chilenos más fecundos y de los pocos que han alcanzado la profesionalización de su arte; vivió para el teatro y de su producción."¹ Most critics have failed to recognize the qualities which made him a professional playwright, and a good, sound dramatist. The purpose of this chapter is to show the manner in which Moock utilized and developed dramatic resources in his theatre, an important aspect of his professional task.

Every literary work has two elements, substance and form which, due to a writer's technique, are distinguishable one from the other. Millett and Bentley describe technique as "the art and craft by which substance is given a certain form."² There are many resources and devices a writer may draw upon in order to personalize his subject in the framework of a dramatic work of art.

The dramatist must first choose a subject. While he is perfectly free to choose and treat any subject, historically there have been moral and aesthetic limitations in the form of censorship placed upon the playwright. Armando Moock avoided the highly controversial subjects of politics and religion,

although he treated some very provocative subjects such as venereal disease, the oversexed woman, and motherhood out of wedlock.

The subject must then be focused in the statement of the theme, for it is the theme which gives unity to the drama and becomes the dramatist's controlling purpose. The statement of theme may be explicit or implicit, the former being frequently noticeable in the title of the play itself, making the choice of the title itself significant. Certain titles are explicitly suggestive of the theme of the play, as in Moock's La serpiente, Primer amor, Mocosita, El castigo de amar, Estoy solo y la quiero, Pueblecito, El mundo y yo no estamos de acuerdo, or Yo no soy yo. Other titles give no clues as to the content of the plays. This is particularly true of plays which bear the name of the protagonist.

With regard to the choice of dramatic form, Moock relies almost entirely on the term comedy as a designation for his works. Two works are listed as farces, and less than half a dozen bear labels such as "sainete, pieza, zarzuela, sátira," four works are designated as "dramas," indicating their more serious nature. In Moock's entire collection there is one "tragedia moderna," Era un muchacho alegre, which revolves around the destructive forces of venereal disease and one "tragicomedia," treating the destroyed illusions of the title character in Casimiro Vico, primer actor.

The dramatist has been accused of being influenced by French melodrama, and while certain plays have melodramatic

elements such as the romantic plot, an excessive appeal to the emotions of the audience (i.e. sentimentality), and a happy ending, Armando Mooock does not designate any of his plays as melodramas.

Thus, of the four major dramatic forms - tragedy, comedy, melodrama, and farce - the concentration is on comedy. This form was, perhaps, used so extensively because it permitted the dramatist to give free rein to his natural sense of humor, gentle satire, and ability to present caricatures.

Another consideration is that Armando Mooock aspired to make a living from his profession, and to do so, he had to give people what they wanted to see and hear. The majority of the audience preferred to be entertained with light, humorous material which required no deep thinking or concentration, and no strong moralizing. The dramatist was able to provide this type of theatre because it so aptly utilized his natural dramatic temperament.

Lastly, the dramatist chose a mode which permits differences in tone. Since the same basic materials can be treated romantically, comically, or seriously, it is the feeling - tone - which distinguishes each of these one from another. Armando Mooock dabbled in nearly all of the important modes of drama from the late nineteenth and early twentieth century: romanticism, sentimentalism, "costumbrismo," realism, naturalism, symbolism, and expressionism. The first four represent the prevailing modes in Armando Mooock's theatre, while the latter three appear to have been less successful experiments, for

there are only two or three works in each mode which emphasize their characteristics.

Having dealt here with the preliminary aspects of substance and form in playwriting, it is now appropriate to consider the main attributes of Armando Moock's dramatic technique: plot, characterization, dialogue, and setting or stagecraft.

Moock uses the plotted narrative, as opposed to the plotless narrative, that is, he develops a logical sequence of events whereby each event is related to those preceding and those which follow.³ Once the dramatist has aroused interest in the logical sequence of events, this interest, abetted by the spectators' natural curiosity, tends to become cumulative as the play moves to its crises, climax, and denouement. Thus, the initial technical problem of the playwright is to arrange the events of his play in logical sequence, and decide with what event he wants the play to begin. The majority of Armando Moock's plays begin at point A and proceed in an orderly, chronological manner through events B, C, D, and so forth until the play ends. The exceptions to this procedural technique are the shortlived play, Yo no soy yo, and Un loco escribió este drama. The time sequence is broken in the former play, which begins with the protagonist's funeral, moves with him to the "pearly gates," and then reviews in retrospect the major events of his life from his early youth through his rise to power and importance. When the play ends, once more in the present, these past events all appear to have been the hallucinations of a drunk. This flashback, a stream-of-consciousness

technique, permits a plausible retreat to the past, and is an innovative resource in Moock's theatre which was never used again quite as effectively.

The time sequence of Un loco escribió este drama begins in the present, with the protagonist-dramatist introducing the play, and then goes back to scenes of his former life and proceeds to the present in a logical sequence. The interior monologue of this play is exteriorized through the use of the protagonist's "living" conscience.

Some of the main objectives in the exposition of the plot are to attract the interest of the spectators to present characters and clarify their relationships, and to indicate the theme and problem of the play at the earliest possible moment.

Arousing interest is the most critical of these elements. It may be achieved in several ways, namely, by a surprising action, by the appearance of a lively or fascinating character, or by indicating an interesting atmosphere or unusual setting.⁴ The latter, of course, occurs primarily in the "costumbrista" plays in Moock's theatre, although the office of a biologist with his spider and bug collections is not a usual setting for a play, and the area between heaven and earth, "un espacio inconmensurable," in Yo no soy yo is not an everyday occurrence on the stage.

An initial, striking bit of action may be noted in Un casamiento a la yankee, where a wedding is interrupted. The bride marries her groom's employer, who walks onto the scene, meets her for the first time, and decides to marry her. Un loco

escribió este drama is unusual in that the dramatist-protagonist appears on the stage and gives the audience a briefing on his unusual life and the play they are about to witness. It should be noted that these two plays combine both an unusual protagonist and an unusual bit of action.

Armando Mooock relies most heavily, however, on his protagonists to attract and sustain interest. Examples may be seen in the lively, "liberated" Miss Charleston; the sexy female in La serpiente; the henpecked Rigoberto; the mysterious protagonist about whom little is known, in Señor, ¿quién es usted?; an eccentric inventor or scientist; a "loco;" the foreign protagonists in Monsieur Ferdinand Pontac, Estoy solo y la quiero, Primer amor, and Casamiento a la yankee, whose language and customs set them apart from the "criollos;" and the outspoken, independent "mocosita."

Once interest has been aroused it must be maintained. The dramatist plays on the audience's curiosity, its sense of suspense, and its sympathetic or antagonistic feelings toward the characters and the course of events. Mooock handles all three of these resources well with, perhaps, a slight emphasis on the latter, probably due to the strong sentimentality that appears frequently in his theatre. Characters like Rigoberto, Ferdinand Pontac, and Casimiro Vico are so likeable that they immediately elicit the sympathy of the spectators and, in contrast, their antagonists are so disagreeable and offensive as to make the protagonists' failings seem minor and unimportant in comparison.

Certain characters attract sympathy more easily than others, for example widows, unwed mothers, good but inept men, abused characters, and sweet, young things experiencing the pangs of a first love; all these have been successfully utilized by the playwright. Sympathy leads to pity and compassion for those characters who are unable to accept life as it is. It is the male characters in Moock's theatre who bring forth this feeling, and it is notable in the protagonists of Estoy solo y la quiero, El mundo y yo no estamos de acuerdo, and Un loco escribió este drama. Moock was able to evoke both positive and negative emotions to maintain interest in his works, and from this complex web of emotions comes the suspense which is also necessary to maintain a lively interest.

Foreshadowing or forewarning is a function of exposition that Armando Moock used, particularly in his naturalist plays and the works involving the use of symbolism. The purpose of foreshadowing is to stress certain semi-prophetic ideas or concepts that the development of the play will then corroborate. Foreshadowing "may furnish a basis for some specific turn of the developing plot; ... provide the basis for some ideational or emotional development; [and] it may include the indicating of the thesis idea."⁵ This "thesis idea" is ably presented in La serpiente, where the female is likened to the serpent who fascinates and then slowly destroys the tiger, the symbol of human masculinity. The forewarnings in La araña gris suggest the drama's conclusion, as when the protagonist recites a line of Wilde: "Cada hombre mata lo que ama."⁶ The

ideational development of foreshadowing appears when, in the employment of the naturalist theory that alcoholic fathers produce demented sons, the son does indeed become insane. In El castigo de amar the queen bee's flight into space in search of the "superhombre" indicates the thesis and outcome of the play. The demise of one of the suitors is hinted at twice. The drone (suitor) who is not strong enough and follows the queen bee too far will thus commit suicide and fall back to the earth dead. The "queen's" uncle also warns the same suitor that, unless the "queen" is left to someone more wise and mature, the suitor will get his wings burned like the mythological Icarus. The prophetic warnings all come true.

The use of a play or novel within a play is a technique the dramatist employs in Mundial pantomím (1919), La serpiente (1920), Un loco escribió este drama (1923), and Mocosita (1929). It was certainly not a new technique, having been employed in European drama and operettas, but Moock was one of the first South Americans to use it and in an original manner. This work within a work forms a symbolic sub-title for the play, and poetically or thematically enhances the development of the playwright's work.

The complication, crisis, and climax of plot development of this dramatist are technically adequate. Moock was skillful in constructing incidents and in creating interest, suspense, and emotions until the audience reached a maximum tension point. The plot moves rapidly in most plays. This is due to scene changes, character movement, and humor. Unlike the psychological

dramas of Samuel Eichelbaum and others, Armando Mooock's plays are primarily exterior dramas rather than interior ones. The exceptions in Mooock's theatre are Del brazo y por la calle, Yo no soy yo, and Un loco escribió este drama.

It is in the denouements that this writer finds particular weaknesses in Mooock's plays. Occasionally there is a weak third act when the dramatist strays from the protagonist's problem to resolve those of secondary characters. In La serpiente, the author spends excessive time on the elopement of secondary characters. He could have reaped more benefits by concentrating on the psychological destruction of the writer, an aspect of this play which remains superficial and somewhat implausible. Estoy solo y la quiero builds up the physical and financial destruction of the protagonist for two acts, and then, turning from the obvious psychological breakdown which was occurring in this character, Mooock proceeds to a resolution of the dilemma of the three children. The decision of Damián in La oración de la tarde to leave the priesthood and marry the girl he has gotten pregnant is a little too simple and too quick to be completely plausible. It is a sentimental conclusion in which the logic of the character and the situation has been sacrificed to satisfy the spectators' and, perhaps, the dramatist's desire for a happy termination of the protagonist's difficulties. This would seem to be a decision a non-religious person could quickly make for a protagonist, but not one a man brought up in the church all his life could make either quickly or easily. One could say there is an

element of surprise in the circumstance that a deeply religious man would leave the priesthood. The engagement of Juan and Nora at the conclusion of Pepito y Juancito is too rapid, under the circumstances, and Arlequín is killed in Mundial pantomím but no one misses his presence or asks about him.

