***Sostiene Pereira***

**Questions chapter by chapter**

|  |  |
| --- | --- |
| ***Chapter*** |  |
| 1 | 1. What do we learn in this introductory chapter about Pereira? 2. What is the newspaper, supposedly? 3. What do we learn about Monteiro Rossi? |
| 2 | 1. What do we now learn about the newspaper? 2. What is or has not been reported? 3. And what about Pereira and his relationship with his wife? |
| 3 | 1. What is going in in Lisbon? 2. How does Pereira see youth? 3. What is Monteiro Rossi’s attitude to life and death? |
| 4 | 1. Which writers does Marta suggest should die and why do you think she mentions them? 2. What emerges about the relationship between P and MR? 3. For what reason does P mention that the newspaper ‘concierge’ might be a spy? |
| 5 | 1. Why is MR’s article on Lorca unpublishable according to P? 2. And what does this tell us about the Portugal of the time? 3. And of what is going on in Spain at the time? 4. Why in your opinion does P invite MR to lunch after all? |
| 6 | 1. What is the atmosphere in the restaurant compared to what P hoped for? 2. What does MR have to confess? 3. What would Pereira like to have said to MR in reply compared to what he actually said? Why? |
| 7 | 1. What can one conclude about P from reading of his exchange with the *portiera* ? 2. What has P prepared for the cultural page? In what sense are they suitable or reflect P’s concerns? 3. What has MR sent in, why is it unsuitable and what does P do with it? |

|  |  |
| --- | --- |
| 8 | 1. What are the substance and tone of the phone conversation between P and MR? 2. What does he see as he goes out and why is this significant? 3. Describe P’s reaction to learning that there is worse going on? 4. Why does P decide to go to Coimbra? |
| 9 | 1. How does he convince his director to allow him to take on an assistant? 2. What is P saying in his conversation with Silva? What does this tell us of his views or concerns? 3. What is the (political) significance of Silva’s argument? 4. What does Silva argue about the relationship between literature and politics? |
| 10 | 1. Consider the significance of Tabucchi choosing to have P encounter Signora Delgado on the train. 2. What does Signora Delgado want him to do and why? 3. What are P’s objections (which he does and does not express)? 4. Why do you think he is ‘*fiero e turbato allo stesso tempo’* following this encounter? |
| 11 | 1. Why does P’s wife’s portrait smile at him in your opinion? 2. What is the role of Manuel, the waiter (here and in Ch. 8 p57)? 3. Why is MR worried? Why is this significant in the story? 4. How might one describe P’s motives in deciding to help? What is changing? |
| 12 | 1. How might one describe the atmosphere of P’s meeting with MR’s cousin? 2. Why does P’s wife’s portrait smile at him this time (p 87) in your opinion? 3. And generally, what role is the wife’s portrait playing in the development of the novel? (consider also the end of the chapter) |

|  |  |
| --- | --- |
| 13 | 1. What is the significance of P’s health so far in the novel and especially that of the references to tuberculosis on page 94? 2. Why is MR’s article on D’Annunzio ‘*inutilizzabile*? Yet why does P keep it? 3. What is the substance of the disagreement between P and Marta? 4. Why does P feel ‘*sollevato e quasi allegro’* at the end of the conversation? |
| 14 | 1. What might be significant about P’s chose of reading mater for his trip? 2. Comment on the ‘meeting’ with Ribeiro and Marques. 3. What can the reader take from the episode at the beach? 4. What is the role of dreams? See also p79 and p114. |
| 15 | 1. He has bought his wife’s portrait with him. Is there any significance in the fact that he has brought a different Daudet book from the one she liked? 2. What is the nature of the doctor’s questioning of P? 3. What do we learn about Doctor Cardoso? |
| 16 | 1. Consider the significance for this novel of the *nesso* between Cordoso’s two specialisations. 2. Why is remorse (*pentimento*) so important in the conversation between P and Cardoso? 3. What is the doubt that P expresses about his meeting with MR and Marta? 4. What is the gist of Cardoso’s speech pp122-3? And what in conclusion is his advice to P? |
| 17 | 1. Why do you think P comes up with the idea of translating *La Dernière Classe*? And why at this point in the novel? 2. What is Cardoso’s warning to P? 3. What does Cardoso advise P to do? 4. How does P feel at the end of his stay in the clinic? Is this physical, psychological, political..? |

