

FERNANDO PESSOA'S MODEL OF CRIME STORY

Marica Liović

Faculty of Humanities and Social Sciences, University of Osijek Republic of Croatia,
liovicmar@gmail.com

Anamarija Galić

Ministry of Science and Education of the Republic of Croatia, Croatian teaching abroad – Coordination
Mannheim, Germany, agalic0506@gmail.com

Abstract: In the crime fiction, the theme is primarily the crime: accordingly, the narration is focused on the investigation and unraveling of the unknown details relevant to the specific criminal act. It should also be emphasized that most theoreticians believe that prose works of criminal fiction genre are characterized by linear-returning narrative, considering the fact that the uncovering of the crime directs the plot both towards the past (the time when the criminal act took place), but also towards the future (the time in which the criminal puzzle gets solved and in which the criminal is justly punished): with regard to the cause-and-effect sequence, the templated time perspective, it is a ring sequence: the beginning is the end and the end is the beginning. In the classic crime genre literary piece, the key characters are the criminals and, of course, the detective, even though in the works of the best-selling author of novels in general (Agatha Christie), it is possible to detect elements that go beyond the framework of the established crime genre work (or detective story): this means that attention is paid not only to the final goal - the uncovering of the crime, but to a greater extent to the process itself, and also to a kind of psychologizing when it comes to the person who is a criminal. The paper will try to describe the model(s) of the crime fiction story of one of the most influential Portuguese authors of the 20th century in the period of modernism, Fernando Pessoa, since his literary strategies differ greatly when he is surrounded by what we have described as a classic crime text: here we primarily mean construction the story, on a regularly disappointed horizon of expectations and when it comes to the construction of the classic roles of detective and criminal, but even more so the process of investigation that Pessoa, in accordance with his unusual literary script, will raise to a completely innovative level. Contemplation, philosophical discussions, emphasizing logic and thought processes, and the very analysis and clarification of all aspects of the art of reasoning undoubtedly go beyond the scope of a detective story. The most complete explanation of this text would be that it represents a theoretical-scientific approach to the crime/detective story, actually its crucial links, with exemplifications. The autoanalytical monologue becomes the fundamental method both for uncovering of the crime and for building the character of the investigator. The research is focused on reading Quaresma's Police stories from the collection *Novelas Policiárias* [Police and Other Stories] and detecting elements of the crime fiction genre, as well as elements that leave this framework and in some way have a subversive effect on the genre itself. This research is primarily focused on the analysis of Pessoa's crime stories and their comparison with the classic crime/detective story model. The differences that would appear in the process of comparative reading would represent the basis for the description of Pessoa's model of the crime story.

Keywords: Fernando Pessoa, crime story/detective story, Portuguese literature, *Novelas Policiárias* [Police and Other Stories]

1. INTRODUCTION

Fernando António Nogueira Pessoa was born on June 13, 1888 in Lisbon, where he lived for most of his relatively short life and where he died in 1935 at the age of 47. The cosmopolitan universality sought by Portuguese modernists is also closely linked to Pessoa's invention of heteronyms; the ever-present craving for the comprehensiveness of poetics, contributed to Pessoa's continuous creation of personalities; it is only a smaller portion of his vast oeuvre that he signed with his own name (ortonym), while the greater part he presents as the work of other persons who write in their own voices independently of his will (Galić 2019). He also "confided" the *Novelas Policiárias* [Police Stories], analyzed in this paper, to someone else, a heteronym named Pêro Botelho, to whom he attributed a rich list of short stories featuring Quaresma, a skilled decipherer of riddles and an extremely rational amateur detective. In her introduction to *Policijske i druge priče* [Novelas Policiárias], Tatjana Tarbuk (2002) notes that this collection is a diverse collection of short prose works, some of which appear to be complete, but most of them are fragmentary, incomplete sketches or sometimes even abruptly cut off stories. It is impossible to talk about Pessoa's crime stories without noting the influence of E. A. Poe, especially in Pessoa's police stories, grounded on deduction, i.e. the rational procedure followed in solving mysterious cases.

