

Name: _____

Class: _____

The Falling Girl

By Dino Buzzati (translated by Lawrence Venuti)

1989

Dino Buzzati (1906-1972) was an Italian novelist, short-story writer, painter and poet. He is associated with Magical Realism and his short story, "The Falling Girl," is a classic example of the genre. In "The Falling Girl," a 19-year-old girl falls from the top of a skyscraper and encounters various party-goers, residents, and workers inside the building as she descends. As you read, take note of the way Marta's feelings and appearance change as she falls closer and closer to the ground.

[1] 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.

The skyscraper was silver, supreme and fortunate in that most beautiful and pure evening, as here and there the wind stirred a few fine filaments¹ 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 writhing² in the long spasm³ 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,⁴ the neon signs of nightclubs, the entrance halls of darkened mansions, fountains, diamonds, old silent gardens, parties, desires, affairs, and, above all, that consuming sorcery of the evening which provokes dreams of greatness and glory.



"Woman Falls on Purple Surface" by Bruce Christianson is licensed under CC0.

Seeing these things, Marta hopelessly leaned out over the railing and let herself go. She felt as if

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1. **Filament** (*noun*) a single thread or long, flexible thread-like object
 2. squirm
 3. **Spasm** (*noun*) any sudden, short period of great energy, activity, or feeling
 4. **Onyx** (*noun*) a shiny, mostly black agate stone with layers of differing shades

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.

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.

- [5] Flights of that kind (mostly by girls, in fact) were not rare in the skyscraper and they constituted⁵ an interesting diversion⁶ for the tenants; this was also the reason why the price of those apartments was very high.

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 exalted⁷ it somewhat, making it chic.⁸ 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?"⁹

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

"Where are you headed?" they asked her.

"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. 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.

"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."

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5. **Constitute** (*verb*) to create, make up, or form
 6. **Diversion** (*noun*) an amusing distraction
 7. **Exalt** (*verb*) to raise high in power, character, or beauty
 8. **Chic** (*adjective*) fashionable and stylish
 9. Millionaires will pay attention to her because she is young and attractive

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 gaily¹⁰ rush around when you are just nineteen years old.

Of course, the distance that separated her from the bottom, that is, from 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 red dish mushroom. As a result, it no longer emitted its vivifying¹¹ rays to light up the girl's dress and make her a seductive comet.

- [15] It was a good thing that the windows and terraces of the skyscraper were almost all illuminated and the bright reflections completely gilded¹² 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 to¹³ 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.

- [20] They were obviously giving a large party, exactly the kind 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 inauguration¹⁴ of her life. Would she arrive in time?

She spitefully noticed that another girl was falling about thirty meters above her. She was

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10. **Gaily** (*adverb*) with joy and in a showy way
 11. **Vivify** (*verb*) to give new life and energy
 12. **Gild** (*verb*) to give a bright, pleasing appearance to something
 13. like
 14. **Inauguration** (*noun*) a ceremonial act at the beginning of something

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 supplant¹⁵ 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 stoles¹⁶ 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.

[25] Marta felt her heart tightening. Alas, she wouldn't reach the ball in time. Glancing upwards she saw the pinnacle¹⁷ 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.

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.

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

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

"An old woman," the wife answered. "A decrepit¹⁸ old woman. She looked frightened."

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15. **Supplant** (*verb*) to take the place of another through force, scheming, or strategy
 16. a expensive shawl or evening wrap made from fur of minks, often worn as a status symbol
 17. **Pinnacle** (*noun*) a decorative structure at the very top of a building
 18. **Decrepit** (*adjective*) weakened by old age; feeble

[30] "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 floor up. Those apartments don't cost so much for nothing."

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

"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.

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Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. Which statement best describes a theme of the story?
 - A. Poor people are more aware of the world.
 - B. It is more fun to live in a vibrant big city than in a small town.
 - C. Wealthy people pay closer attention to what is going on around them.
 - D. Our wealth and status influences both our opportunities and the way we see the world.

2. In paragraph 7 the author describes Marta as "hovering, happy," while noting that she continues to fall. Which statement best describes the author's intent?
 - A. To demonstrate that one should not fear the passing of time.
 - B. To show that time continues to pass, even when we are focused on other things.
 - C. To illustrate that young people are more aware of their surroundings than old people.
 - D. To reinforce Marta's feelings of joy by showing that she will always remember this moment.

3. Which statement best explains the meaning of the figurative language in the text below?

"In the meantime, however, the sun had plunged into the sea; one could see it disappear, transformed into a shimmering red dish mushroom. As a result, it no longer emitted its vivifying rays to light up the girl's dress and make her a seductive comet." (Paragraph 14)

 - A. Marta is in despair and has decided to jump into the sea.
 - B. During a beautiful sunrise, Marta sees the sprouting of mushrooms below.
 - C. While the sunset is beautiful, the change in lighting makes Marta appear less so.
 - D. Marta is dreaming of a time when she can relax by the sea without everyday worries.

4. In paragraphs 21-23, Marta notices that other girls are falling around her, many wearing finer clothes. How does this realization impact Marta?
 - A. She is angry at herself for jumping.
 - B. She is distraught and begins to cry.
 - C. She is frightened and less confident.
 - D. She is sure that she will win the race.

5. Which statement best supports the following quote "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 floor up. Those apartments don't cost so much for nothing." (Paragraph 30)?
- A. The man wishes he lived on the upper floors.
 - B. Only age impacts our experiences in the world.
 - C. The man is angry with the women who jump from the skyscraper.
 - D. Both age and amount of wealth impact our experiences in the world.
6. What does the skyscraper most likely represent?
- A. opportunities to succeed
 - B. social status based on wealth
 - C. race relations across generations
 - D. gender expectations for young people
7. What does the fall most likely represent?
- A. the passing of time from youth to old age
 - B. the hours between daytime and nighttime
 - C. the way your life flashes before your eyes when you die
 - D. the belief that magic can sometimes show you what you're missing
8. Which detail from the text best indicates a change in Marta's feelings over the course of her fall?
- A. "The sun had not yet completely set and it did its best to illuminate Marta's simple clothing." (Paragraph 6)
 - B. "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." (Paragraph 18)
 - C. "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." (Paragraph 23)
 - D. "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." (Paragraph 24)

9. How is Marta's changing point of view reflected in both her feelings and appearance during her fall toward the ground? Cite evidence from the text to support your answer.

Discussion Questions

Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. Do you think that Marta falls from the top of the skyscraper accidentally, or do you think that she jumps intentionally? Explain your answer in detail, and discuss any evidence from the text that could support your argument.

2. Do you think that people are ever entertained by others' misfortune or suffering? Do you think that people are more likely to empathize with people who are similar to themselves? What do you think causes people to sometimes **not** empathize with people who are similar to themselves? Please discuss examples from popular culture, your own experiences, or current events in your answer, and connect those examples to the story's conclusion.

3. When Marta is asked by one of the onlookers where she is going, she says, "please don't make me say" (Paragraph 9). What do you think Marta means by this? What reality is she trying to avoid? Is she trying to avoid more than one possibly painful reality? Can you link your interpretation of Marta's feelings here to other literary, movie, or popular culture characters?

4. What makes you accept something as "real?" Can you think of truths or lessons that you have accepted as real, despite learning them from "unreal" sources, like fairy tales and fables? Discuss experiences where you have accepted an idea as real or true, even if your introduction to it came from a magical, intangible, or fictional story.