|  |  |
| --- | --- |
| 18 | 1. Looking back at Chapter 11 (pp77/8) what is the message in a bottle contained in *Honorine*? 2. What is the irony in P’s explaining that the Daudet story is patriotic? 3. In what situation do Marta and MR find themselves? 4. What ‘*cose turche’* does the waiter (finally) explain to P? |
| 19 | 1. P says to the preist “*io mi sento diverso da qualche mese fa*” – how and why? 2. Explain the problem of the Basque priests and the position taken by the French catholic writers. 3. What has happened to the office telephone and why? 4. Why like with the article on D’Annunzio does P file MR’s latest offering? |
| 20 | 1. What has Cardoso come to say to P? 2. What does he encourage him to do and why? 3. What does he say to P about his relationship with his wife’s portrait? 4. How does P feel as Cardoso leaves? |
| 21 | 1. Describe the tone of P’s telephone conversation with his editor. 2. What do we learn from the titles and content of the paper that P reads in the Café? 3. Why has P been summoned to see his editor? 4. What kind of material does the editor want P to publish and why? |
| 22 | 1. Why has MR come to P’s apartment? What has happened? 2. What do the Spanish nationalists cry and why is this so significant in this novel? 3. What does the last paragraph tell us about P’s ‘progress’? |
| 23 | 1. What significance is there in the editor’s insistence on the celebration of the Portuguese race and Portuguese writers and P’s responses? 2. What echoes are there in there being a ‘giorno della Razza’ ? 3. Why can’t P write about Camoes? 4. Why might the reader not be surprised at the knock on the door at the end of the chapter? |
| 24 | 1. How do the ‘policemen’ treat P and how does he respond? 2. How does P behave when the thugs have gone to ‘interrogate’ MR and he is left alone with the leader? 3. What is so significant about the exchange about French writers? 4. With MR dead, how can the last sentence be read? |
| 25 | 1. How does P act? 2. What is different this time about his conversation with the waiter? 3. What might the reader make of the fact that P takes his wife’s portrait with him? 4. Why is there no time to lose? |
| Nota | 1. Tabucchi makes a specific reference to Pirandello’s *Sei personaggi in cerca d’autore*. Why might that be? 2. Written and published /added after the first edition of the novel, to what extent does the note explain the title? 3. Is it a (necessary) part of the novel? |

**Writers Mentioned**

* Luigi Pirandello (1867 – 1936) Novelist and playwright, Ch 1. Also alluded to in the *Nota*.) *Italian*
* Garcia Lorca (1898-1936, Ch 3, 25) *Spanish*
* Pessoa (1888 – 1935 Ch 3, 5, 7, 23 – inventor of *Portuguese* modernism)
* Gabriele D’Annunzio (1863 -1938 Poet, novelist - Ch 4, 12, 25) *Italian*
* Paul Claudel (1868 -1955, Poet and playwright, Ch 4, 19) *French*
* Filippo Tommaso Marinetti (1976 -1944, Leader of Futurist movement, Ch 4, 7, 25) *Italian*
* Georges Bernanos (Novelist 1888 – 1948, Ch 4, 5, 19, 22) *French*
* François Mauriac (Novelist, 1885-1970 Ch 4, 5, 19) *French*
* Guy de Maupassant (novelist and short story writer 1850 – 1893, Ch7) *French*
* TE Lawrence (adventurer, 1888 – 1935, Ch 9) *British*
* Thomas Mann (Novelist 1875 – 1955, Ch 10) *German*
* Rainer Maria Rilke (Poet and novelist 1875 – 1926, Ch 11, 21, 23) *German*
* Honoré de Balzac (*Honorine)* (Ch 11 and passim) *French*
* Gianbattista Vico (1668 -1744, Philosopher Ch 13) *Italian*
* Georg Wilhelm Friedrich Hegel (1779 – 1831, Philosopher Ch 13) *German*
* Alphonse Daudet (Novelist and short story writer 1840 -1897) Contes *du Lundi* . (Ch 14) Collection of short stories published in 1873 much of which inspired by Franco-Prussian Wear and includes *La dernière classe (*passim*) French*
* Aquilinio Ribeiro (1885 -1963, writer and opposition figure) and Bernardo Marques (1898 -1962) (Ch 14) *Portuguese*
* Jacques Maritain (1882 -1973 Philosopher and theologian - Ch 19) *French*
* Vladimir Mayakovski (Poet and playwright,Ch 19, 25) *Russian*
* Da Quieroz (1845-1900, realist novelist, Ch 21) *Portuguese*
* Camilo Castelo Branco (1825-1890, romantic novelist, Ch 21, 22, 23) *Portuguese*
* Antonio Ferro (1895 -1956) (Ch 23) *Portuguese*
* Luis de Camões (1524 – 1580 Author of an epic poem, *The Lusiads*, and considered the father of the Portuguese language - Ch 23 ) *Portuguese*
* TS Eliot (Playwright, poet 1888 – 1965 - nota) *Anglo-American*