1.1. ABOUT THE CRIME STORY

Pavao Pavličić (2008) points out that the affinity for a crime story is something that a person either has or does not have, and compares this affinity with the temperament, as something that is inherent to a person's nature and something that cannot be either acquired or lost. Pavličić further explains that people who are fond of crime stories are specific people, people who experience both their own lives and their own world in a way similar to the way a crime story describes its own world. They are also reflective in that they like to scratch below the surface of things, peek behind the scenes, double-check everything, and all this because experience has taught them that there is the difference between illusion and truth always and everywhere (Cavender & Jurik 2022). Pessoa is precisely one of those authors who tend to contemplate things constantly, to analyze the world from a personal perspective and/or, in his case, personal perspectives, if we take into consideration his heteronyms. *The Quaresma police stories* of Portuguese author Fernando Pessoa belong to a literary tradition of the 20th century often dubbed the British Golden Age of detective fiction, i.e. the so-called *whodunnit* prose. This kind of prose developed between the two world wars. At the heart of these types of prose works are the mystery and crime. The *Quaresma, Decifrador* stories consist of a *Prefacio a Quaresma* [*Quaresma Preface*] and four other stories: *O Caso da Janela Estreita*, *O Roubo na Quinta das Vinhas*, *O Caso da Carta Magica* and *O Caso Vargas*. In his *Prefacio a Quaresma* Pessoa presents us with the character of investigator, detective Abílio Quaresma. The stories *O Caso da Janela Estreita* and *O Caso Vargas* do not deal with specific crimes but with the aspect of analysis, they present the investigator's approach and debate the types of intelligence, ways of reasoning and highlight the errors of the latter, but elaborate on such a way of thinking that ultimately leads to a logical conclusion. They depart from the standard crime story and move more into philosophical discourse, but as they focus on the aspects of a crime, we can justifiably assign them to the crime genre. *O Roubo na Quinta das Vinhas* and *O Caso da Carta Magica* are true crime stories (in the broadest sense of the traditional crime story), in which we find the crime, the riddle and its solution. This is the reason why the larger part of this paper will be based on the analysis of these texts and the detection of elements related to the crime genre. In addition to that, in analyzing *O Caso Vargas*, we will try to answer which literary strategies act subversively (and for which we find exemplification in Pessoa's story) when it comes to the conventional construction of a text which, according to the theoretical designs we put forward, might be placed within the framework of the crime genre. Stanko Lasić argues that each crime text consists of certain compositional blocks that represent a logical path, starting with the definition of the enigma (or learning about it) and ending with its solution. This path, according to the author, consists of five blocks: 1. The preparation of the crime; 2. Investigation; 3. Discovery; 4. Pursuit and 5. Penalty.

Lasić argues that these five crucial elements are not fully developed in every crime story, but every crime story needs to have them, even if some of them are reduced to only one or two functions (Lasić, 1973, Green 2022) The key element of a crime novel is the crime, that is, the enigma which is the consequence of the crime. According to Lasić, enigma is the central principle of the crime fiction. In addition to the crime itself, Pessoa is also interested in the context in which the idea of the crime is born (the psychology of the crime / perpetrator), as well as the context in which the process of solving it takes place. If we analyze Pessoa's detective stories from this perspective, we can conclude that he pays little attention to what Lasić calls the preparation of a crime (only to the extent necessary for the investigation) and the sanctioning of the crime.

After he has solved the case, A. Quaresma meets the perpetrator who, faced with the evidence, confesses to the crime: "If Dr. Quaresma had said anything, I would have answered something; I would have had to adjust my reasons and voice. But I had nothing to answer to silence. The way he acted was like a guillotine. [...] And then I came to a strong understanding of what the sense of guilt can do inside us, if one knows how to incite it. If I were innocent and if had said something, something would have happened. With every bit of my awareness of this silence, my inability to speak, act, defend grew stronger. My defeat was complete. At the end of those, probably only a few moments, I fully confessed to it" (Pessoa 2002: 117).

The perpetrator was not brought to justice in the traditional sense, it was left to his own conscience to face the socially unacceptable act:

"Dr. Quaresma turned to face me but did not look at me and said, 'What are you going to do?' I felt a great need to cry, to ask him for forgiveness, although I did nothing to him. [...] 'I do not know.' And then, after a brief pause, I added, 'You'll tell us what you want.' [...] 'I have nothing to tell. As you already understand, I have solved your case, I can only tell you that I solved it very easily. The rest is up to you'" (Pessoa 2002: 117–118).

Lasić divides the exteriorization of the basic scheme by the kind of the riddle that disturbs the balance (Lasić 1973). Accordingly, there are four main compositional forms:

the first form or the form of investigation: the result of a mysterious act

the second form or the form of pursuit: the result of the act discovered

the third form or the form of threat: the result of a looming act

the fourth form or the form of action: the result of an actualizing act (Lasić 1973, Todorov 1967).

