ΜΕΤΑΙΧΜΙΟ

Παρακαταθήκη
Κριτικές

Ο Hernán Diaz κατανοεί, και μάλιστα βαθιά, πόσο παράξενο πράγμα είναι το χρήμα, ως μια παντοδύναμη και φανταστική ουσία που ελέγχει τις ζωές μας. Η *Παρακαταθήκη* λάμπει από θαυμασμό, γνώσεις και μυστήριο. Η πλοκή των ιστοριών του είναι τόσο μελετημένη και υπερβατική όσο η γεωμετρία του Art Deco, ενώ μέσα σε αυτή την αρχιτεκτονική υπάρχουν άνθρωποι που μοιάζουν τρομακτικά αληθινοί. Αυτό το μυθιστόρημα είναι ταυτόχρονα πολύ κλασικό και πολύ πρωτότυπο: Ο Balzac θα ήταν περήφανος, το ίδιο όμως και ο Borges.
Rachel Kuchner, συγγραφέας

Η μόνη βεβαιότητα εδώ είναι η ευφυΐα του Diaz και η αξία του ανταποδοτικού βιβλίου του... Πόσο μεγαλοπρεπώς χορογραφημένο κάθε κεφάλαιο... Το εναρκτήριο τμήμα του βιβλίου θα ήταν από μόνο του αρκετά εντυπωσιακό για να αποσπάσει επαίνους... Ένα κομψό, ακαταμάχητο παζλ... Μέχρι το τέλος, η μόνη φωνή στην οποία είχα εμπιστοσύνη ανήκε στον Diaz.
Washington Post

Περίπλοκο, πονηρό και σταθερά εκπληκτικό... Μεγάλο μέρος της ευχαρίστησης του μυθιστορήματος προέρχεται από το πόσο απρόβλεπτο είναι, από τις εκπλήξεις που προσφέρει βήμα βήμα... Προσθέστε τον Henry James στη Wharton, μαζί με τον Thomas Mann επίσης... Απολαυστικό και πανέξυπνο μυθιστόρημα.
New York Times Book Review

Εκπληκτικό. Ο Diaz καταφέρνει με εξαιρετικό τρόπο να πάρει τις λογοτεχνικές συμβάσεις και να τις μετατρέψει σε κάτι ολότελα καινούργιο.
The New York Review

Ένα ολόλαμπρο μυθιστόρημα... Πανέξυπνο – ήμερο αλλά αγκαθωτό, ένα διαφορετικό θηρίο ξεπηδά από κάθε γωνία... Το στήσιμο είναι τόσο έξυπνο και η γραφή τόσο άψογη. Μιμείται τις αφηγηματικές συμβάσεις τόσο αριστοτεχνικά, ώστε ο Diaz μπορεί να περάσει λαθραία μια ολόκληρη ιστορία χωρίς να τραβήξει την προσοχή...
Los Angeles Times

Πνευματώδες και αριστοτεχνικό δεύτερο μυθιστόρημα... Ένα πολύπλευρο έπος για την τάξη, τον πλούτο και τη μυθοποίηση που θα πρέπει να έχει απήχηση στους σημερινούς αναγνώστες που αμφισβητούν τον καπιταλισμό.
The Philadelphia Inquirer

Μια καλειδοσκοπική ματιά στην ξέφρενη πορεία του καπιταλισμού στις αρχές του 20ού αιώνα... Θεμελιωμένο στην ιστορία και φιλόδοξο ως προς τη μορφή του, πετυχαίνει σε όλα τα μέτωπα. Για άλλη μια φορά, ο Diaz αξιοποιεί στο έπακρο τα τρομερά του χαρίσματα.
Publishers Weekly

Το μυθιστόρημα του Diaz είναι ένα κατόρθωμα λογοτεχνικής παιγνιώδους τέχνης [που] συνυφαίνει έξοχα τις πολλαπλές προοπτικές του για να δημιουργήσει μια συμφωνία συναισθηματικών επιδράσεων.
Kirkus

Ένας από τους πιο πρωτότυπους και ασυνήθιστα φιλόδοξους μυθιστοριογράφους που έχω διαβάσει εδώ και καιρό.
Jonathan Dee, *Harper's*

