

STUDY QUESTIONS

1. Discuss Montale's vision of nature in "The Lemon Trees." What is the significance of the lemon trees? How do they provide a contrast with the world of "clamorous cities"?

⑥ DINO BUZZATI

Dino Buzzati (1906–1972) was one of Italy's avant-garde experimentalists. Influenced by Kafka and by modernist theories in general, Buzzati devoted his talents as a writer and painter to creating an art that was critical first of Fascism and then of the commercial nature of contemporary society. Buzzati's fiction employed surrealist techniques to probe ironically the values and edifices of consumerism. He aimed at the same time to write a popular literature that would draw idioms and motifs from mass culture while at the same time avoiding its clichés and stereotypes. Buzzati wanted art to engage the ordinary person and faulted modernism for having severed itself from a broad audience. His books of fiction available in English include Catastrophe and Other Stories (1982), Restless Nights (1983), and The Siren (1984).

The Falling Girl

Marta was nineteen. She looked out over the roof of the skyscraper, and seeing the city below shining in the dusk, she was overcome with dizziness. 1

The skyscraper was silver, supreme and fortunate in that most beautiful and pure evening, as here and there the wind stirred a few fine filaments of cloud against an absolutely incredible blue background. It was in fact the hour when the city is seized by inspiration and whoever is not blind is swept away by it. From that airy height the girl saw the streets and the masses of buildings writhing in the long spasm of sunset; and at the point where the white of the houses ended, the blue of the sea began. Seen from above, the sea looked as if it were rising. And since the veils of the night were advancing from the east, the city became a sweet abyss burning with pulsating lights. Within it were powerful men, and women who were even more powerful, furs and violins, cars glossy as onyx, the neon signs of nightclubs, the entrance halls of darkened mansions, fountains, diamonds, old silent gardens, parties, desires, affairs, and, above all, that 2

consuming sorcery of the evening which provokes dreams of greatness and glory.

Seeing these things, Marta hopelessly leaned out over the railing and let herself go. She felt as if she were hovering in the air, but she was falling. Given the extraordinary height of the skyscraper, the streets and squares down at the bottom were very far away. Who knows how long it would take her to get there. Yet the girl was falling. 3

At that hour the terraces and balconies of the top floors were filled with rich and elegant people who were having cocktails and making silly conversation. They were scattered in crowds, and their talk muffled the music. Marta passed before them and several people looked out to watch her. 4

Flights of that kind (mostly by girls, in fact) were not rare in the skyscraper and they constituted an interesting diversion for the tenants; this was also the reason why the price of those apartments was very high. 5

The sun had not yet completely set and it did its best to illuminate Marta's simple clothing. She wore a modest, inexpensive spring dress bought off the rack. Yet the lyrical light of the sunset exalted it somewhat, making it chic. 6

From the millionaires' balconies, gallant hands were stretched out toward her, offering flowers and cocktails. "Miss, would you like a drink? . . . Gentle butterfly, why not stop a minute with us?" 7

She laughed, hovering, happy (but meanwhile she was falling): "No, thanks, friends. I can't. I'm in a hurry." 8

"Where are you headed?" they ask her. 9

"Ah, don't make me say," Marta answered, waving her hands in a friendly good-bye. 10

A young man, tall, dark, very distinguished, extended an arm to snatch her. She liked him. And yet Marta quickly defended herself: "How dare you, sir?" and she had time to give him a little tap on the nose. 11

The beautiful people, then, were interested in her and that filled her with satisfaction. She felt fascinating, stylish. On the flower-filled terraces, amid the bustle of waiters in white and the bursts of exotic songs, there was talk for a few minutes, perhaps less, of the young woman who was passing by (from top to bottom, on a vertical course). Some thought her pretty, others thought her so-so, everyone found her interesting. 12

"You have your entire life before you," they told her, "why are you in such a hurry? You still have time to rush around and busy yourself. Stop with us for a little while, it's only a modest little party among friends, really, you'll have a good time." 13

She made an attempt to answer but the force of gravity had already quickly carried her to the floor below, then two, three, four floors below; in fact, exactly as you gaily rush around when you are just nineteen years old. 14

Of course, the distance that separated her from the bottom, that is, from 15

street level, was immense. It is true that she began falling just a little while ago, but the street always seemed very far away.