O Roubo na Quinta das Vinhas and *O Caso da Carta Magica* are written to follow the first form, that is, the block of investigation. All blocks of the basic compositional scheme are subjected to *the investigation block* which may be *ruptured* by a new mysterious act that can make the investigation clearer or even more mysterious. In the stories cited, the block of the investigation was ruptured by theft, in *O Roubo na Quinta das Vinhas*, the object of theft are one hundred Portuguese foreign debt securities: "In any investigation into a fact, whose nature we do not know, but wish to know it, or we do not know the perpetrator, but wish to discover him, what is more important than anything else is to isolate anything about it which, although it is undeniable, is at the same time unexpected or strange. This theft contains two elements which are unexpected and unusual – the circumstances of the theft and the fact that the foreign debt securities were successfully put into circulation without any difficulty. Therefore, it would be advisable to begin the investigation with one of these two facts" (Pessoa 2002: 115) while in *O Caso da Carta Magica* the object of the theft is an important map drawn by the father of engineer Francisco de Almeida e Sá. Also, since the investigation in a crime novel cannot be simple and it never is, it is made up of numerous minor or major riddles/obstacles that slow down and hinder the course of the investigation. The main and the biggest mystery in *Novelas Policiárias* is the identity of the thief. Petty riddles may, but also may not be related to the main object of the investigation. Thus, for example, in the story *O Roubo na Quinta das Vinhas* there is a riddle related to a room, a hermetically sealed room from which the object "magically" disappeared and now the question arises as to how the theft was committed. This type of crime construction belongs to a subgenre of crime fiction called *the locked-room mystery* or *the secret of a closed room*. This genre is characterized by a crime that happens in the inside space (in this case, in the office). Most often, this space is locked from inside with a view to increasing the mystery of the crime. Witnesses also play a very important, if not crucial, role in the investigation. The investigator examines witnesses and people related to the life of the victim or the life of the potential murderer. Information obtained from the examination may not be accurate, it is also possible that some of the witnesses hide some things or are unwilling to reveal them, and some of the information may reach the investigator only later because the witness did not remember it at the time of the examination (Pavličić 2008). In this respect we find interesting the case of *O Roubo na Quinta das Vinhas*, where Quaresma interrogates engineer Augusto Clara, who is not only one of the witnesses but also the person who hired Dr. Quaresma to try and solve the riddle because he is convinced of the innocence of the gardener who was arrested by the police and charged with the crime.

2. ABOUT THE DETECTIVE

The detective is in a way the hero of a crime story. He has the main and final say in the novel, the solution to the puzzle (Žmegač 1976, Matković 2018). All stories of the *Novelas Policiárias* share the same investigator, physician and decipherer, Dr. Abílio Quaresma. Dr. Quaresma is a well-mannered gentleman who, like Hercule Poirot, is guided by reason and deduction. In this regard, Pavao Pavličić argues that the essential qualities of every detective are precisely the strength and the wit, which can be found in classic detectives such as Sherlock Holmes and Hercule Poirot (Same, Green 2022). As for the gender of the detective, Zdenko Škreb (1981) states that crime novel authors tend to opt for men. Igor Mandić (2015) argues along the same lines and claims that there is no place for gentle souls in crime novels, nor are they protagonists of such novels as they speak of the crime. This is why Mandić calls the crime genre the "men's genre", keeping in mind the traditional notion of men. He points out that men prove themselves in crime novels either by breaching or protecting the law, and that in both cases there is no room for delicate persons, making men the right choice for the character of a criminal or a detective. This "principle" is confirmed here, since the protagonist is male and his other associates are also men, such as e.g. Guedes, the police chief. Viktor Žmegač (1976) states that infallible detectives are rarely official representatives of the authorities and that the most celebrated literary heroes of the crime genre are private detectives or amateurs, who are also eccentric, weird, bohemians. Pavao Pavličić (2008) writes in a similar fashion about the character of a detective in his book where he states that crime fiction authors try to model the character of the detective so as to make them as original and unusual as possible. Due to this, some characters are unusual physically, some because of their behavior, and some will be unusual because they are complete strangers to the world of crime and investigation. In Pessoa's stories the detective is a doctor, amateur decipherer for whom Pessoa in the *Foreword to Novelas Policiárias* says that "he has lived his entire subjective life in objective problems" and that he "would gain new and wonderful energy when solving a problem, especially if it was a particularly difficult problem" (Pessoa 2002: 97). Quaresma's intellectual potential was exceptional and he had a well-developed method of reasoning that was conditional on three things, namely 1. the primary determination of what the facts are in the case at hand; 2. the determination of the common fact, that is the one arising from the relationship with the initial facts; 3. establishing the whole story of the case by advancing gradually from one clue to the other, to arrive at the common fact after a proper and progressive analysis. Dr. Quaresma always conducts an investigation, starting with the riddle that leads to a plausible hypothesis, which