The number of characters in Armando Mooock's plays ranges from two to twenty. Two-thirds of the available plays have from five to ten actors. It should be noted that Del brazo y por la calle calls for only two characters; Armando Mooock may be the first Latin American dramatist to limit himself to two actors. However, this particular aspect of the play has antecedents in European plays such as La flor de la vida (1922) by the Alvarez Quintero brothers. There is another two-character play, Monsieur Lamberthier (1927), which Juan Ventura Agudiez considers a possible influence on Mooock because its author, Louis Verneuil, was a French playwright known for his "boulevard" theatre, which is also thought to have exerted some influence on Mooock.⁷

Characterization may be based on types or on individuals; the number of types is infinitely larger than the number of individual characterizations. According to friends of Armando Mooock, the dramatist was a careful observer of life and people, and in his works the majority of dramatic characters belong to a gallery which contains professional, social, domestic, or national types: Don Juans, young heroes sowing their wild oats, bachelor uncles, parentless females, fatherless males, writers, professionals, hypocritical "beatas," witty and resourceful

servants, pretentious or self-sacrificing mothers, domineering mothers-in-law, weak sons-in-law, eccentric foreigners, emasculating females, human puppets, decadent aristocrats, and simple rural types. These types belong in general to the middle class, with a few characters at the extremes of the spectrum who are either very wealthy or very poor.

The male protagonists are usually professionals, including a tailor, a general, lawyers, doctors, priests, scientists, and businessmen, or artistic types, including writers, actors, and artists. The artistic individual has a numerically important role in Moock's works. The only plays in which there are rustic types, as opposed to artistic or professional types, are the "costumbrista" plays or ones emphasizing regional language. Only two, one-act plays, Cuando venga el amor and Primer amor, have no references to the professional backgrounds of the protagonists.

The men protagonists are sensitive and talented, but tend to be portrayed as weak personalities who have failed to assert themselves in some aspect of their lives, or have overlooked their personal failings and shortcomings in their search for fulfillment. Most are lonely, sometimes cynical, men unable to cope with the many problems of life. As examples, Rigoberto is weak, Casimiro Vico is lonely, and Dr. Fermín Machado is cynical. They, along with the two Frenchmen, Ferdinand Pontac and François Durieux, are the best-developed characters in Moock's theatre. Fernando Debesa writes of Casimiro Vico's characterization that "este personaje me parece un modelo de

retrato psicológico."⁸ The characterization may have been based on direct observation, because gestures, reactions, and words denote a singular individual and not one of the sort typical of Moock's theatre. Though these characters are somewhat alike in their weakness, each is a unique entity who does not otherwise fall into Moock's gallery of types. Ferdinand Pontac and François Durieux are two of Moock's well-drawn characters, possibly because they were based on a person the dramatist knew very well, his own father. The characterization of Casimiro Vico, reputedly based on the life of the Argentine actor Roberto Casaux, is also very realistic. Many of the events in this latter play may be background material from Moock's own barnstorming days as an actor-director and dramatist for the Báguena-Bührle Company in Chile. These male characters owe their greatness to their consistency, their expressiveness, and their vitality, in spite of weak personalities.

The women protagonists are strong, independent, resilient individuals, when contrasted with their male counterparts. The mothers belong to one of two extremes: they are either ostentatious and domineering, as in Rigoberto or Monsieur Ferdinand Pontac, or are self-sacrificing to the point of death. It is possible the dramatist's own parents were the prototypes for his male and female characters.

The uncles are usually decadent aristocrats who are bachelors and Don Juans with a very cynical view of women. They flirt and tease, thus providing much humor and thereby fulfilling the same role as the servants but at the other extreme

of the social scale. These bachelor uncles, who have rarely worked a day in their lives, are indefatigable women-chasers whose activities and cynical remarks regarding women create action as well as witty repartee. The servants provide comic relief by means of their Galician or Andalusian dialect, their witticisms, and their picaresque qualities.

It has been noted elsewhere that the dramatist is very critical of the female characters for their perfidious nature, their foolish ways, and the debilitating effect they have on man's will power and productiveness. However, Armando Moock was also a very sensitive and perceptive person, one who revealed a deep understanding of female psychology. This can be seen in the playwright's mother-figures, and in the thought-provoking presentation of the homely female in Natacha and in La araña gris. It also occurs in the playwright's objective attitude toward free love and toward motherhood at any cost. The writer neither condemns nor condones these attitudes but, rather, develops a rationale which suggests there may be unique situations necessitating other solutions than those even now acceptable to society - and this was half a century ago.

Despite the unhappiness and pain the playwright's own mother caused him, his mother characters are strong, religious, and sacrifice themselves for their sons. The mothers rarely have daughters, and young female protagonists are frequently motherless, perhaps orphans. The most sensitively developed mother appears in Alzame en tus brazos, written as a tribute to Moock's own mother.

A young girl's first love is treated very tenderly, although there is some criticism of parents who do not educate their daughters as to what can be expected from marriage. There are some young girls who are educated, witty, and pretty, and yet are simple, old-fashioned, feminine types deserving mention, such as the protagonists of Mocosita, La señorita Charleston, Marta in Pueblecito, and Graciela in Era un muchacho alegre.

The frequent use of foreigners serves several purposes. Most playwrights are aware that certain foreign stage-types have great dramatic vitality, and the public gets a certain amount of amusement from a caricature of its own or other nationals. The Frenchmen in the writer's plays are sentimental types, probably inspired by Moock's own father. The Americans and English represent very different customs, which contrast strongly with Latin American life styles. These characters, who through the use of gentle satire become caricatures, make fun of certain idiosyncracies such as the desire for money and a preoccupation with punctuality. The resourceful Galician and Andalusian servants, just like the servants in Roman comedy, provide wit and humorous situations. The inclusion of different nationalities also represents a real-life situation in Buenos Aires, where they are the very persons around whom the "sainete criollo" was developed. Thus, the dramatist is emphasizing two characteristics, realism and humor; but the comic effect is associated with the character himself and is not directed at his nationality, with the possible exception of the English-

speaking protagonists who become almost caricatures in Un casamiento a la yankee and Primer amor.

Moock's characters have been discussed, but it is important to be aware of the technical aspects of their characterization: appearance, speech, opinions, thoughts, the aside, the soliloquy, action, and motivation.

A desired effect may be achieved by indicating personal appearance: physique and its condition, as well as the individual's clothing, furnish insight into the nature of the character. Armando Moock gives very few detailed physical descriptions of his characters. A few men, such as the protagonists of Rigoberto, El mundo y yo no estamos de acuerdo, Monsieur Ferdinand Pontac, Un casamiento a la yankee, Estoy solo y la quiero, and Un loco escribió este drama, men who are some of the dramatist's best characterizations, receive more attention than most. Ferdinand Pontac's initial entrance, as an example, presents a kindly old man who is most comfortable in his native language, smokes incessantly, and is rather absent-minded:

Entra con el sombrero puesto y su bastón bajo el brazo. Con su traje sencillo y un poco descuidado, dentro de ese gran salón no parece ser el amo sino más bien el electricista que ha venido a reparar la instalación. Anda un poco jibado, sus bigotes galos de grandes guías están grises; se vé enormemente más viejo que su mujer... Siempre que está solo, o cuando se indigna o quiere lanzar una expresión cariñosa habla francés, pero al hacer uso del idioma que fué de Cervantes guarda el acento y la construcción de la frase del lenguaje natal... Va a la estantería que hay bajo el retrato recién colocado y al buscar un libro su vista se encuentra con el nuevo visitante. Tiens. ¡Voilà un autre! ¿Otro? (Se encoje de hombros como diciendo "Je m'en fiche." Es un gesto que tiene siempre que no está conforme o de acuerdo con algo...deja su cigarrillo en el brazo de una silla.)

...Como no recuerda donde dejó el cigarrillo prepara uno nuevo que a poco abandona en otro parte...Busca su cigarrillo, no lo encuentra y prepara otro.⁹

The protagonist of Un casamiento a la yankee receives almost caricatural treatment on his first entrance:

Mr. Morrow trae el reloj en la mano y el sombrero calado hasta las orejas. Sombrero flojo con cinta de todos colores, zapato amarillo, pantalón azul marino, saco muy amplio, sin chaleco, cinturón y corbata americana, cuello flojo, en vez de llevar pañuelo 'pochette', media docena de habanos.¹⁰

The dramatist continues with brief clues as to the character of his protagonist, "saluda como los boxeadores," "no agradece a nadie," and "fuma y pone los pies sobre la mesa." Morrow's Spanish is poor and well-spiced with English, and his tone is insistent and demanding. "Yo no broma. Yo ser norteamericano... Yo no tengo tiempo discutir. Yo la quiere. Yo quiere casar. Y can. Y will. All right."¹¹ Melitón Lamprocles has been given for his first appearance before the audience, the most extensive attention, including detailed physical characteristics.

Es un hombre de cincuenta a sesenta años, de rostro de carnes flácidas, gruesas cejas, ojos grandes, redondos, vidriosos y un poco desorbitados; nariz correcta y afilada, las guías de su bigote teñido, parten de la ventanilla de la nariz y caen rectas ocultando la comisura de los labios; su boca es sensual y voluntariosa, su barbilla corta, su frente redonda y su cabeza, con escasos cabellos finos y desordenados. Vista levita negra con anchas vueltas de seda, muy bien cortada y entallada al cuerpo, sus puños dan vuelta sobre las mangas. Usa cuello bajo y amplio y una corbata voladora de colores chillones. Pantalón de fantasía color claro y bota de elástico. Su hablar es rápido y gesticulante, aunque por instantes su brazo se tiende lento, su dedo índice se alza al cielo magestuoso, sus palabras, entonces, vibran lentas como campanadas.

De pie frente a la cortina con un aire altivo lleva su mano izquierda a la cintura y se queda rígido, y altaneramente mide al público con su mirada. Después

de un largo y prolongado silencio en que parece que aguarda que le pregunten que viene a hacer se resuelve a hablar.¹²

As can be noted from the previous examples, Moock appears to stress clothing and personal habits rather than physical perfection, making these roles excellent ones for character actors.

The women receive no particular attention with regard to hair coloring, eyes, height, or weight. Two plays give detailed instructions for the colors of gowns, but do not dwell on the dresses themselves. At least three female characters, one a protagonist and two secondary characters, are said to be homely, but there are no detailed physical descriptions of them. Thus, the directors and costumers have a great deal of freedom in choice of actors and actresses and their costuming in Armando Moock's plays.

Characterization can be indicated by speech. While a playwright does not indicate voice depth, range, quality, or volume, the language chosen can indicate the degree of education and cultural elevation, the refinement or the vulgarity of the characters. This is most easily noted in the "costumbrista" works, where the rural environment has produced less-educated and less-cultured inhabitants, who are then contrasted with the well-educated and refined city dwellers. The latter speak a good, cultured Spanish, and the former use the colloquial language and expressions of their rustic environment. Education and culture are also evidenced in the foreign words or expressions certain characters interject into their Spanish conversations. Language can also indicate social level. The

servants and poor tend to use colloquial language, while their masters use good, precise Spanish.

Foreigners indicate their foreign origins by being unable to speak Spanish well or correctly. Their errors produce humor in the form of double meanings and mispronunciations, as in the case of the American and English characters. It also gives them a certain vulnerability which attracts the sympathy of the audience, and this is particularly true of Moock's French protagonists.

Language can also indicate the intellectual and emotional attributes of the characters. Thus, several characters in Moock's plays appear to be on the verge of insanity. Some indicate their cynical attitudes toward women and life. Others indicate, via their spoken words, anguish, sensitivity, satire, wit, and stupidity.