In the meantime, however, the sun had plunged into the sea; one could see it disappear, transformed into a shimmering reddish mushroom. As a result, it no longer emitted its vivifying rays to light up the girl's dress and make her a seductive comet. It was a good thing that the windows and terraces of the skyscraper were almost all illuminated and the bright reflections completely gilded her as she gradually passed by.

Now Marta no longer saw just groups of carefree people inside the apartments; at times there were even some businesses where the employees, in black or blue aprons, were sitting at desks in long rows. Several of them were young people as old as or older than she, and weary of the day by now, every once in a while they raised their eyes from their duties and from typewriters. In this way they too saw her, and a few ran to the windows. "Where are you going? Why so fast? Who are you?" they shouted to her. One could divine something akin to envy in their words.

"They're waiting for me down there," she answered. "I can't stop. Forgive me." And again she laughed, wavering on her headlong fall, but it wasn't like her previous laughter anymore. The night had craftily fallen and Marta started to feel cold.

Meanwhile, looking downward, she saw a bright halo of lights at the entrance of a building. Here long black cars were stopping (from the great distance they looked as small as ants), and men and women were getting out, anxious to go inside. She seemed to make out the sparkling of jewels in that swarm. Above the entrance flags were flying.

They were obviously giving a large party, exactly the kind that Marta dreamed of ever since she was a child. Heaven help her if she missed it. Down there opportunity was waiting for her, fate, romance, the true inauguration of her life. Would she arrive in time?

She spitefully noticed that another girl was falling about thirty meters above her. She was decidedly prettier than Marta and she wore a rather classy evening gown. For some unknown reason she came down much faster than Marta, so that in a few moments she passed by her and disappeared below, even though Marta was calling her. Without doubt she would get to the party before Marta; perhaps she had a plan all worked out to supplant her.

Then she realized that they weren't alone. Along the sides of the skyscraper many other young women were plunging downward, their faces taut with the excitement of the flight, their hands cheerfully waving as if to say: look at us, here we are, entertain us, is not the world ours?

It was a contest, then. And she only had a shabby little dress while those other girls were dressed smartly like high-fashion models and some even wrapped luxurious mink stoles tightly around their bare shoulders. So self-assured when she began the leap, Marta now felt a tremor growing

inside her; perhaps it was just the cold; but it may have been fear too, the fear of having made an error without remedy.

It seemed to be late at night now. The windows were darkened one after another, the echoes of music became more rare, the offices were empty, young men no longer leaned out from the windowsills extending their hands. What time was it? At the entrance to the building down below—which in the meantime had grown larger, and one could now distinguish all the architectural details—the lights were still burning, but the bustle of cars had stopped. Every now and then, in fact, small groups of people came out of the main floor wearily drawing away. Then the lights of the entrance were also turned off. 24

Marta felt her heart tightening. Alas, she wouldn't reach the ball in time. Glancing upwards, she saw the pinnacle of the skyscraper in all its cruel power. It was almost completely dark. On the top floors a few windows here and there were still lit. And above the top the first glimmer of dawn was spreading. 25

In a dining recess on the twenty-eighth floor a man about forty years old was having his morning coffee and reading his newspaper while his wife tidied up the room. A clock on the sideboard indicated 8:45. A shadow suddenly passed before the window. 26

"Alberto!" the wife shouted. "Did you see that? A woman passed by." 27

"Who was it?" he said without raising his eyes from the newspaper. 28

"An old woman," the wife answered. "A decrepit old woman. She looked frightened." 29

"It's always like that," the man muttered. "At these low floors only falling old women pass by. You can see beautiful girls from the hundred-and-fiftieth floor up. Those apartments don't cost so much for nothing." 30

"At least down here there's the advantage," observed the wife, "that you can hear the thud when they touch the ground." 31

"This time not even that," he said, shaking his head, after he stood listening for a few minutes. Then he had another sip of coffee. 32

Translated from the Italian by Lawrence Venuti

STUDY QUESTIONS

1. From what point of view is "The Falling Girl" told? Is any other point of view possible?
2. For what is the falling girl a metaphor? How does the author use imagery to communicate the girl's false consciousness?
3. Why does Buzzati have the wife observe, "At least down here there's the advantage . . . that you can hear the thud when they touch ground"?