eventually, once the puzzle has been completed, becomes the (common) fact. Paradoxically, as Lasić (1973) points out, in order for the investigation to move forward, it is necessary to look back at the past: towards the starting point that connects the remaining units and directs them towards the solution of the riddle, towards justice and punishment. Dr. Quaresma also acts in line with this principle, but he does not necessarily go back in time, but merely imposes a series of questions, examines all possibilities, and extracts conclusions on the basis of questions and answers. He uses deduction and when it comes to results, he insists on the difference between assumptions and facts. Dr. Quaresma is an exceptional investigator who leaves nothing to chance: even after systematizing the established facts and in order to make his ultimate judgment credible and infallible, he deals with the circumstances under which a particular crime occurred in order to confirm his judgment of what had happened and who the culprit is. The final phase of his investigation boils down to two deductive processes related to the detection of unknown and unusual elements because, as the decipherer says, "the most unusual element will be the easiest to investigate because the more unusual the fact, the fewer number of possibilities that can explain it" (Pessoa 2002: 124). Pavličić (2008) states that the detective usually only carries on conversations with people involved in the crime or people who had witnessed it and thus obtains relevant information. Quaresma fits in with the description of a detective who first and foremost uses his intellect, and who gathers information through a polite and not at all aggressive conversation. He is not violent, he possesses no weapons, he does not enter into conflicts; he uses only his wit to come up with information that he considers relevant for him to solve the case. One example is his conversation with engineer Augusto Clara, on the basis of whose testimony and conversation Dr. Quaresma manages to solve the case and reveal the true culprit. Pavličić's claim about the detective's intelligence and propensity to conversations can also be related to Žmegač's claim that the key to understanding the world (which in this situation is a criminal case) detectives do not find in metaphysics, myth, or emotional magic; they find it in the real experience and in the rational analysis of the facts (Žmegač 1976, Ivanović 2018). As stated earlier, Dr. Quaresma is extremely clever, he possesses, what was in *O Caso da Janela Estreita*, referred to as "philosophical intelligence" which from the scientific intelligence takes over the facts already established and draws concrete conclusions based on them. To rephrase it: philosophical intelligence extracts the fact from other facts (Pavličić 2008). In conclusion, Quaresma uses only his wit and deduction to arrive at relevant information. This is also how Quaresma gathers information in his *Novelas Policiárias* investigations, the pieces of the puzzle are put in place only through his work and effort, i.e. investigation. Žmegač (1976) states that this is one of the traits of detectives working alone. Success in solving the murder mysteries is the result of individual effort. A detective with a strong aversion to collective and routine work, acts as an outsider, sometimes as the body of individual jurisdiction. This reveals the distrust in the efficiency of social institutions in charge of solving crimes. Quaresma works alone, but sometimes the police hire him to help them solve a particular case, as is the case in *O Caso da Carta Magica* where Chief Guedes hires him to solve the crime and find the culprit. Since Chief Guedes was unable to do it alone, we also hear explicitly voiced doubts as to the quality of police work in the story *O Roubo na Quinta das Vinhas*, where Quaresma tells the engineer that there is only one way to save the gardener, and that is to find the real thief, "but the police are not capable of doing that because they have initially committed a fatal mistake, exactly the one the thief wanted them to commit" (Pessoa 2002: 111). Pavličić argues that one place is especially important for a crime story, and that is the beginning of the story. Most of the crime stories begin in the same way, the majority of them begin with the case itself. "[...] the main character (the investigator) accidentally notices a man on the train who behaves strangely and thus begins the story, the inspector bursts a tire on the car and finds himself in the village where the mysterious murder took place..." (Pavličić 2008: 31). The stories *O Caso da Carta Magica* and *O Roubo na Quinta das Vinhas* start in line with this claim. Right at the beginning of both stories, we are given a brief synopsis of what had happened and where it had happened, who the witnesses are and what matters the most – what the object of the investigation is. Also, crime stories are expected to ensure that in the end justice be done. If, in the end, everyone gets what they deserve, even after many years, then this means that fate is, after all, just: it will reward or punish everyone only when the right moment comes. But the fate of tragic heroes is not always just, in fact, it is very often quite the opposite (Pavličić 2008). We find a discrepancy here, because in his stories Pessoa neglects the administration of justice, his stories are more about riddles and figuring them out. In the story *O Caso da Carta Magica* we do not know if the justice was done and whether the woman was arrested, but we do know that she is the perpetrator and we know how the robbery was committed. In *O Roubo na Quinta das Vinhas*, we also find out who the culprit is and how he stole the foreign debt securities, through deduction and conversation Quaresma reveals that it was the engineer, but he does not bring him to the police, quite the contrary, as we have already pointed out, he leaves sanctions up to the perpetrator's conscience. Here we detect a recurring pattern, that is, we can conclude that Pessoa, and his protagonist Quaresma, cared more about how the riddle itself was constructed and about unusual paths to its deciphering than about getting the justice in the traditional sense done. Pavličić (2008) maintains that the solution to the crime needs to be complete, it needs to provide answers to all questions, it needs to be clear and complete. And for that to be possible,