Με το δεύτερο μόλις μυθιστόρημά του, ο Hernan Diaz έχει εξελιχθεί σε μια φιλόδοξη και σημαίνουσα φωνή.
The Guardian

Ο Diaz μάς δίνει την αίσθηση ότι μπορεί να δαμάσει κάθε είδος, και η *Παρακαταθήκη* θα μπορούσε να χαρακτηριστεί ως μεταλογοτεχνία στα καλύτερά της. Ένα βιβλίο απρόβλεπτο, έξυπνο και απίστευτα απολαυστικό.
***The Sunday Times* (UK)**

Αριστούργημα.
Der Spiegel

Ένα μυθιστόρημα που άνετα θα μπορούσε να χαρακτηριστεί διαχρονικό.
Vogue

Πίσω από αυτό το βιβλίο κρύβεται μια εκθαμβωτική ευφυΐα που μας προκαλεί να ξανασκεφτούμε όλα όσα γνωρίζουμε τόσο για τους θεσμούς πάνω στους οποίους χτίζονται τα έθνη όσο και για τους τρόπους αφήγησης των ιστοριών. Πανούργος, εκλεπτυσμένος, επίμονα αμφισβητίας, ο Diaz γράφει με σιγουριά, αποφασισμένος να γκρεμίσει κάθε βεβαιότητα.
Επιτροπή βραβείων Booker

A rip-roaring, razor-sharp dissection of capitalism, class, greed, and the meaning of money itself that also manages to be a dazzling feat of storytelling on its own terms… Important and timely. But the uniquely brilliant way in which Diaz tells that story, as meticulously researched as it is narratively exhilarating, makes it a novel not just for the present age but for the ages.
Vogue

[A] riveting story of class, capitalism, and greed. The result is a mesmerizing metafictional alchemy of grand scope and even grander accomplishment.
Esquire

Literary fiction…is a fantastic commodity in which our best writers become criminals of the imagination, stealing our attention and our very desires. Diaz makes an artistic fortune in *Trust*. And we readers make out like bandits, too.
Maureen Corrigan, NPR

Ingenious…challenges conventional story lines of another favorite American theme: capitalism and the accumulation of vast wealth…Diaz employs his inventive structure to offer intriguing insights into the hidden roles played by subservient women.
Minneapolis Star Tribune

The world of *Trust* feels very close to our own…This book is a reminder that wealth isn't a treasure chest and the rich aren't magical, no matter how dramatically they shape the world. It's all just money, made by real people, with very real, often dangerous implications.
Vanity Fair

Sharp and affecting . . . Diaz's great subject is the scale of American mythmaking . . . It is in his ugly-beautiful portrait of great wealth that Diaz shows his brilliance . . . In this literary Rubik's Cube, Diaz provides a viable, and hugely entertaining, argument that once a pen is put to paper an element of veracity is always lost. And when money is thrown into the mix, then the lies really multiply.
***Financial Times* (UK)**

Trust proves that Diaz is a writer of singular talent. This book is a kaleidoscopic dazzler that works as both an engrossing literary mystery and a capitalistic takedown for the ages. Don't miss it.
Chicago Review of Books

A uniquely layered novel…Each page peels back another mystery, making for an utterly riveting read.
Buzzfeed

For all its elegant complexity and brilliant construction, Diaz's novel is compulsively readable, and despite taking place in the early 1900s, the plot reads like an indictment of the start of the twenty-first century with its obsession with obscure financial instruments and unhinged capital accumulation. A captivating tour de force that will astound readers with its formal invention and contemporary relevance.
***Booklist*, STARRED review**

…a wily jackalope of a novel — tame but prickly, a different beast from every angle.
The Los Angleles Times

Hernan Diaz is a narrative genius whose work easily encompasses both a grand scope and the crisp and whiplike line. *Trust* builds its world and characters with subtle aplomb. What a radiant, profound and moving novel.
Lauren Groff, συγγραφέας

That rare jewel of a book—jaw-dropping storytelling against the backdrop of beautiful writing. Amidst all the noise in the world, whole days found me curled up on the couch, lost inside Diaz's brilliance.
Jacqueline Woodson, συγγραφέας

