



Las grietas de Jara

Claudia Piñeiro

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¿Qué precio hay que pagar para dar una vuelta de timón y decidirse a vivir los propios sueños?

La autora de *Las viudas de los jueves* demuestra una vez más su capacidad para construir personajes y contar historias en las que el suspenso no impide la pintura social ni la crítica. *Las grietas de Jara* es, en ese sentido, una reflexión acerca del matrimonio y la crisis de la mediana edad, y las dificultades de vivir en un mundo donde las reglas las imponen los más fuertes. Una novela que inquieta con la pregunta de si para dar una vuelta de timón y navegar hacia otro rumbo, no será necesario a veces dejar de lado la inocencia.

Aunque Pablo Simó quiere construir la torre de sus sueños, se limita a dibujarla: hace veinte años que trabaja en un estudio de arquitectura que no puede o no quiere dejar. Veinte años son también los que lleva casado con Laura, a quien sólo lo unen la costumbre y una hija típicamente adolescente.

Cuando una joven llegue inesperadamente al estudio buscando a Nelson Jara, comenzará a revelarse la trama del secreto en la que Simó está implicado junto a su jefe y una compañera de trabajo. La aparición de la muchacha y las derivaciones de ese hecho del pasado abrirán una grieta en la precaria estabilidad del arquitecto, que verá derrumbarse una a una las certezas que lo sostuvieron hasta el momento.

Las grietas de Jara Details

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Federico Sosa Machó says

Para ser sincero mi puntuación sería 4,5...y preferí redondear para arriba. A estas alturas sospecho la posibilidad de que la popularidad que les ha dado el cine a las historias de Piñeiro le haya restado prestigio a nivel de la crítica. Porque a medida que leo sus novelas confirmo que es una excelente narradora, de esas que no permiten que decaiga el interés de su argumento en ningún momento. El hombre mediocre ha sido el protagonista por excelencia de la narrativa del siglo XX, y lo es también de esta narración. El arquitecto Pablo Simó es el protagonista alrededor del cual se despliega la anécdota que involucra al Jara del título, un "extorsionador" de poca monta que reclama una indemnización por los daños que una recién iniciada construcción le ha provocado a su propiedad. A partir de este planteo inicial, Piñeiro recrea en dos momentos separados por tres años las vicisitudes vividas por Simó, y construye una caracterización del arquitecto enfrentado a una crisis personal que, mediados los cuarenta, precipita una serie de cambios que su trayectoria vital hacía impensados. Si bien no alcanza las honduras líricas de la que creo que es su obra mayor, "Una suerte pequeña", Piñeiro construye una interesantísima y ágil novela que además de entretener, nos muestra la mediocridad espiritual de una generación que muestra sus grietas por todas partes, y lo que parece aun peor, no se da cuenta de esa penosa realidad.

Victoria says

Segundo libro de Claudia que leo. El anterior (Tuya) me había sorprendido y encantado. Pero este, me ha dejado una sensación a poco, un gusto amargo. Esperaba más de la trama. Quería más de los personajes. Daba para más. Pero es una historia creíble. Se lee rápido.

Nancy Oakes says

I absolutely love Claudia Piñeiro's writing and this time she's outdone herself. *A Crack in the Wall* is absolutely superb. The only bad thing about Piñeiro's books is that there aren't more coming out in rapid succession. Let me just say up front that while this isn't simply a novel of crime fiction per se, the crime that does occur has a great deal to do with the rest of the story. Metaphorically, this is a story about a man whose personal and moral ground undergoes a seismic shift, leading him to decide to "rediscover something that, until recently, he didn't even realize he had lost."

Set in Buenos Aires in 2007, this very character-driven novel focuses on architect Pablo Simó, who works in a dead-end job. He's been there for more than twenty years, and has never made it to a higher level in his career the entire time. At the office, when he's not working, he spends time drawing the same eleven-story tower over and over again -- a building he would make real if he could, and not "on the rubble of something else," the modern reality in Buenos Aires, where land is simply not available, and old buildings have to come down for the new ones to go up. It is also an old city that is being transformed as profit margin starts edging out the old for the new. As an example, Pablo loves to go to a particular café where

"the same waiters have been toiling for years, shouting their orders over to the bar with enviable brio, and where there are white cloths over the wooden tables and old-fashioned glass sugar-shakers with metal

spoons,"

and hates the chain that's been "scattering identikit cafés throughout the city."