it must be a complete answer to all questions, regardless of how this answer is obtained: through evidence, intuition or miracle.

3. MATERIALS AND METHODS

The main goal of the work is to describe the peculiarity of his literary strategies by analyzing the crime stories of the Portuguese writer Fernando Pessoa. These results are achieved by using a comparative method – a comparison with a traditional crime story according to a theoretical model.

4. RESULTS: DISSOLUTION OF TRADITIONAL CRIME STORY; AN AUTOANALYTIC MONOLOGUE AS A BASIC LITERARY STRATEGY

As we have already pointed out, Lasić (1973) considers the enigma to be the main structural principle of the crime story. Therefore, every crime story must meet the enigma requirement, that is, every crime story, without exception, needs to have a riddle. Only an enigma can form a new type of narrative – a type of narrative that is paradoxical in itself because it is a movement both backwards and forwards (Pavličić 2008). In Pessoa's stories this is accomplished through the fact that all the conversations and/or thoughts expressed by decipherer Dr. Quaresma's are functional and make a clear uninterrupted sequence in order to throw light on certain things related to the crimes committed. Lasić (1973) further argues that enigma not only extends to the compositional level, but it is – as an essential structural principle – transmitted to the whole of the structure, to all planes and levels of the story's structure. All elements of the structure are inferior to this principle. It is precisely because of the existence of the enigma and the skillful construction of the story around it that these Pessoa's stories can be classified primarily as the crime fiction, although having in mind some discrepancies, we can conclude that Pessoa did not follow a particular tradition of crime writing, to him this was a challenge, which is precisely why he did not finish his stories. With this he gave us, consciously or unconsciously, the conditions for us to complete the stories ourselves or to try to create new riddles. Also, as a kind of teacher in *O Caso Vargas*, he provides us with the necessary tools to master the art of reasoning, he offers us a detailed analysis, the typology of the crime, and the psychology of the criminal. By reading this story, the recipient receives enough information or guidance to write a detective story himself. On the basis of the above, we can conclude that Pessoa's intention was not to write a classic detective story. After all, none of his stories are finished, what we have are fragments because the writer simply could not finish anything, he would leave everything open and half-done, which is an often mentioned flaw (or trait) of Pessoa's character, i.e. his literary voice, which makes the incompleteness and fragmentary writing inherent features of Pessoa as a writer.