Speech, then, can furnish us with a more complete understanding of the character. Armando Moock is effective in presenting the foreigner, the native Chilean or Argentine, the urban and rural dweller, the average middle-class citizen, and an occasional aristocrat. The characters express themselves in an honest, plausible manner.

Characterization by means of others' opinions is almost as important as what the character tells us about himself. The audience bases its impressions of a character on the contributions of those who know him. When skillfully used, the technique can provide a rounded impression of the character by suggesting social approval or disapproval, and by creating a series

of personal values. There are many examples, but one of the more obvious appears in Alzame en tus brazos. The son is described throughout the play, but he appears only briefly at the beginning and at the closing of the play. We view the son through the words of four characters - all of whom love him. The old servant sees only her darling little boy who will want to fill up on her goodies; the family friend sees him as an obstacle in marrying the boy's mother; the girl sees him as a man who has risen educationally and socially above her and who no longer loves her; and the mother sees a son for whom she has sacrificed everything. When she is ready to let him take care of her, he selfishly goes off to Europe for another year of study. The sum total is an intelligent, hard-working, but spoiled and, perhaps, selfish young man. In Pueblecito, Marta presents another side of her rustic boyfriend when she describes with awe the wealth of information he has about nature. This makes him appear more knowledgeable, and less like a dumb farmer. The protagonist of Isabel Sandoval, modas has his character filled out extensively via the varied opinions of the other members living in the household.

Moock frequently, and particularly in his early plays, has his characters use the word "egoista" to describe other characters. This reflects an interest in character psychology, and an insight into man's powerful self-interest syndrome whereby he used parents, relatives, and friends to achieve success without considering the effect such use may have on these people. Excellent examples of this occur in Alzame en

tus brazos, Un loco escribió este drama, and Yo no soy yo.

The word "egoista" tells us a great deal about the character, especially when voiced frequently by another person.

Character may be exposed by revealing the thoughts of the person concerned. This implies some use of the soliloquy, interior monologue, and stream of consciousness techniques. These techniques are utilized in Yo no soy yo, where the protagonist goes through a drunken-dream sequence. It is also employed in Un loco escribió este drama, using the resource of a living conscience with whom the protagonist carries on a dialogue. This conscience may be considered a confidant to whom the character can unburden himself. Armando Moock uses the confidant sparingly; he is usually the male friend or brother of a widowed mother, and not only listens to the woman's problems but suggests solutions, thus becoming a "raisonneur" and author-surrogate. Un loco escribió este drama begins with a soliloquy, a technique favored by the expressionists, but a device which is used infrequently by the dramatist in his other plays.

The aside and soliloquy are seldom utilized in modern drama, due to the influence of the realistic movement, but both are technical devices which can present directly to the audience a broad, psychological spectrum of thought and feeling.

The aside has been exploited in comedy because it emphasizes the element of incongruity which is important in producing a comic effect. It is a device which reveals directly and immediately to the spectators any discrepancy between what the

character says and what he feels, between appearances and actuality, between announced intentions and actual purpose.

Moock does not make extensive use of the aside, but it does occur in a dozen of the plays available for this study. With the exception of Ases y damas, where it occurs frequently, the aside appears only once or twice in a play. It adds a melodramatic or comic effect, primarily the latter.

One of the major modes of characterization is the action itself. The manner in which a person acts reflects his character. This relationship between character and action must be established and maintained or the plausibility and integrity of the play will be lost. La oración de la tarde (1920) is one work where this close relationship might be questioned, for it is hard to accept that a very devout priest would leave the priesthood to marry. While such action occurs more frequently now in the 1970's, it must have been an exceptional case half a century ago.

Good characterization demands successful motivation, which is made up of such qualities as appropriateness, adequacy, consistency, and availability.¹³ Action should be appropriate to the character in question. Armando Moock's mothers are sufficiently self-sacrificing, the bachelor uncles cynical Don Juans, the wealthy young ladies quite independent, the country people quaint, the aristocrats decadent, and the weak men charmingly inept. It is fairly easy to match characters and their appropriate actions successfully.

The quality of adequacy in characterization is more important and more difficult, for it is not always easy to convince the spectators that the motives given or suggested are adequate to the actions performed. Natacha (1925) presents an interesting example. On the surface she refuses to accept the marriage proposal of her son's father, whom she appears to love, because she does not want him to have to change his life style. She wants him to feel free to come and go as he pleases:

Porque sé que tu alma te lleva por todos los caminos. Siendo como somos, nada te podré reprochar nunca. Si te vas es porque te has cansado de amarnos a los dos y nada más, pero si fueras mi esposo y te marcharas, entonces no sería a una pobre mujer a la que abandonabas, sino a tu compañera ante la ley y yo te acusaría, y tu hijo tendría que reprocharte.¹⁴

Her reasons, rather acceptable in this decade of the seventies, are quite advanced for 1925. Since she is independently wealthy, she does not need financial support. Her argument that the child is hers because she desired it with all her heart, however, suggests her real goal was motherhood and not the role of a wife. This is emphasized in the closing lines when she refers to the father as "un hijito más." The emphasis on marriage at the beginning of the play has turned to an emphasis on motherhood at the conclusion.

The death of a protagonist by suicide or some other act of violence in order to bring a striking or decisive end to a tragic series of events, is crucial in a play and requires adequate motivation. While death is not common in Moock's dramas, La araña gris ends with the violent death of the wife of the protagonist. The dramatist has developed the motives well.

A scientist, sure he is going to become insane because his father drinks heavily, and having strict ideas about the sanctity of a woman's body, becomes "insanely" jealous when he learns that his wife's body has previously been enjoyed by another man. He is so tormented by the thought of this "other" man that he strangles the wife so he can have her all to himself. The forewarning of insanity is borne out, and makes the murder of the person he most loved justifiable on the grounds of insanity.

The suicide of the protagonist in Un loco escribió este drama, and the death of Casimiro Vico, are well developed also. All of their illusions about people and life are completely destroyed, and the future appears so bleak that there is no reason to go on living.

The ability to establish a plausible relationship between character and actions depends somewhat on consistency. Consistency is described as a "variable in our acceptance or interpretation of the character as an individual or a type, as static or dynamic, as simple or complex."¹⁵ Type characters tend to be simple and static, while complex characters are usually complicated and dynamic. Type-characterization automatically produces much of its own motivation because the audience willingly assumes that certain motives predominate in certain types of character; this occurred in the "commedia dell'arte." It is also true in Mook's theatre where, for example, the flapper, the "beatas," the politicians, the widowed mothers with sons, the aristocrats, and the rural types present a

consistency of motivation.

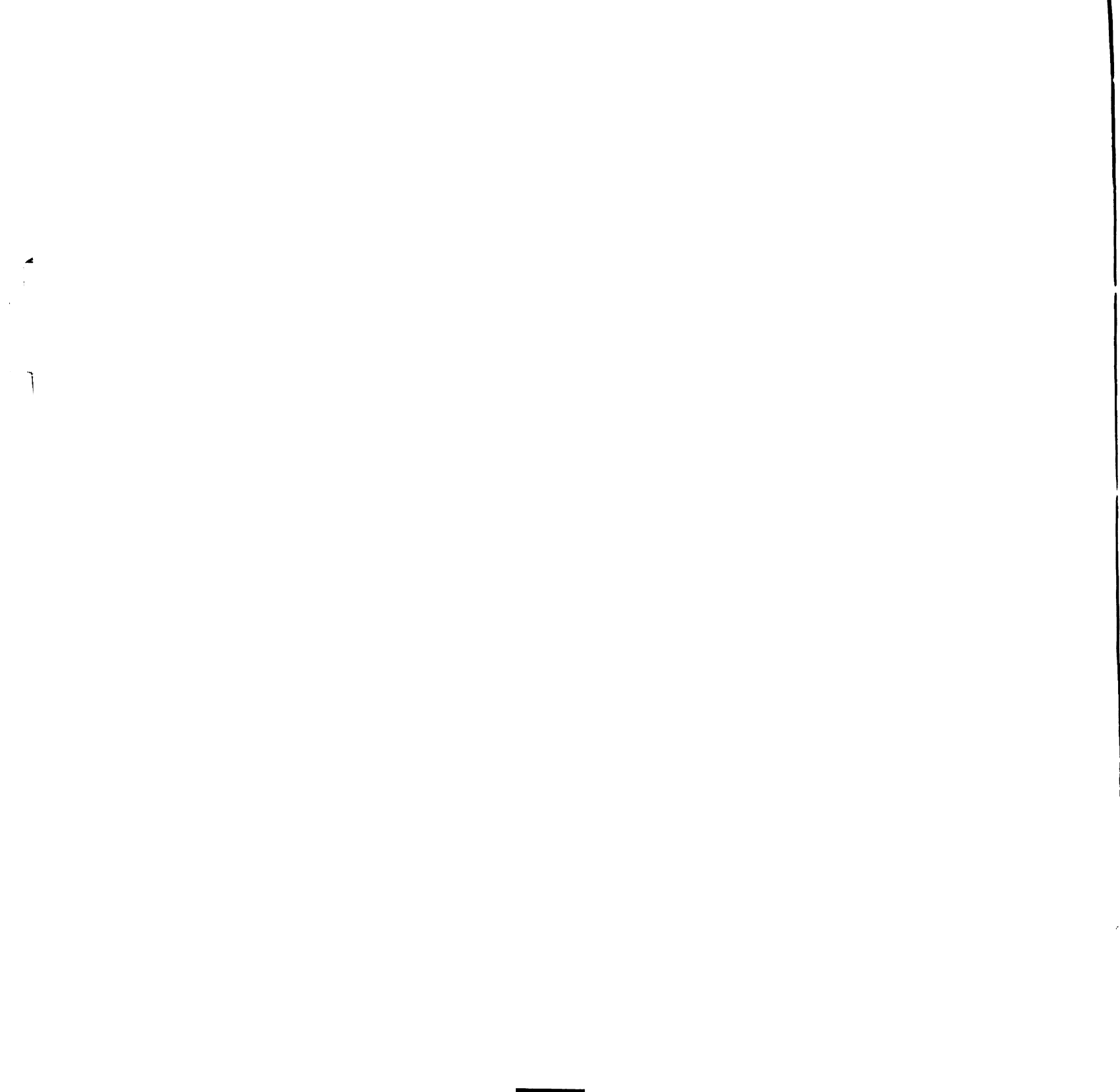
The problem of consistency in motivation is most difficult with a character who develops favorably or deteriorates during the course of a play. The element of limited time tends to undermine plausibility when the improvement or deterioration is too detailed or complex. Armando Moock has achieved these character-changes well in El mundo y yo no estamos de acuerdo. The basic reason for the cynical old man's change of personality is the entrance into his life of a young woman and her son, with the effect of changing his house into a warm home and giving it a family atmosphere. These events are visible and occur on the stage, making the change plausible. His disillusionment and accompanying return to his original cynical state occur when he is disappointed a second time by having a friend take away the person he loves.

The psychological deterioration in Estoy solo y la quiero and in La serpiente is developed somewhat weakly. In the former play, the second wife has left the protagonist and it is unclear exactly what causes his worsening condition. Is it only that he is alone and lonely and really loves her, is it due to the destruction of his masculine ego because of his inability to force her to return to his side, or is it his feeling of rejection, of his having made a bad choice, of his having been made a fool? After a strong introduction, the dramatist simply leaves him a drunkard and returns to settle the future of each of his three grown children. As noted above, Moock could have had a truly great psychological study had he used

the last act to probe more fully his protagonist's mind and to clarify some of the questions raised here.