Though set in a historical New York, *Trust* speaks to matters of the most urgent significance to the present day. Money, power, class, marital and filial relations, the roles played by trust and betrayal in human affairs—Diaz's development of his chosen themes is deeply insightful. Cleverly constructed and rich in surprises, this splendid novel offers serious ideas and serious pleasures on every beautifully composed page.
Sigrid Nunez, συγγραφέας

Sublime, richly layered novel. A story within a story within a story. Elegantly written.
Roxane Gay, συγγραφέας

The audacity and scope of Hernan Diaz's extraordinary novel—a prism, a mystery, a revelation—are brilliantly matched by the quality of his prose.
Jean Strouse, συγγραφέας

What a joy this is to read, suspenseful at every turn, the work of a rare and impressive talent. Diaz has once again taken apart an American myth and pondered how we lie to ourselves.—
Joan Silber, συγγραφέας

Michael Gorra – *The New York Times Book Review*
https://www.nytimes.com/2022/04/28/books/review/trust-hernan-diaz.html
...intricate, cunning and consistently surprising ... Diaz's own prose keeps an antiseptic distance of its own, no matter who his narrator might be ... Some writers capture their characters' thoughts through what creative writing teachers call a close third person. Diaz relies in contrast on a far one, and his sentences are at once cool, deliberate and dispassionate. In both books, he reports on his characters' inner lives instead of dramatizing them, and in Vanner's hands especially, the result reads more like a biography than a novel: a narrative without dialogue, in which Rask's life is given to us more often in summary than in scenes ... It's a disorienting but effective way to present a character who seems almost entirely without an inner life of his own, whose whole being lies in anticipating the clickety-click of a ticker tape ... much of the novel's pleasure derives from its unpredictability, from its section-by-section series of formal surprises ... a strangely self-reflexive work: strangely, because unlike some metafictional exercises this book does more than chase its own tail. The true circularity here lies in the workings of capital, in a monetary system so self-referential that it has forgotten what Diaz himself remembers. For Trust always acknowledges the world that lies outside its own pages. It recognizes the human costs of a great fortune, even though its characters can see nothing beyond their own calculations; they are most guilty when most innocent, most enthralled by the abstraction of money itself.

Buzz Poole – *The Boston Globe*
https://www.bostonglobe.com/2022/04/28/arts/money-legacy-family-lies-all-matters-trust/
Everything in *Trust* is in its place. Like four exquisite dioramas, Diaz has set up all of these stories with great precision to present two fundamental questions: Why do we tell stories? And at what cost are those stories told? The stories in question revolve around finance, power, and identity, are all self-serving, and are about much more than what one

person does to another ... a remarkably accessible treatise on the power of fiction. This unquestionably smart and sophisticated novel not only mirrors truth, but helps us to better understand it.

Claude Peck – The Star Peck
https://www.startribune.com/review-trust-by-hernan-diaz/600169045/
Diaz's ingenious new fiction, told in four overlapping parts, challenges conventional story lines of another favorite American theme: capitalism and the accumulation of vast wealth ... With great skill and using multiple voices, Diaz employs his inventive structure to offer intriguing insights into the hidden roles played by subservient women.

Hamilton Cain – *Oprah Daily*
https://www.oprahdaily.com/entertainment/books/a39864513/trust-hernan-diaz-review/
[An] enthralling tour de force ... Each story talks to the others, and the conversation is both combative and revelatory ... As an American epic, *Trust*gives *The Great Gatsby* a run for its money ... Diaz's debut, *In the Distance*, was a finalist for the Pulitzer Prize and the PEN/Faulkner Award. *Trust* fulfills that book's promise, and then some ... Wordplay is *Trust*'s currency ... In Diaz's accomplished hands we circle ever closer to the black hole at the core of *Trust* ... *Trust* is a glorious novel about empires and erasures, husbands and wives, staggering fortunes and unspeakable misery ... He spins a larger parable, then, plumbing sex and power, causation and complicity. Mostly, though, *Trust* is a literary page-turner, with a wealth of puns and elegant prose, fun as hell to read.