5. DISCUSSIONS AND CONCLUSION: PESSOA'S MODEL OF CRIME STORY – BETWEEN TRADITION AND INNOVATION

Contemplation, philosophical discussions, the emphasis on deduction and thought processes, and the very analysis and clarification of all aspects of the art of reasoning in the final story *O Caso Vargas* undoubtedly go beyond the confines of the detective story. The most complete explanation of this text would be that it represents a theoretical and analytical approach to the detective story, that is, its crucial stages, providing examples for each stage. In the introductory part of the text, Quaresma elaborates on the stages of reasoning in the investigation of a crime, stating that there are three stages of reasoning: the first is to determine whether the crime has been committed, which must be established with certainty in order to proceed to the second stage; the second stage is a process during which it is determined how, when and with what means the crime was committed. In the third stage, by systematizing the results of the investigative processes undertaken to address the first two stages, it is determined who committed the crime. After these introductory guidelines what follows is a fairly extensive elaboration of operational terms such as, for example, reasoning (or intelligence – based on sensations, data acquired by our senses), abstract reasoning, psychological procedure – concrete reasoning, psychological profile, data analogy, and similar. In the second fragment (*Typology of the Crime and the Psychology of the Villain*), Quaresma deals with the typology of crime, stating that there are three types of crime: crime by nature, crime of passion and crime of opportunity, detailing the differences between them. From the thus established typology of crime, the typology of the villain is almost self-evident. What turns out to be a fundamental feature of all Pessoa's prose works that share the elements of the crime story – "is the expressive reflexivity (or 'abundance of ideas')", which, as Talan believes, the writer strongly prefers, especially in relation to traditional conventions of the crime genre (for example, in relation to a classic crime story plot, in particular rising action). In addition to that, we should also mention "numerous autoanalytic monologues" whose function is to embody an unusual idea which only the author finds interesting (Talan 2013). In our analysis of crime stories from the *Novelas Policiárias* collection (Chapter: *Police stories Quaresma*) and their key elements, we have established that stories *O Caso da Carta Magica* and *O Roubo na Quinta das Vinhas* follow and exemplify a particular crime genre convention, such as the block of investigation related to the riddle, i.e. crime, and its solution,

and the character of a detective who possesses the art of reasoning. However, Pessoa has constructed a specific form of a detective story in which the rational procedure is the dominant feature, each story is based on mysterious crimes whose investigations require a certain cognitive effort because solutions are all but transparent and obvious. It is actually quite the contrary, it is most often the most improbable and unusual and which only the skilled analytical mind Abílio Quaresma, the doctor, detective and decipherer, can explain to us. There is another type of crime story in the above-mentioned collection, which is evident from the results of the analysis of the *O Caso Vargas* story. Although there are elements of crime and the common denominator of all the stories is the character of Detective/Investigator Dr. Quaresma, these stories do not rest on the plot. Instead, Pessoa has resorted to completely unusual strategies that are not characteristic of this genre, such as description (abundance of ideas) and an autoanalytical monologue the goal of which is to re-evaluate traditional methods and ways of constructing this, otherwise ordinary and traditional, genre.

REFERENCES

- Cavender, G., & Jurik, N. (2022). *The Appeal of the Crime Genre*. Oxford Academic. Retrieved from <https://academic.oup.com/edited-volume/41333/chapter/352355157>.
- Galić, A. (2019). *Između tradicije i avangardne inovacije u Knjizi nemira Fernanda Pessoae*. Diploma paper. Sveučilište Josipa Jurja Strossmayera u Osijeku. Filozofski fakultet.
- Green, M. (2022). *Crime Fiction Theory: The 3 Structure Theory*. Retrieved from <https://medium.com/@morgangreeneauthor/crime-fiction-theory-the-3-structure-theory-59d3018f9eb3>.
- Ivanović, J. (2018). *Poetički i filozofski fragmenti kod Fernanda Pessoae*. Diploma paper. Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za komparativnu književnost, Zagreb.
- Lasić, S. (1973). *Poetika kriminalističkog romana*. Liber – Mladost.
- Mandić, I. (2015). *Principi krimića: konture jednog trivijalnog žanra*. V.B.Z.
- Matković, S. (2018). The Conventions of Detective Fiction or why like Detective Novels: Hercule Poirot's Christmas. *Anafora*. V 2, 445–460.
- Pavličić, P. (2008). *Sve što znam o krimiću*. Ex libris.
- Pessoa, F. (2002). *Policijske i druge priče*. Konzor.
- Škreb, Z. (1981). *O trivijalnoj književnosti i detektivskom romanu*. In: *Književnost i povijesni svijet, O trivijalnoj književnosti i detektivskom romanu*. Školska knjiga.
- Talan, N. (2012). *Fernando Pessoa: život*. Disput.
- Talan, N. (2013). *Fernando Pessoa: djelo*. Disput.
- Tarbuk, T. (2002). *Uvod*. In: Pessoa, Fernando. *Policijske i druge priče*. Konzor. 5–10.
- Todorov, T. (1967). *Tipologija detektivske fikcije*.
- Žmegač, V. (1976). *Književno stvaralaštvo i povijest društva*. Liber.