Today it would be difficult to convince an audience of the plausibility of the premise of La serpiente, that an oversexed woman could destroy a man physically and mentally, and that the male would be incapable of preventing such self-destruction. Putting this doubt aside, the dramatist once again used the last act to settle the affairs of secondary characters. Of the protagonists, the female appears to love the male and dotes on his every wish; the male equates will power with strength and masculinity. As in the play just discussed there are questions unanswered. What is it the female really destroys? Does she suffocate him with her presence and attentions? How does she extinguish his creative powers? What is it that really causes the male's mental disintegration? Had the dramatist developed the obvious internal, psychological breakdown of the male character, he could conceivably have had a great male protagonist and a strong third act. In comedy there is less need for careful attention to motivation than there is in more serious drama, and Moock had fewer problems with plausability in his comedies. There is this weakness of technique only in the developing deterioration of his more serious male characters.

The utilitarian purpose of dramatic dialogue is to advance the plot, reveal the characters' essential natures via their thoughts and emotions, and to describe setting.¹⁶ Another aspect is the interest the dialogue itself attracts because of its poetic qualities and its imagination, wit, satire,



or humor. Good dialogue always has a purpose, a direction, and is efficient.

Armando Mooock has a gift for easy dialogue that appears to flow naturally and spontaneously. There is a terseness and conciseness which makes it efficient, but at the same time there is an agility and flexibility which permits it to move rapidly or slowly, be sophisticated or rustic, serious or comic, as the occasion demands. Witty repartee and humor are frequent ingredients in the dialogue, due to the dramatist's emphasis on comedy. These are produced primarily by the dialogue of certain character-types: servants, foreigners, bachelor uncles, and Don Juans, and take the form of puns, double meanings, words mispronounced by the foreigners, jokes, and satire.

The playwright's use of satire is gentle, never biting, in its attempt to provide humor and social criticism. Mooock uses satire primarily against religion, politics, women, and egotism. Religion and politics appear briefly in the "costumbrista" works. Criticism of the female is perhaps most evident in the two plays about marital martyrs, Rigoberto and Monsieur Ferdinand Pontac, but it also occurs in La señorita Charleston and briefly in numerous other plays. Cynicism is routinely expressed, up to the time of Mooock's marriage in 1932, with regard to the debilitating effects of a woman upon a man's creative processes, or to her lack of fidelity, as can be noted in La serpiente, Del brazo y por la calle, Cascabel, cascabelito, and El mundo y yo no estamos de acuerdo. Satire is directed at various forms of egotism: the son who does not

realize his aging mother's many sacrifices, in Alzame en tus brazos; the protagonist in Era un muchacho alegre, who thought he could cure himself of venereal disease; Melitón, whose desire for money and prestige left him unaware of what was happening to his family; the second marriage of François in Estoy solo y la quiero, which destroyed his family; and Casimiro Vico's success in one play, which made him an easy target for those who knew he wanted to be a star.

In his dialogue, Armando Moock uses a simple, clear, concise language, which in some of his works reflects the influence of Chilean and Río de la Plata colloquialisms and vocabulary. His language is flexible and becomes representative of the environment and of the social level of the persons in that environment.

One can note especially the language contrasts in the dialogue of the "costumbrista" plays. The country people have a simple, brief idiom, filled with rural vocabulary and containing regionalisms and colloquialisms. The city dwellers, supposedly better educated and more refined, have longer and more cultured responses, but speak in correct Spanish. The language is, of course, particularly effective in revealing character, and certainly adds to the reality of the characters and the situation.

Servants and employers afford similar contrasts in language. Since many of the servants are Spanish immigrants from Galicia or Andalusia, their language reflects their point of origin. Aristocratic types accent their speech with foreign

words, particularly French, English, and Italian, with an occasional Latin word. The foreigners also inject their native language into their discourse.

The dramatist has used metaphors and symbols extensively and creatively in certain plays, particularly those with naturalistic, symbolic, and expressionistic tendencies. A controlling image or metaphor appears in El castigo de amar, where the wealthy young widow is the "queen" bee surrounded by a group of suitors (drones) and destined to mate with the one superman (strong drone) who is able to overtake and dominate her. La araña gris compares the spider and its web to man and the labyrinth of the human mind. In La serpiente the erotic female is likened to the serpent which first fascinates and then kills its prey, the female thus becoming symbolic of a destructive force. In Los perros the poor and downtrodden are symbolized by dogs. These are just a few of the metaphors and symbols used in the dramatist's plays. In some works they act as a forewarning of the play's outcome, and in others they suggest another level of meaning not always immediately apparent. In all works they add a poetic quality, and reveal a certain amount of technical polish. The repetition of words, phrases, and ideas may have a positive or negative effect. Repetition in dialogue is used most frequently in Un loco escribió este drama, where the family members function as a Greek chorus, and it serves to stress the ridiculousness of the situation. One character in Los perros repeats words and phrases, and this repetition helps to further the impression

that he is an uneducated, spoiled brat.

Carlos Hamilton, while finding Moock lacking in "pre-ocupación artística" and "mayores pretensiones literarias," does credit the dramatist with "una gracia liviana y penetración poco común de la psicología social," as well as with "fidelidad del retrato, la agilidad del diálogo y la espontaneidad de la gracia: cualidades que se echan de menos en dramaturgos laureados de su época."¹⁷

An aggregate of elements is necessary to produce a polished play. These elements cover the playwright's directions for scenery and the number of scenes, including frequency of changes, for character types and clothing, and for musical and other sound effects.

With a few exceptions, the typical plot is developed around middle-class characters and the problems peculiar to such a social environment. The setting is almost always contemporary and small-town or urban. The urban, middle-class environment of Moock's plays makes them acceptable to a wide audience, who can more easily empathize with such a setting, it being the city which provides the majority of spectators for a live drama. The scenery and clothing must be realistic and believable so that they pose none of the special problems a period play might present. The stage designer and costumer have ample freedom, therefore, to display their talents.

The stages used by the dramatist are the permanent-set stage typical of the classical theatre, or the picture-frame stage popular at the end of the nineteenth century, which was

more usable in that it permitted scene changes. Armando Mooock gives very explicit directions for the scenery in some plays and minimal information in others where the scenery has little influence on the theme of the play. The dramatist drew floor plans in addition to detailed directions for Alzame en tus brazos (1922), Era un muchacho alegre (1922), Un loco escribió este drama (1923), and Monsieur Ferdinand Pontac (1922). This latter play has, for its third act, a change of scenery diagram and new directions. These plays fall within a one- or two-year span of time, which may indicate the dramatist's concern at that particular time with this specific element of stagecraft.

The "costumbrista" plays, Pueblecito (1918) and Mocosita (1929), have lengthy and detailed instructions which will not be apparent to the audience except as the set director implements them visually. Reading them in the text of the play sets a sentimental, nostalgic tone for anyone who has left and returned to a small home town. There are ample suggestions for a homey, rural setting which can be utilized by an imaginative director and yet still permit him to add his own creative touches.

The shorter plays, particularly the farces such as Pepito y Juancito, Cascabel, cascabelito, and Las amigas de Don Juan, tend to have brief introductory notes, while the longer, serious dramas usually have more detailed ones. There are exceptions, however, because Natacha, a three-act play, has only five and a half lines to set the scene. Comedies usually require less

directions than the more serious plays, and since Moock has so many comedies his directions are limited. Obviously, where the scenery is important to the mood of the plot, Moock takes the time to be more specific, but when it has little influence the dramatist leaves these details to the set director. Some plays, such as Natacha, Señor, ¿quién es usted?, Señorita Charleston, and Los perros, have the same set throughout the play, while others may change in the second or third act, as in Pueblecito, or Yo no soy yo.

Mechanization in the theatre encouraged Moock's imagination, and we can note this occurrence in his plays involving fantasy, symbolism, and expressionism where he makes freer use of lighting and sound. He takes away the curtain and finds other novel ways to indicate the end of a scene. He also uses unusual decorations, such as floating, glowing birds.

Most characters are described via the dialogue. The female characters receive little extra description in the script with the exception of indications about the colors of dresses in El castigo de amar and detailed clothing notes in La señorita Charleston. The male protagonists more frequently have their idiosyncrasies pinpointed. This is true in the additional descriptions provided for some of the dramatist's best masculine creations, such as Melitón Lamprocles, Doctor Fermín Machado, and Ferdinand Pontac.

The plays are divided into one, two, or three acts. The three-act plays are most numerous, or approximately one-half of Moock's entire production. With the exception of about six

two-act plays, the remainder are short plays which may be designated as simply one-act plays - one-act plays with two, three, five, or nine "cuadros;" two acts with three "cuadros;" or just with two or four "cuadros." The short plays were creative exercises to produce income quickly and to provide time to write a longer play. The "cuadros" or scenes permit quick changes in scenery or characters, and give the impression of movement.

La serpiente, whose acts have titles, Yo no soy yo, which has unusual titles for the divisions of its one act or four "cuadros," and Del brazo y por la calle are the only plays for which the dramatist has given titles to the individual scenes or acts.

The use of music and special sound effects has limited use in Moock's theatre. Rigoberto has a derogatory "ranchera" dedicated to him, which is played and sung until he asserts himself. There is also a song to the three Elenas of his family who have made his life so miserable. The protagonist of Estoy solo y la quiero plays French songs on the clarinet; Natacha's protagonist plays classical music on the piano; and La señorita Charleston's feminine protagonist plays the "batería." Music is used more than any other special sound effects. The "costumbrista" plays have singing canaries, purring cats, cackling hens, and creaking windmills, if the director chooses to make use of these sounds.

With the exception of limited "costumbrista" elements specifically regionalisms found in the language, there is little

that noticeably represents either Chilean or Argentine "criollo" influences in Moock's dramatic production. There are no national archetypes, such as the "gaucho" or "huaso," and no evident nationalism in Moock's dramas. Although a few plays may be situated in Buenos Aires, Santiago, or Mar del Plata, there is nothing further in the plot to indicate the setting, such as places, buildings, tourist sights, streets, events, or people, nothing used to confirm a specific location.

Since Armando Moock lived and wrote in Europe it would be reasonable to find several plays situated there, to provide a romantic setting or because of sentimental memories, or for a host of other reasons, but while almost any of the dramas could have been set in Spain, France, or elsewhere, none was. Armando Moock was interested in people and what happens in their lives, and these elements occur everywhere. Raúl H. Castagnino supports the idea that in the playwright's works "no interesa dónde ocurre la acción sino la acción misma o las criaturas que intervienen."¹⁸

The result is a theatre which is universal in appeal once the barriers of language are removed, for there is little to tie the dramas to a specific city, country, or geographical area of the world. The themes, plots, and characters are peculiar to everyday lives of the whole human race. Love, infidelity, financial advancement, the conflict over professions, human values, and social problems still continue to be viable themes today. Alberto's soul-searching when faced with his wife's adultery, Natacha's feminine desire for a child at any

cost, Melitón's disenchantment with the results of his hard work, the spirit of a small town as described in Pueblecito, the henpecked husband in Rigoberto, the disillusionment and disaster of François' second marriage, a mother's sacrifice, a priest's devotion to his flock and ideals have no fixed time or place as themes. Certain plays are more contemporary today than they were when written half a century ago. These are common problems and ordinary individuals, conceived for a universal stage at an unspecified time. It is, doubtless, the reason that some of Moock's plays were popular in Europe, and continue to be presented in Brazil and other Latin American countries today.