Sam Sacks – *Wall Street Journal*
https://www.wsj.com/articles/fiction-book-review-trust-hernan-diaz-search-michelle-huneven-seven-steeples-sara-baume-11651244100?mod=opinion_major_pos10
Trust is a rich and prismatic—though ultimately anticlimactic—novel interested in the twin meanings of speculation, both the act of amassing wealth through the stock market and of creating stories to explain and define the past. Mr. Diaz's method is to juxtapose competing interpretations of the life of his character Andrew Bevel ... Mr. Diaz's skillful mimicry...pays real dividends in the complex portion of the book narrated by Ida, whose memories, not all of them reliable, mediate among the portrayals of Bevel created by his critics and the one Bevel sought to establish for himself ... A highly stimulating sense of narrative pressure builds up as the fictions invented around these enigmas collide and bleed into one another ... I am chagrined to say that much of this excellent work is undone in the concluding entries from Mildred's diary, which effectively erase all of the novel's finely poised mysteries. With these Mr. Diaz chooses straightforward explanation over ambiguity, leaving readers with a predictable—and, in itself, highly artificial—lesson about the way women have been written out of history. The coda left me with only one remaining unanswerable question: In the final estimation, just how good or bad is a good book with a bad ending?

Christian House – *The Financial Times*
https://www.ft.com/content/c8ddbb4e-f97d-400f-9e83-9c33c7e3ac15
... sharp and affecting ... Such persuasive — almost hypnotic — storytelling provides the thrust of *Trust*, in which Diaz illustrates how a fine provenance can engender an absurd belief in a tall tale ... This quartet of narratives works like a combination lock: by revisiting events we

recognise pressures imposed and felt and truth click into place. We also see how capital can 'bend and align reality' ... Part of the pleasure in reading *Trust* is in trying to work out where Andrew's arrogance ends and his ghostwriter's flair begins ... captures the swagger of the robber barons and the early days of late capitalism, as the seductive allure of playing the stocks shows its teeth. What might seem a less dramatic milieu than the wagon trains and gun-toting prospectors of his debut in fact delivers an oppressively baroque atmosphere of intrigue and moral funk ... The tone switches easily between the comic and the tragic ... it is in his ugly-beautiful portrait of great wealth that Diaz shows his brilliance ... In this literary Rubik's Cube, Diaz provides a viable, and hugely entertaining, argument that once a pen is put to paper an element of veracity is always lost.

Ron Charles – The Washington Post
https://www.washingtonpost.com/books/2022/05/17/trust-hernan-diaz-book-review/
The only certainty here is Diaz's brilliance and the value of his rewarding book ... In each grandly choreographed chapter of this novella, disparate movements are gradually brought to conclusions both surprising and inevitable ... when their fateful punishment arrives, it's suitably shocking and humiliating, a melodrama of debasement designed to reassure readers that the ethical accounting of the universe cannot be cheated ... sounds repellently overcomplicated, but in execution it's an elegant, irresistible puzzle. The novel isn't just about the way history and biography are written; it's a demonstration of that process. By the end, the only voice I had any faith in belonged to Diaz.

Jonathan Lee – The Guardian
https://www.theguardian.com/books/2022/jul/29/trust-by-hernan-diaz-review-playful-portrait-of-a-gatsby-like-tycoon
... poses questions of authorship and ownership at every turn: when did wealth become the defining element of every American success story? What values and costs can be ascribed to the 'Great Man' theory of history? And to whom do such men owe their greatest debts? If you imagine a brilliantly twisted mix of Edith Wharton's *The Age of Innocence*, Virginia Woolf's journals, JM Coetzee's Elizabeth Costello, and Ryan Gosling's breaking of the fourth wall in *The Big Short*, you'll get some sense of the surprising hybrid Diaz has created ... A Borgesian sense of play imbues almost every page of *Trust*, along with a dash of Italo Calvino's love of exploring different versions of a single idea or city. Through perfectly formed sentences and the skilful unpicking of certainties, *Trust* creates a great portrait of New York across an entire century of change ... so packed full of ironies that it can sometimes feel airless. But it is also a work possessed of real power and purpose. It invites us to think about why the category of imaginative play we most heavily reward as a society is the playing of financial markets, often at a heavy cost. It's a testament to Diaz's cunning abilities as a writer that you end his book thinking that – if truth is your goal – you might be better off relying on a novelist than a banker.