Pablo's firm specializes in cheap housing; the owner is Borla, and there is also Marta, who has a thing going with her married boss. Pablo is married to Laura, has a teenaged daughter Francisca, and his life is very routine. He also spends a lot of time conversing with an old friend Tano, whom he hasn't seen for a while, in his head -- Tano is also an architect, and their "conversations" are like a dialogue where Pablo engages with his conscience. Into the office one day, one that Pablo "had always feared might one day come to pass," comes a young, 20-something woman named Leonor asking for Nelson Jara. Her visit shakes them all up, because they know where Nelson Jara is, and they don't want to think about it. In fact, they've spent the last three years trying not to think about Nelson Jara, a man who'd come into the office to complain about a crack in the wall of his apartment. He claims that construction of a building that Borla's company is working on is causing the crack, and he shows Pablo some photos that prove how the crack has progressed. Pablo does his best to convince Jara otherwise, but he's not listening. Eventually Jara gets down to the nitty gritty:

"...there may be a structural problem here that ends up affecting other apartments too, and my silence has got to be worth something, don't you think?"

Jara starts to get under Pablo's skin, but not just because of the money or the extortion attempt -- Pablo recognizes he too has a crack, one that, like the one on Jara's wall, has been widening for some time. This notion hits him most especially before a trip around the city with Leonor, who has asked him to pick "the city's five most beautiful buildings, according to the architect Pablo Simó" for a photography course assignment. An imagined conversation with Tano reminds him that he used to be a person with ideals, making him wonder where that other person is now. His growing awareness of the crack in the wall dividing who he is and who he knows he can be spreads out to other areas of his life as well, encompassing the realization that his life over the last twenty years has been one consisting largely of compromise -- moral and otherwise.

A Crack in the Wall is an excellent novel, one that will satisfy readers of more literary-styled crime fiction, but it rises well above the usual fare, as do all of her books. In all of her novels, Claudia Piñeiro has this way of getting into private lives and exposing the cracks that exist there, personally and within various types of relationships, bringing her characters to a point where they're forced to examine themselves. If that sort of thing appeals, you can't ask for a better book. Very highly recommended.

M^a Ángeles says

Mi reseña: <https://bookeandoconmangeles.blogspot...>

Sandra Bašić says

Jaaaaako navu?ena trojka, i to zbog kraja koji me i nasmijao. Krimi?? Hm, valjda ali mlak. Preporuka? Samo ako nemate baš ništa drugo pri ruci!

Kate says

I am not exactly sure what I think about this book. The title, "Crack in the Wall", is representative of the themes throughout the book; the "crack" is both literal and symbolic. A crack, a fault in an apartment wall causes a series of events including a murder and a seismic shift in the moral character of an architect

It is weird, very Latin in its affect, contemporary. The ending indicates a turn for the better in the personal future of the main character, while peripheral characters may or may not get their dues....

There is an element of romance but not a lasting connection - in fact it is unclear at the end whether or not they will ever see each other again.

It is a mystery of the sort that the reader knows pretty much from the start that a crime has been committed, who, why, where and when - but the story is actually about what happens to the main character in the aftermath.

Interesting. I would be interested to hear what other readers think.

Marina Sofia says

Both a literal and a metaphorical crack in the wall of a house and the facade of someone's life. A midlife crisis and a dubious death makes for a very noirish, yet wistful novel, with a flawed yet oddly lovable main character who describes himself as 'vermin'.

Frank Mundo says

More like 3.5 stars because I really did like the book and the writing (especially the ending, which are tough in crime fiction) - and it did remind me of Patricia Highsmith, which is a good thing. It just felt a little dated to me for some reason. I am definitely going to read more books from this writer (I already bought Thursday Night Widows), and I do recommend this book, I just hope the next book (maybe it was the translation) feels a little fresher and more contemporary.

I don't want this to sound like a bad review. It's not supposed to be. I really did like it. It's smart, thought-provoking, and well crafted. And, if you like Patricia Highsmith, then definitely check out this book and this writer.

Anto Tilio says

Como hasta la mitad me pareció aburrido y que le faltaba gancho, creo que en gran parte la culpa es de la tercera persona, que repita demasiado seguido el nombre completo del prota y que se ponga un poco denso con todo lo relacionado al negocio de la arquitectura.

Tiene un poco de suspenso que rodea a Jara y alrededor de eso empiezan a darse los giros que te sorprenden y son uno de los sellos del estilo de la autora que tanto me gustan.
Y el final estuvo bueno, el prota le da un giro bastante irónico a su vida que te deja satisfecho y hasta da un poco de gracia.

Robyfri says

Ho eletto ormai Claudia Pineiro fra i miei scrittori preferiti e anche questo romanzo mi è piaciuto davvero molto.

E' un giallo scritto con uno stile teso, asciutto, distaccato, capace di mantenere la tensione narrativa anche senza le azioni e le suspense tipiche di questo genere di romanzo, perché "il giallo" è dentro il protagonista, non fuori.

L'autrice si serve di questa struttura per indagare, in realtà, la complessa interiorità del personaggio principale, l'architetto Pablo Simò, un uomo nella cui vita c'è una fessura inconfessabile, una crepa che gli alberga nell'anima che negli ultimi tre anni ogni giorno, piano piano, si è estesa e allargata sempre più, fino a che tutto all'improvviso precipita, proprio come succede ad un muro con una crepa.