The noted Chilean theatre critic, Durán Cerda, suggests that Rigoberto and Monsieur Ferdinand Pontac are Armando Moock's masterpieces, in view of their dramatic construction and universality:

Constituyen la prueba máxima de su maestría y virtuosismo técnicos, pero tienen la desventaja... de haber abandonado lo sustancialmente nacional para abordar conceptos y personajes de carácter cosmopolita.¹⁹

This critic has failed to see that part of Armando Moock's popularity was due to his ability to rise above "costumbrismo" or Chilean "criollismo," as they like to call it in the twentieth century, and to present problems and characters that are not only cosmopolitan but universal in scope. This is the reason his plays have crossed international boundaries while other Chilean dramatists remain virtually unknown outside of Chile.

Armando Mooock was not a poet, and poetic qualities are generally limited in his theatre, but he demonstrates a sure, masterly hand in constructing a good, solid play. In his theatre there is movement, and variety of character, theme, and mode which makes each work interesting. Rarely does one become bored because of repetition, monotony, or the speed of the plot's development or denouement. One does not usually find a surprise or a "deus ex machina" ending. The dramatist preferred happy endings, and when necessary he avoided surprises by carefully inserting forewarnings which the alert reader or spectator could note and project into the conclusion. The playwright's skill at blending pathos, satire, and humor is excellent. The characters are real and the situations are well constructed, due largely to well-conceived dialogue. The dramatist knew what the public wanted and he gave it to them.

While not all of the playwright's works display equal quality or depth of perception - and we noted especially the weakness in certain denouements - one observes that the best-conceived plays appear rather regularly, at intervals of two to five years, beginning with Pueblecito in 1918.

Mariano Latorre sums up the man and his work simply and well when he writes:

Armando Mooock es un ejemplo vivo de vocación literaria. Nada le ha hecho retroceder en su afán de perfección artística y en su deseo de vivir exclusivamente de las letras y para las letras. 20

Armando Mooock was not content to be the sentimental or "costumbrista" playwright that the critics, early in his career,

labeled him. Most of his life was dedicated to writing plays in which he experimented with new modes, and tested new themes and ideas, always seeking to improve his dramatic technique and style. This study has attempted to show that Moock was a talented dramatist in other areas also, areas in which he has been completely ignored through the years but which justifiably deserve recognition.

FOOTNOTES

¹Durán Cerda, Panorama del teatro chileno 1842-1959 (Santiago: Editorial del Pacífico, 1959), p. 53.

²Fred B. Millett and Gerald Eades Bentley, The Art of the drama (New York: Appleton-Century-Crofts, Inc., 1963), p. 171.

³The plotless narrative is a series of separate, often unrelated, events which may be held together by a central protagonist as in the picaresque works.

⁴Millett and Bentley, p. 182.

⁵Ibid., p. 189.

⁶"La araña gris," La Escena, año V, no. 213 (Buenos Aires, julio 27 de 1922), p. 10.

⁷Juan V. Agudiez, "Louis Verneuil, Armando Mooock, y la comedia de dos personajes," Comparative Literature Studies, v. 5, no. 1 (1968), p. 55-67.

⁸Debesa, "Nuestra herencia teatral," p. 195.

⁹"Mr. Ferdinand Pontac," La Escena, año V, no. 211 (Buenos Aires, julio 13 de 1922), p. 7-8.

¹⁰"Un casamiento a la yankee," Bambalinas, año X, no. 498 (Buenos Aires, octubre 29 de 1927), p. 7.

¹¹Ibid., p. 8.

¹²"Un loco escribió este drama," La Escena, año VI, no. 252 (Buenos Aires, abril 26 de 1923), p. 5.

¹³Millett and Bentley, p. 215.

¹⁴"Natacha," Teatro seleccionado, t.II (Santiago: Editorial Cultura, 1937), p. 119.

¹⁵Millett and Bentley, p. 216.

¹⁶Ibid., p. 222.

Footnotes (continued)

¹⁷Carlos Hamilton Depassier, Historia de la literatura hispanoamericana, 2nd ed. (Madrid: Ediciones y Publicaciones Españolas, 1966), p. 343.

¹⁸"El sentido de universalidad en el teatro de Armando Moock," Boletín de Estudios de Teatro, no. 14 (Buenos Aires, septiembre 1946), p. 134.

¹⁹Durán Cerda, Panorama..., p. 54.

²⁰"Libros y autores: Al margen de los libros americanos," Información, no. 114 (Santiago, 1927), p. 782.

CONCLUSION

Armando Mooock's active dramatic career extends from 1914, when his first play to be staged, Crisis económica, was offered, to 1941, the year his last play, Algo triste que llaman amor, was presented to the public. His death a year later brought to a close slightly more than a quarter of a century of dramatic endeavor in which he wrote at least fifty plays. There are only four years in that whole span, 1916, 1921, 1930, and 1940, in which a new production was neither presented nor published.

The decade of the twenties was the most productive in quality and quantity. During these years at least twenty-eight plays were introduced to the theatergoers, and most were also published in theatrical magazines. In addition, three of the best plays from Mooock's third decade also have a precursor in his second decade: Rigoberto (1935) has many ties with Monsieur Ferdinand Pontac (1922), Casimiro Vico, primer actor (1937) and the novel, Vida y milagros de un primer actor (1925) treat the same person and theme, and Del brazo y por la calle (1939) is known to have been written in the late 1920's but not produced until much later because it required only two actors and for many years an actress could not be found to play the female lead.

While Mooock's modes, themes, and techniques are not always new or innovative, one senses the interest and challenge they sparked in him to add his personal touch. His plays, representative of nearly all the popular European literary modes as well as the Argentine "sainete criollo," indicate a curiosity and a desire to experiment with many new and varied forms. Thus, Mooock's theatre moves from an early "costumbrismo" through sentimentalism, through the realism and naturalism of the social theatre, and finally through the symbolism and expressionism of the avant-garde dramatists.

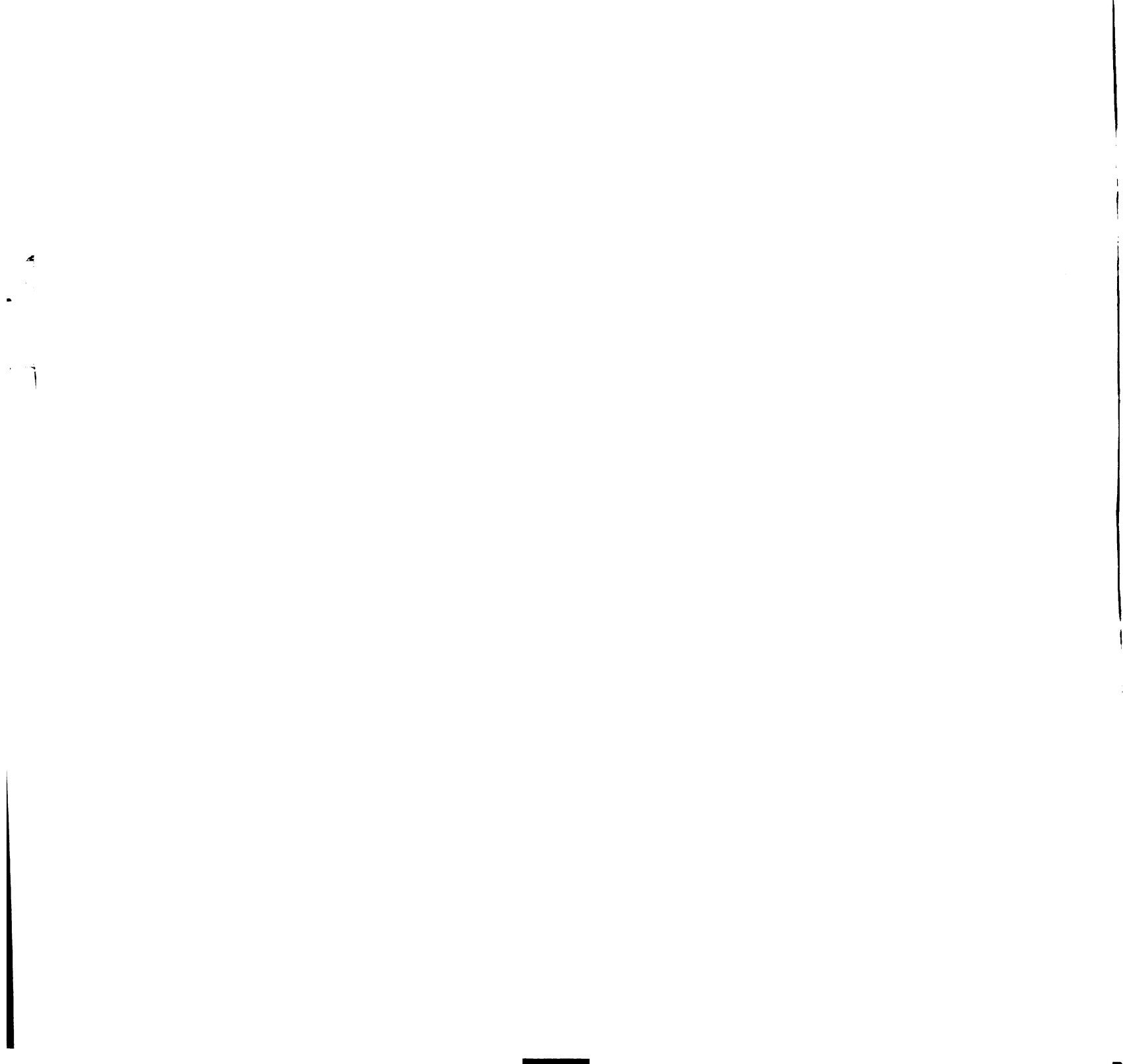
It is obvious, however, that some of these modes were purely experimental because they appear in chronological blocks of time. This tendency for a certain type of play to appear in a span of two to four years and then disappear presents itself in the naturalist and expressionist dramas and, to a certain extent, in the symbolist works. Such a clustering is a characteristic of certain themes and types of protagonist also. There may be several possible causes for the lack of commitment to certain popular modes and themes. Since Armando Mooock's theatre includes nearly all the popular European trends, it is obvious that he was challenged by all the new ideas and concepts to produce his own interpretations and variations on a theme. Some kinds, like symbolism, expressionism and, particularly, naturalism, never attained the popularity in Latin America that they achieved in Europe, and most dramatists did not persist in writing plays the public would not pay to see. In some cases the writer may not have felt comfortable or

prepared to handle certain themes or modes. Moock's experience in these fields produced neither money nor favorable comments from the critics, and he desisted.

"Costumbrismo" emerged in the dramatist's earliest works. While other modes may have disappeared from the author's repertoire within a few short years of their appearance, the "local color" plays recurred at intervals throughout Moock's career. However, the emphasis in the early plays changed from three acts, with a stress on detailed environmental scenes, a rural-urban conflict, and a combined Chilean-Argentine vernacular, to one-act plays based on a situation, eccentric characters, and Chilean dialect.

There are four constants to be found in Armando Moock's theatre: a middle-class environment, realism, sentimentality, and romance. Among the dramatist's themes, love and infidelity appear in primary or secondary roles in a majority of the plays, permitting a strong, sentimental note in the dramatist's theatre. In fact, the essence of his theatre is a sentimental realism, peopled from a middle-class society, and based on universal themes and character types.