Helen Cullen – *The Irish Times*
https://www.irishtimes.com/culture/books/review/2022/09/03/trust-by-hernan-diaz-destined-to-become-one-of-the-great-novels-of-our-time/
Destined to become one of the great novels of our time, this ingenious work more than lives up to the hype. A literary conundrum, composed of four books in one, this surprising, engrossing and beautifully executed novel confirms Diaz's status as a virtuoso of storytelling ... The competing narratives across the four streams interrogate fact vs fiction, as the narrator

desperately tries to extract the truth from the murky manipulations of the affluent elite. Each evolution is a revelation that deepens the reading experience without any inertia creeping in. The result is a novel that spans the entirety of the 20th century, provoking the reader to confront the deceptions in society that sustain us. Who and what we can trust within the complex morality structures of a capitalist world is examined on both a micro and a macro level to great effect ... one of the greatest strengths of this novel is its pleasing unpredictability which guarantees the reader an exhilarating experience ... Despite its stylistic trickery, however, the novel never succumbs to any sense of gimmick. At the heart of this searing examination of capitalism, class and wealth is a fundamental question about the power of storytelling and meaning of fiction. This soulful quest is what elevates Truth from a cold anti-capitalist meditation on mercenary greed and sordid influence, to something that speaks to the heart of humanity. Diaz has accomplished that rare thing – a literary page-turner that offers compulsive reading with exquisite prose. Having already been nominated for the Pulitzer Prize for Fiction for his debut, *Trust* firmly establishes Diaz as one of the great American authors working today.

Hardeep Sidhu – The Harvard Review
https://harvardreview.org/book-review/trust/
... historical fiction that thrums with the energy of today's crises ... I confess that the novel-within-a-novel conceit is a pet peeve of mine. All too often the embedded stories aren't as good as their frames require them to be. But 'Bonds', the opening political novel-within-a-novel by the fictitious Harold Vanner, succeeds on its own terms before Diaz puts it to other uses. Matching the era's writing, Vanner's immersive novel evokes Edith Wharton's perceptive eye and the muckrakers' moral intensity. Finely sketched details accrete into compelling portraits. And the plot—a political fable about a capitalist's hubris—builds steadily to a dramatic conclusion. And then Diaz starts the story over ... Like any good experimental novel, *Trust*—a clean, linear narrative until this point—shatters to fragments. And, as with any good detective novel, the reader must parse contradictory accounts, dodge red herrings, and hunt for clues to find the answers. For all his deep fascination with political economy, Diaz has written a well-paced, suspenseful novel ... This intricate novel possesses a rare, fractal beauty: patterns first noticeable in the tiny twigs of its sentences recur in the branches of its sections and yet again in the shape of the whole.

Alice Cary – Bookpage
https://www.bookpage.com/reviews/trust-book-review/
Like a tower of gifts waiting to be unwrapped, Trust offers a multitude of rewards to be discovered and enjoyed, its sharp observations so finely layered as to demand an immediate rereading ... Each section contains a compelling perspective that builds upon the one that came before ... After a slow, steady build, *Trust* shifts into high-octane gear in part three, an engrossing memoir by noted journalist Ida Partenzan ... If this series of interconnected narratives already sounds complicated, don't worry: Each section flows easily into the next in Diaz's supremely skilled hands, with increasing momentum and intrigue. Throughout, he examines the wide disparities between rich and poor, truth and fiction, and the insidious ways in which these divides have long been crafted. The fourth and final section, pages from Mildred's diary, contains a startling twist to this literary feast—a wonderfully satisfying end to Diaz's beautifully composed masterpiece.

Lucy Scholes – The Telegraph
https://www.telegraph.co.uk/books/what-to-read/trust-hernan-diaz-review-brilliant-page-turning-puzzle-box-could/
A chorus of inharmonious but overlapping stories that teases the reader until the very last page. The novel is made up of four books, each a discrete volume, but in conversation with the others ... The final two books are by far the most revealing, their -disclosures destabilising and -complicating what we have already been told, but to go into the details would, I fear, spoil the fun. What I will say is that Diaz deftly illustrates how the worlds of finance and -fiction are built on similarly shifting sands, right down to a shared -lexicography ... The knotty ingenuity of Trust makes it easy to see how it's won its place on this year's Booker longlist. Destined to be known as one of the great puzzle-box novels, it's the cleverest of conceits, wrapped up in a page-turner.