Questa crepa ha un nome, si chiama Nelson Jara, crepa nessuno più in ufficio aveva osato scoprire, né il suo capo Borla, né la sua consociata Marta (sulla quale Pablo ha fantasie erotiche), fino a quando un giorno irrompe in ufficio una giovane donna, Leonor, in cerca di Nelson Jara, che non solo mette a nudo la crepa, ma contribuisce ad ampliarla e a far precipitare su se stesso Simò, fino ad un finale a sorpresa, tra il cinico e il crudemente realista.

Seguiamo assieme al narratore tutto quanto accade nell'animo di Pablo Simò, i suoi pensieri, i suoi desideri, la monotonia di una vita coniugale e lavorativa ormai fatta solo di piccoli rituali quotidiani ai quali è fortemente attaccato, come fossero un'ancora di salvezza per non andare alla deriva, i tanti interrogativi che si pone sulla vita e sul significato di certe espressioni, che le persone attorno a lui usano normalmente, come se invece lui le sentisse per la prima volta. Pablo Simò mi ha dato l'impressione di essere un uomo che si è lasciato schiacciare dagli eventi della vita senza provare minimamente a reagire, privo cioè del necessario nerbo per non lasciarsi sopraffare dagli altri (la moglie, il capo, l'associata) e che a poco a poco ha perso il gusto per la vita, per la bellezza, per l'architettura e che non sa più cosa sia l'amore.

Ma è quando in ufficio arriva all'improvviso Leonor che si rende conto di tutto questo: Leonor che lo costringe a ripensare a tutta la vicenda di Nelson Jara, scoprendo che in fin dei conti era un piccolo truffatore, una "canaglia" come si sta rendendo conto di essere pure lui. Con Leonor riscopre anche la sua Buenos Aires che da anni non guarda più, perché ha scelto di utilizzare sempre la metropolitana nel tragitto casa-lavoro-casa, riscopre i suoi palazzi con le facciate più belle e artistiche, si rende conto, ripensando ai discorsi che faceva con il suo antico compagno di università (in realtà è con la sua coscienza che parla), di aver abbandonato anche la sua amata architettura, caduta ormai al servizio della speculazione edilizia. Leonor è quindi il suo detonatore che fa scoppiare tutte le sue frustrazioni, che lo fa agire e prendere una decisione drastica e alquanto sorprendente, che finalmente lo renderà libero di esprimersi per quello che lui effettivamente sente di essere.

Un romanzo insomma davvero particolare e insolito che merita di essere letto e che fa riflettere sulla vita e sulle sue "crepe".

Masteatro says

De los 4 libros que he leído de Claudia Piñeiro, éste es el que menos me ha enganchado. Creo que es el más flojo aunque también tiene cosas que no están nada mal. Me ha interesado mucho más sus reflexiones sobre la pareja y la vida familiar que el misterio que encierra la historia y el devenir de la carrera profesional de Pablo.

Si eres incondicional de Claudia Piñeiro, debes leerlo, pero si vas a iniciarte en su literatura hay otros libros mejores.

Kerrfunk says

I read this book because I liked 1) the title, 2) the cover, and 3) the jacket blurb.

When I started reading it, it was okay at best. I skimmed a lot, but kept reading.

Half way through I uncovered a revelation, and 2/3 of the way through a significant turn. And when it ended, I pondered.

If you rate a book by how much you think about it when you've finished it... well, I'll think about this one for a while.

Tuck says

not your typical noir private dick murder cops story. this about an architect almost crushed with ennui, artistic frustration, and ball busting. until he meets a mysterious painter, a mysterious painter who just happens to be the daughter of the fellow he helped murder and burying in his office parking lot.....

Been busy building an opac, so just making placeholders for books I've read in march and april 2014. This is the opac though.

<http://stwr.ent.sirsi.net/client/defa...>

Maca Mamone says

(Terminado hace rato, pero acabo de volver de vacaciones)
3.5 estrellas

Mi segundo libro de Piñeiro, no sé si por el momento (lo leí en el avión) o por mis expectativas no llegué a disfrutar del todo esta historia. No me convenció el protagonista, me molestaba bastante para ser sincera, el

resto de los personajes tampoco me llamó mucho la atención. Sin embargo, es una novela que engancha, rápida de leer, entretenida. ¿Lo mejor? El final, eso sí puedo decirles que me encantó

Klela says

A parte la copertina stupenda (talmente vivida l'immagine che continuava a cadermi l'occhio pensando "come ho fatto a macchiare il libro?"...ma potrebbe anche essere il mio cervello bacato!) credo che identificare questo libro con un genere sia difficile, soprattutto con il genere utilizzato da Goodreads "Mystery/Crime". Penso che sia molto più di questo. Un piccolo gioiellino, perfetto nella lunghezza e nel finale, ottimo nell'esecuzione!