Moock relies on certain themes and situations to work on the spectators' emotions. These include subjects like home, sacrificing mothers or unwed mothers, weak, ineffectual males, and first love. Characteristics of the French "bourgeois" theatre are also used repeatedly. The plays rarely have the passionate love affairs of the European models, not all follow the tradition of a happy ending, and the dramatist is inclined to have unexpected endings.



A technique frequently employed to arouse emotions is the use of a good-hearted but unhappy, vulnerable male as the target of a group of ruthless, greedy, and disrespectful antagonists. The latter, representing the moral and spiritual frailties of society, such as worldliness and selfishness, are so thoroughly obnoxious as to make the audience completely sympathetic with the protagonist regardless of his human failings. One other device is the use of a foreign protagonist, who cannot quite understand and cope with the local mentality, one who remembers nostalgically a far-off home and speaks a mixture of two languages. These two techniques lead to the development of a protagonist in Moock's theatre with "grotesque" characteristics, a circumstance which has not previously been noted by the critics or historians of the drama.

Social themes also fairly well permeate the dramatist's theatre from beginning to end. He covers many facets of the social theatre, such as the role of the homely woman in society, women searching for independence and motherhood, and those women who sacrifice everything including their lives to educate their sons. The playwright has also carefully charted the manner in which Latin Americans strive to become professionals, to rise socially and economically in a society that looks down upon the man who works with his hands. There is the conflict between rural and urban dwellers, as well as one between professionals and manual laborers or writers. The ineffectual male creates interesting social and psychological problems in a society where male domination is the norm.

Alcoholism, heredity, venereal disease, and the troubles of the downtrodden present themes for provocative plays. Lastly, there is the solitude and loneliness of the man who has seemingly achieved everything he desires but is a success only on the surface.

Armando Mooock shows no strong commitment to the group problems of the lower classes, but rather concentrates on individual-oriented problems and prejudices found at all levels of society. Basically, the playwright tries to present another, different solution to a common situation or problem upon which society maintains a rather rigid viewpoint.

The naturalistic mode was treated very briefly in the dramatist's theatre. With only one example of it, socio-economic determinism is overshadowed by the biological determinism in which elemental protagonists struggle with internal stresses and drives they have no control over and do not understand. These protagonists are frequently males who find their masculinity challenged, are unable to cope with the situation, and retire into some form of solitary confinement. There is not the sexual brutality, cruelty, and degradation usually found in plays of this type.

The playwright has written some little known plays under the influence of symbolism, the grotesque theatre, and expressionism. While all three movements have been completely overlooked or ignored in his theatrical production, the latter two are, perhaps, the more original, provocative, and interesting areas among his writings.

In several plays the playwright utilizes a symbolic motif, particularly symbols from nature, such as the bee, the spider, the dog, the serpent, and others, often involving the techniques of a play or a novel within the play itself. These symbols and techniques act as a counterpoint and help to develop the theme of the play poetically or serve as a sub-title for the work; it is a creativity of the most simple form, which adds a poetic and imaginative dimension to the understanding of a basically realistic play. Foreshadowing, used to suggest a thesis or the outcome, is also an important element in this kind of play.

In the expressionistic mode, Moock experimented widely with new techniques and new staging resources, including the use of colors, lighting, elements of stream-of-consciousness such as the interior monologue and flashbacks, puppet-like characters, and a curtainless stage, among others. In these expressionistic plays several planes of reality emphasize the uncertain values and irrational thinking of the protagonists. The atmosphere is further enhanced by imaginative titles, the device of a play or novel within the play, stock characters, and otherworld beings.

In the three plays containing these characteristics, man performs his nefarious deeds in the name first of love and then for wealth and success, in turn becomes thoroughly disillusioned and finally accepts a negative, "nothingness," view of his life. The plays are an interesting satire on the vanities and worldliness of mankind, and make a strong case for human integrity,

dignity, honesty, and goodness.

There is a considerable production of short plays, some of which were developed along the lines of the Argentine "sainete criollo," which utilized the Argentine vernacular and a gallery of foreign and "criollo" types. They tend to be sentimental comedies and farces, apparently written to hold body and soul together while the dramatist penned a longer production.

Moock's themes are basically non-religious and apolitical. Religion appears most often in the "costumbrista" works, where it is utilized as a realistic and satirical accent. Although the protagonists of several plays are priests and are treated in a kindly, humane manner by the dramatist, Moock tends to poke fun at the priests in the "local color" plays. Certainly the "beatas" are treated negatively in the plays in which they appear, and they incur the author's criticism as representatives of the church. A protagonist in Ases y damas, who is nicknamed the Cardinal because of his very religious nature, is exposed as a hypocrite because he is the most inveterate skirt chaser of all. The devout mothers are always treated respectfully. The use of the "padre" in several plays was probably influenced by Spanish "costumbrismo," which made the priest a popular protagonist.

Just as religion is used to add realism to the "local color" plays, so did the dramatist incorporate local politics. Most of the politicians are corrupt in that they indulge their relatives and favored friends. Once again, they provide a

popular target for the dramatist's satire.

Death, violence, and hate are nearly non-existent in Moock's plays, with the exception of the early thesis play, Los perros, in which the protagonist is stabbed to death. Generosity appears frequently in the mothers and especially in Padre Blas, the protagonist of Infierno grande.

It has not been the purpose of this dissertation to ascertain the influence of other writers on Armando Moock. Such influence has been noted, however, when critics considered some of the dramatist's themes or characters to have been borrowed from European works, sources which tend to be French or Spanish in origin. There does seem to be some similar ideas in Florencio Sánchez' works and in certain of Armando Moock's social plays.

For novelty in theme and technique in the Latin American theatre, one needs only to go to the playwright's expressionist plays. For additional originality, there is the development of a theme around only two characters in Del brazo y por la calle, which may truly be one of Armando Moock's greatest contributions to the Latin American theatre, in view both of the way one male and one female resolve a threat to their young marriage, and in view of the continued popularity and performance of the work.

Armando Moock's greatest shortcoming as a dramatist lies in certain weak final acts, caused by a failure to present adequate motivation for the mental and spiritual breakdown of his protagonists. Using the final act to resolve the plights of secondary characters deprived the writer of the opportunity

It is necessary to understand the nature of the problem and the scope of the project. The project is a study of the effects of the new law on the economy. The study is being conducted by a team of experts in the field. The results of the study will be used to inform the government's policy on the new law. The study is being conducted in a systematic and objective manner. The results of the study will be presented in a clear and concise manner. The study is being conducted in a timely manner. The results of the study will be used to inform the government's policy on the new law.

for an in-depth psychological study and a strong, credible conclusion.

Other minor details of weakness as a playwright are the repetitive use of some characters and ideas, particularly in the "costumbrista" plays. The poetic quality is limited in the dramatist's plays, and some of the most plastic passages are contained in descriptions - again in the "local color" plays - which are to be read and not spoken and so are, in effect, lost to the theatre audience.

While many of the dramatist's characters are types, they are representative of a broad gallery of warm human beings who project considerable psychological development. It is true Moock became diverted in several plays and lost golden opportunities for outstanding psychological studies into the desolation and dissolution of the human mind, but one cannot deny the excellent character development, particularly that of certain male protagonists.

The plots and protagonists of Armando Moock's plays all have one notable characteristic, which may be one of the reasons there are some outstanding plays among Moock's dramatic production. They all have strong autobiographical accents, and all are based on long, careful, personal observation, which aided the dramatist in depicting sympathetically real individuals, men and women with all of their singular characteristics and problems, and permitted him to place them in an appropriate setting.

The middle-class characters and themes of this writer's plays cross over boundaries of land and time, because of their universality and timelessness; love, infidelity, mental confusion, and social and personal problems are the main themes. Even the "costumbrista" works, once the barrier of dialect has been removed, may be included in this assessment. The personages of Moock's plays are everyday, middle-class people trying to resolve the same problems as members of the audience who are watching them and, therefore, the dramatist has been able to create a strong bond of sympathy between the characters-actors and the spectators.

The dramatist's gentle satire, pathos, refreshing humor, and comic situations, combined with simple, unpretentious vocabulary, swift-moving dialogue and action, variety in modes, perceptive characterizations, and universal, timeless themes make his work well worth a comprehensive study.

Armando Moock should also be remembered for the dedication and perseverance he demonstrated in helping to create the dramatic profession and to make it a financial reality, as well as for his numerous plays, and for the characters, modes, and techniques he utilized in them. In addition to many good, basic plays there are several dramatic works which probably seemed avant-garde in theme or treatment to the audience of fifty years ago, but which are very current today.

This dissertation has attempted to point out talents which have largely gone unperceived. Perhaps because of the inadequacy of the critics or the scarcity of controversial activities

and themes in his lifetime, the playwright continues to be a provocative but overlooked dramatist who deserves more attention than he has thus far received. It is hoped that this study will open up new lines of critical thinking and will revive interest in further examination of a conscientious, innovative, and talented dramatist who has been ignored far too long.

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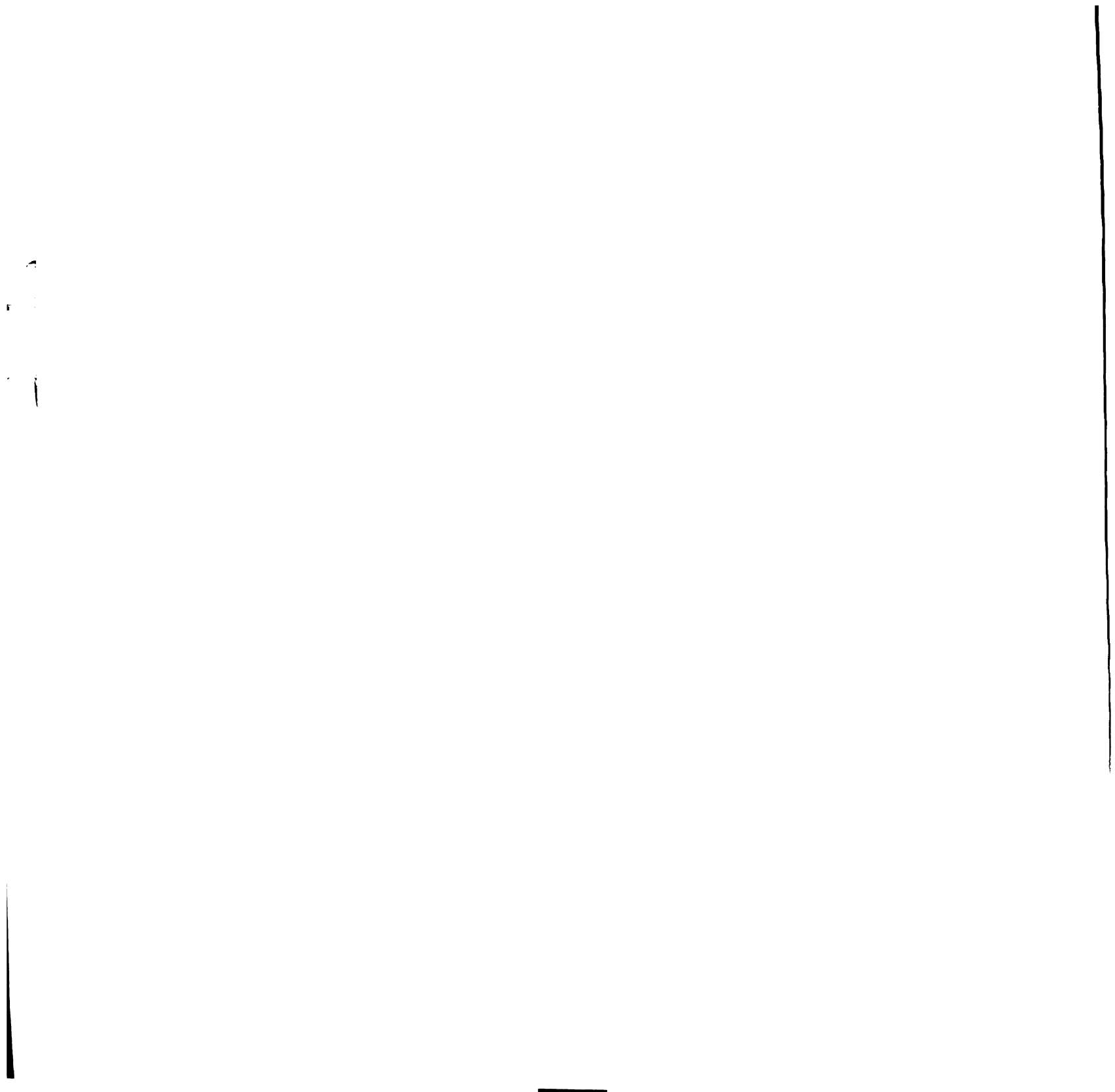
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A COMPLETE BIBLIOGRAPHY OF ARMANDO MOOCK'S WORKS:

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ALZAME EN TUS BRAZOS: comedy in one act and three scenes, presented March 10, 1927 in the Teatro Buenos Aires of Buenos Aires by the Blanca Podestá-Elías Alippi Company.

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*La Escena (Buenos Aires), año XV, no. 709 (28 de enero de 1932), s.p.

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*La Escena (Buenos Aires), año V, no. 213 (27 de julio de 1927), s.p.

ASES Y DAMAS: comedy in one act and two scenes, written with Torcuato Insausti, and presented July 17, 1924 in the Teatro Buenos Aires of Buenos Aires by the Muíño-Alippi Company.

*La Escena (Buenos Aires), año VII, supl. 113 (1° de septiembre de 1924), s.p.

DEL BRAZO Y POR LA CALLE: comedy in three acts with only two characters; presented January 12, 1939 in the Teatro Mayo of Buenos Aires.

*Argentores (Buenos Aires), año VI, no. 173 (15 de diciembre de 1939), 39p.

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EL CABALLERO DEL IDEAL: (Cited by Durán Cerda in Repertorio..., p. 106, and Cánepa Guzmán, p. 91, but there is no further data.)

CANCION DE AMOR: comedy in three short acts, presented October 29, 1926 in the Teatro Buenos Aires of Buenos Aires by the Muíño-Alippi Company.

Bambalinas (Buenos Aires), año IX, no. 465 (12 de marzo de 1927), s.p.

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*La Escena (Santiago de Chile), no. 42 (1937), 28 p.

*SONGBOOK OF THE BABY JESUS. Trans. by Willis Knapp Jones in Poet Lore, XLV (Winter, 1939), 23-42.

UN CASAMIENTO A LA YANKEE: comedy in three short acts, presented October 14, 1927 in the Teatro Cómico of Buenos Aires by the Luis Arata Company.

*Bambalinas (Buenos Aires), año X, no. 498 (el 29 de octubre de 1927), 31 p.

CASATE CONMIGO: comedy in three acts, presented April 22, 1932 in the Teatro Liceo of Buenos Aires. (Mi viejo Santiago lists this title as Cásate AMIGO.)

CASCABEL, CASCABELITO: comedy in one act and two scenes, presented February 26, 1926 in the Teatro Apolo of Buenos Aires by the Arata-Morganti Company. A Portuguese translation was included in the repertoire of the Compañía de Comedias Brasileñas of Oduvaldo de Vianna.

*La Escena (Buenos Aires), año IX, no. 401 (4 de marzo de 1926), s.p.

CASIMIRO VICO, PRIMER ACTOR (VICTORIA): tragicomedy in three acts, presented in 1937 at the Teatro Victoria of Santiago by the Enrique Barrenechea Company.

EL CASTIGO DE AMAR: comedy in three acts, presented April 28, 1924 in the Teatro Odeón of Buenos Aires by the Camila Quiroga Company.

*Bambalinas (Buenos Aires), año VII, no. 321 (31 de mayo de 1924), 46 p.

COCKTAIL (COLA DE GALLO): satire in three acts, presented July 17, 1934 in the Teatro Comedia of Buenos Aires by the Eva Franco Company.

LA CONJURACION DE LOS LOBOS (EL DUELO DE LAS BARCAS): lyric poem in one act and four scenes (ms. in the library of ITUCH). "Zarzuela" in one act and five scenes with music by Vergara, was presented December 11, 1929 in the Teatro Santiago of Santiago de Chile.

UN CRIMEN EN MI PUEBLO: detective comedy in one act, presented September 9, 1936 in the Teatro Santiago of Santiago de Chile by the Leguía-Córdoba Company.

*La Escena (Santiago de Chile), no. 39 (1936), 24 p. (Also contains Güen dar que soy fatal, p. 25-30.)

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CRISIS ECONOMICA: "sainete" in one act, presented in August of 1914 in the Teatro Palace of Santiago de Chile by the Manuel Díaz de la Haza Company. (Argentores classifies it as "juguete en un acto.")

CUADROS CORTOS: "pieza" in one act and nine scenes, written in collaboration with J. C. Traversa, F. Ruíz and René Garzón, and presented June 4, 1926 in the Teatro Smart of Buenos Aires.

CUANDO VENGA EL AMOR: comedy in one act, presented February 20, 1920 in the Teatro La Comedia of Santiago by the Díaz-Perdiguero Company; and May 28, 1920 in the Teatro Liceo of Buenos Aires by the Camila Quiroga Company.

*Santiago de Chile: Editorial Nascimento, 1929. 35 p.

Teatro Popular (Buenos Aires), año II, no. 31 (junio de 1920), s.p.

*Teatro seleccionado, t.I. Santiago de Chile: Editorial Cultura, 1937. 129-152.

LOS DEMONIOS: "juguete" in one act, presented October 19, 1917 in the Teatro Municipal of Santiago de Chile. (It won first prize in the Fiestas Estudiantiles organized by the Federación de Estudiantes de Chile.)

Santiago de Chile: Imprenta Universitaria, 1917. (Also contains El cataclismo by César Viejaño.)

EL DUELO DE LAS BARCAS: subtitle of LA CONJURACION DE LOS LOBOS.

ERA UN MUCHACHO ALEGRE: modern tragedy in one act and two scenes, presented April 7, 1922 in the Teatro Buenos Aires of that city by the Muíño-Alippi Company.

*La Escena (Buenos Aires), año V, no. 201 (4 de mayo de 1922), s.p.

ESTOY SOLO Y LA QUIERO (LA PASION DE FRANCOIS): comedy in three short acts, presented August 3, 1928 in the Teatro Nuevo of Buenos Aires by the Roberto Casaux Company.

*La Escena (Buenos Aires), año XII, no. 558 (7 de marzo de 1929), s.p.

LAS FASES DE LA LUNA: "entremes" in one act, presented January 18, 1915.

Correvuela (Santiago de Chile), año VIII, nos. 404-405 (el 22 y 29 de septiembre de 1915).

LA FIESTA DEL CORAZON: drama in three acts, presented June 12, 1925 in the Teatro Liceo of Buenos Aires by the Angelina Pagano Company. (The Portuguese translation bears the title, L'abeilla d'oro.)

La Escena (Buenos Aires), año VIII, no. 325 (25 de junio de 1925), s.p.

A LA GRAN TIJERA: primitive title of Casimiro Vico primer actor according to Silva Cáceres, p. 86.

GÜEN DAR QUE SOY FATAL: monologue in one act from 1936.

*La Escena (Santiago de Chile), no. 39 (1936), 25-30.

HAMBRE, AMOR Y JUVENTUD: early title of DEL BRAZO Y POR LA CALLE.

EL HEREDERO: comedy in one act, according to "Obras del mismo autor" in La Escena (Buenos Aires), año V, no. 201 (4 de mayo de 1922).

UN HOMBRE QUE SE VA: Correvuela (Santiago de Chile) announces the imminent showing of this drama in its issues, numbers 627-629, 634 and 636 (1919-1920), but the actual presentation is never mentioned. It may have been dropped because Moock moved to Buenos Aires. It is the subtitle for the third act of La serpiente which appeared shortly thereafter.

LOS HOMBRES NO LLORAN: comedy in two acts, which was not presented and the text has been lost.

LA HORA DEL AMOR: 1941. (Cited by Durán Cerda in Repertorio..., p. 106, and Cánepa Guzmán, p. 91, but there is no further data.)

INFIERNO GRANDE: comedy in three short acts, written in collaboration with Torcuato Insausti, and presented December 26, 1924 in the Teatro Nacional of Buenos Aires by the Pascual Carcavallo Company.

*La Escena (Buenos Aires), año VIII, no. 378 (24 de septiembre de 1925), s.p.

ISABEL SANDOVAL, MODAS: comedy in two acts, presented May 28, 1915 in the Teatro Royal of Santiago by the Manuel Díaz de la Haza Company. (This was the first success of the dramatist.)

Santiago de Chile: Imprenta Universitaria, 1915. 104 p.

Teatro Popular (Buenos Aires), año II, no. 31 (8 de junio de 1920). Also contains Cuando venga el amor.

*Santiago de Chile: Editorial Nascimento, 1929. 56 p.

JULIA SANDOVAL, CANDIDATA A CONCEJAL: comedy in three acts, presented April 25, 1941 in the Teatro San Martín of Buenos Aires by the G. Guzmán Company. It was presented in July of 1941 in Chile with the title, JULIA ROCAMORA, CANDIDATA A REGIDORA, and in Uruguay in August of 1941 as COSAS DE MI PUEBLO.

LO QUE LA MUJER QUIERE: three acts, a translation according to Mi viejo Santiago.

UN LOCO ESCRIBIO ESTE DRAMA O LA ODISEA DE MELITON LAMPROCLES: "Títeres" in one prologue and one act, "que parecen dos con intervención celeste," was presented April 13, 1923 in the Teatro Buenos Aires of that city by the Rivera-DeRosas Company.

*La Escena (Buenos Aires), año VI, no. 252 (26 de abril de 1923), s.p.

LA LOTERIA DE LA MUERTE: (Cited by Durán Cerda in his Repertorio..., p. 106, and Cánepa Guzmán, p. 90 and 91, but there is no further data although it is described as a work "en preparación.")

LA LUNA EN EL POZO: early title of MOCOSITA.

La Escena (Buenos Aires), año XIV, no. 669 (23 de abril de 1931), s.p.

LA MALDICION DE LA CARNE: short story.

LA MANO QUE APRIETA: "sainete" in four scenes ("humorada" in one act according to Argentores), written in collaboration with Domingo Parra, and presented December 16, 1925 in the Teatro Sarmiento of Buenos Aires by the Angelina Pagano Company.

MARIA DE LAS CAMELIAS: radio speech in one act given January 12, 1935 over Radio Nación of Buenos Aires. (According to Silva Cáceres (p. 83), it was amplified and converted into a comedy.)

