

An Oedipus—The Untold Story
A Ghostly Mythodrama in One Act
a play by Armando Nascimento Rosa



with a Foreword by Susan Rowland and
Essays by Christine Downing and Marvin Carlson

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A Ghostly Mythodrama in One Act

Armando Nascimento Rosa

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in collaboration with the author

With a Foreword by

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and Essays by

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AFTERWORD

AN OEDIPUS—THE UNTOLD STORY A GNOSTIC DRAMA UNDER THE SIGN OF HERMES¹

ARMANDO NASCIMENTO ROSA

The theater is the place *par excellence* where appearance converts itself into reality, the moment Oedipus blinds his eyes to see himself.

—Eduardo Lourenço, *Mirror without Reflection* (1979)

Oedipus: ... The fact is that you don't obtain a throne for free. Almost everyone who tries to gain it contracts blindness of the soul. ... But I didn't kill Laius to usurp his throne. However, it is written that the one who kills is the heir of the one he has killed.

—Natália Correia, *The Progress of Oedipus* (1957)

Drama, more than any other literary form, seems to be associated in all cultures with the retelling again and again of stories that bear a particular religious, social, or political significance for their public. There clearly seems to be something in the nature of dramatic presentation that makes it a particularly attractive repository for the storage and mechanism for the continued recirculation of cultural memory.

—Marvin Carlson, *The Haunted Stage: The Theater as Memory Machine* (2002)

connection with the Oedipus myth is made obvious by the presence of a figure named The Shadow of Sophocles, who announces the opening and the end of the action.

5. According to Greek mythography, the practice was already common among the gods who often chose mortals as the object of their passions. I recall here that Pelops himself had, in his youth, been abducted by Poseidon, who took him to Olympus, where he served as cupbearer to the god before being eventually released to return to the world of mortals.

6. English translations of this play have appeared variously under such titles as *Oedipus Rex* and *Oedipus the King*. Here, and throughout this volume, the original Greek title will be used.

7. James Hillman and Karl Kerényi, *Oedipus Variations: Studies in Literature and Psychoanalysis* (Woodstock, CT: Spring Publications, 1995), 121.

8. *Lianor in Nobatteryland* is a humanist and archetypal adventure for people of all ages that combines fairy tales with cybertechnology and social commentary in a story of and for our times.

9. João Mota was a disciple of Peter Brook's in the 70s and is currently one of the leading senior theater directors in Portugal.

10. Jane Goodall, *Artaud and the Gnostic Drama* (Oxford: Oxford University Press, 1994).

11. Robert A. Segal, "Jung's Fascination with Gnosticism," in *The Allure of Gnosticism: The Gnostic Experience in Jungian Psychology and Contemporary Culture*, eds., Robert A. Segal, Murray Stein and June Singer (Chicago: Open Court, 1995), 37.