MI NO QUIERE ENAMORAR: a monologue according to "obras del mismo autor" in La Escena (Buenos Aires), año V, no. 201 (4 de mayo de 1922).

*MI VIEJO SANTIAGO: essay. Buenos Aires: Macagno, Carrasco y Landa Editores, 1941. (It also contains CHILE DE AYER Y DE HOY.)

An article in commemoration of the four-hundredth birthday of the founding of Santiago de Chile. La Nación (Buenos Aires), 9 de febrero de 1941.

EL MIEDO DE LOS PINGÜINOS (o MIEDO, o VICTORIA): comedy in three acts presented in 1933 in the Teatro Victoria of Santiago de Chile by the Alejandro Flores Company.

MOCOSITA O LA LUNA EN EL POZO: comedy in three acts, presented September 6, 1929 in the Teatro Carrera of Santiago by the Alejandro Flores Company.

*Primer Premio en el Concurso de Obras Teatrales Pérez Claro y Cía., Buenos Aires: Imprenta Márquez, 1929. 33 p.

*THE YOUNGSTER: Trans. by Willis Knapp Jones in Poet Lore, LXII, no. 3 (1967), 266-317.

MONSIEUR FERDINAND PONTAC: comedy in three acts presented together with PRIMER AMOR on June 26, 1922 in the Teatro Argentino of Buenos Aires by the Roberto Casaux Company.

*La Escena (Buenos Aires), año V, no. 211 (13 de julio de 1922), 32 p. (Also contains Primer Amor, p. 33-40.)

MUNDIAL PANTOMIM: comedy of "fantoques" in three acts, presented July 2, 1919 in the Teatro La Comedia of Santiago by the Arturo Mario-María Padín Company.

*Teatro Popular (Buenos Aires), año I, no. 6 (noviembre de 1919), 32 p.

*Teatro seleccionado, t.II. Santiago de Chile: Editorial Cultura, 1937. 5-64.

EL MUNDO Y YO NO ESTAMOS DE ACUERDO: comedy in two acts and three scenes, presented March 8, 1928 in the Teatro Nuevo of Buenos Aires by Roberto Casaux's Company.

*La Escena (Buenos Aires), año XI, no. 509 (29 de marzo de 1928), s.p.

NATACHA: comedy in three acts, presented August 31, 1925 in the Teatro Liceo of Buenos Aires by the Angelina Pagano Company.

La Escena (Buenos Aires), año VIII, no. 376 (1° de septiembre de 1925), s.p.

*Teatro seleccionado, t. II, Santiago de Chile: Editorial Cultura, 1937. 65-120.

Teatro (Natacha and Rigoberto). Santiago de Chile: Editorial Nascimento, 1971.

UN NEGOCIO: comedy in three acts, presented the end of July, 1918 in the Teatro Victoria of Valparaíso by the Báguena-Bührle Company.

NO DEJAN SURGIR AL CRIOLLO: burlesque comedy in three acts, presented in 1937 in the Teatro Nacional of Buenos Aires by the Muíño-Alippi Company.

LA NOVIA DE ALBERTO MORAN: short story.

LA ORACION DE LA TARDE O MISERICORDIA: comedy in one act and two scenes, presented in September of 1920 in Santiago by the Arturo Mario-María Padín Company.

*La Escena (Buenos Aires), año VI, no. 240 (1° de febrero de 1923), s.p.

Pacífico Magazine (Santiago), no. 93 (septiembre de 1920).

ORO, INCIENSO Y MIRRA: short story.

LA PASCUA VIEJA: fragment from Mi viejo Santiago in La Nación (Santiago), 25 de diciembre de 1952.

PASAN LOS SOLDADOS, MAMA: (Cited by Durán Cerda in his Repertorio..., p. 106, and Cánepa Guzmán, p. 91, but there is no further data.)

PENITAS DE AMOR: comedy in two acts. The manuscript, dated July of 1916, is in the library of the Instituto del Teatro de la Universidad de Chile.

PEPITO Y JUANCITO: comedy in one act and two scenes, presented December 13, 1922 in the Teatro Apolo of Buenos Aires by the César Ratti Company, "en la función de honor y beneficio de Ignacio Corsini."

*La Escena (Buenos Aires), año V, no. 233 (14 de diciembre de 1922), s.p.

LOS PERROS: drama in three acts, presented in September of 1918 in the Teatro Nacional of Antofagasta by the Báguena-Bührle Company.

*La Escena (Buenos Aires), año V, no. 193 (9 de marzo de 1922), 31 p.

Mundo Teatral (Santiago), no. 4, 2a. quincena de diciembre de 1918.

POBRECITAS! (MEMORIAS DE UN GATO ROMANTICO): novel. First prize in the Concurso Elena Ortúzar de Elguín. Ediciones de "Los Diez."

Santiago de Chile: Imprenta Universitaria, 1917. 101 p.

*Sol de amor. Santiago de Chile: Editorial Nascimento, 1924. 115-190.

Translation to Italian by Ettore de Zuani with the title of Memorie de un gatto romántico. Milan: Editorial Facchi, 1920.

POCHADE: farce in two acts, written with the collaboration of René Garzón and presented November 12, 1929 in the Teatro Urquiza of Montevideo.

PRIMER AMOR: "pieza" in one act, presented June 26, 1922 in the Teatro Argentina of Buenos Aires by the Roberto Casaux Company.

*La Escena (Buenos Aires), año V, no. 211 (13 de julio de 1922), 33-40.

LA PRIMERA CONQUISTA: short story in Zig-Zag (Santiago), no. 744 (24 de mayo de 1919), s.p.

PUEBLECITO: comedy in three acts, presented June 8, 1918 in the Teatro La Comedia of Santiago by the Báguena-Bührle Company. (Camila Quiroga is said to have presented it 359 times.)

*Santiago de Chile: Imprenta Universitaria, 1918.

Bambalinas (Buenos Aires), no. 89 (1921). (Silva Cáceres gives the year as 1919.)

*Santiago de Chile: Editorial Nascimento, 3ra. ed., 1929. 82 p.

*Teatro seleccionado, t.I. Santiago de Chile: Editorial Cultura, 1937. 67-128.

Panorama del teatro chileno, 1942-1959: estudio y antología by Julio Durán Cerda. Santiago de Chile: Editorial del Pacífico, 1959. 272-323.

EL QUERER VIVIR: drama in three acts, presented April 4, 1917 in the Teatro Santiago of that city by the Abad-Ares Company.

LOS REOS SOMOS ASI: comedy in one act and three scenes, (written with the collaboration of A. Berruti according to Cánepa Guzmán, p. 91), and presented October 7, 1932 in the Teatro Cómico of Buenos Aires by the Cicarelli-Busto-Mutarelli Company.

La Escena (Buenos Aires), año XV, no. 748 (27 de octubre de 1932), s.p.

RIGOBERTO: comedy in three acts, presented May 10, 1935 in the Teatro Nacional of Buenos Aires by the Muiño-Alippi Company.

*Argentores (Buenos Aires), año II, no. 58 (30 de mayo de 1935), 48 p. (Also contains three pages of criticism from the newspapers of Buenos Aires.)

Biblioteca Teatral (Madrid), año VII, no. 97 (s.f.), 76 p.

*A Play of Contemporary Argentine. Edited with exercises and vocabulary by Willis Knapp Jones. Boston: D. C. Heath and Co., 1954. 137p.

Teatro (Natacha and Rigoberto). Santiago de Chile: Editorial Nascimento, 1971.

ROSA ESPINOSA: comedy presented in 1921 and written in collaboration with Rafael Frontaura (according to Durán Cerda in Repertorio..., p. 107).

EL ROSARIO: radio dialogue presented in December of 1934 over Radio Prieto of Buenos Aires.

SEÑOR, ¿QUIEN ES USTED?: comedy in two acts, written with the collaboration of Torcuato Insausti, and presented November 12, 1927 in the Teatro Cómico of Buenos Aires by the Luis Arata Company.

*La Escena (Buenos Aires), año XI, no. 501 (2 de febrero de 1928), s.p.

SEÑORITA CHARLESTON: comedy in one act and two scenes, presented June 21, 1927 in the Teatro La Comedia of Buenos Aires by the Eva Franco Company. (The Portuguese translation was included in the repertoire of Oduvaldo de Vianna's Companhia de Comedias Brasileñas.)

La Escena (Buenos Aires), año X, no. 474 (1927), s.p.

*Teatro seleccionado, t.II. Santiago de Chile: Editorial Cultura, 1937. 121-156.

LA SERPIENTE: comedy in three acts, presented June 18, 1920 in the Teatro Liceo of Buenos Aires by the Camila Quiroga Company. (This was one of the dramatist's greatest successes.)

*Teatro Popular (Buenos Aires), año II, no. 38 (27 de julio de 1920), 39 p.

*Teatro seleccionado, t.I. Santiago de Chile: Editorial Cultura, 1937. 5-65.

*Teatro hispanoamericano (Antología) by Hymen Alpern and José Martel. New York: The Odyssey Press, 1956. 115-167.

LOS SIUTICOS: "sainete lírico" in three acts with the music of Julio Argañ Mateluna, presented July 2, 1919 in the Teatro La Comedia of Santiago by the Mario-Padín Company. (Mateluna is spelled Matchum in "obras del mismo autor" in La Escena (Buenos Aires), año 5, no. 201 (4 de mayo de 1922)).

*SOL DE AMOR: novel. Santiago de Chile: Editorial Nascimento, 1924. 9-52. (Also includes Aquellos ojos que fueron and Pobrecitas.)

La Novela Semanal (Buenos Aires), no. 101 (20 de octubre de 1919), s.p.

LA SONRIENTE SEÑORA BENDET: two acts. A translation according to Mi viejo Santiago.

TEATRO (NATACHA AND RIGOBERTO). Santiago de Chile: Editorial Nascimento, 1971.

*TEATRO SELECCIONADO, 2 tomos. Santiago de Chile: Editorial Cultura, 1937. Contains: t.I: La serpiente, Pueblecito, Cuando venga el amor. t.II: Mundial pantomím, Natacha, La señorita Charleston.

VERDEJO AGRADECE: short monologue, presented March 2, 1939 in the Teatro Avenida of Mendoza, Argentina by the actor Gregorio Muñoz. It was composed expressly to pay homage to the doctors and nurses who helped the victims of the earthquake in Chillán when Mook was the Consul in Mendoza.

Mendoza (Argentina): Marengo Impresor, marzo de 1939.

4 p.

*VIDA Y MILAGROS DE UN PRIMER ACTOR: novel. Paris: Casa Editorial Franco-Ibero-Americana, 1926. 255p.

LA VIUDA DE ZUMARRAGA: "comedia asaineteada" in three acts, presented September 4, 1937 in the Teatro La Comedia of Santiago by Lucho Córdoba's Company.

Y PASO EL AMOR: ("En Santiago publicó una comedia que editó Nascimento." Silva Cáceres, p. 67.)

Y EL HOMBRE MONTO A CABALLO: 1941. (Cited by Durán Cerda in Repertorio..., p. 106, and Cánepa Guzmán, p. 91, but there are no other references.)

YO NO SOY YO: "pieza" in one act divided in four scenes, presented in 1928 in the Teatro Cómico of Buenos Aires by the company of Armando Discépolo and withdrawn by the dramatist the next day.

*Bambalinas (Buenos Aires), año XII, no. 579 (17 de mayo de 1929), 20 p.

