

**Cheti Traini**

**THE SCREENPLAY OF MEMORY AND HEART:  
TONINO GUERRA'S LA PIOGGIA TIEPIDA.  
A JOURNEY FROM RUSSIA TO ITALY**

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The article marks an anniversary of the passing of Tonino Guerra. Guerra's creative work as a screenwriter and as a poet made him famous for his specific poetic representation of old and modern existential themes able to connect worlds apparently distant in time and space. In the novel "La Piovra Tiepida" (The Tepid Rain) this peculiar attitude of Guerra becomes evident in his personal way of writing that makes the novel a declaration of the writer's thoughts about life to the point of breaking up the conventions of narrative fiction. The narration unfolds on two levels, as if the plot followed a double track. Along the first track there is a lyrical description of a journey between Leningrad and Georgia; along the second track a magical tepid Caucasian rain widens the writer's vision as he identifies it with the figure of a Russian General who fought against Napoleon. The visionary story of this General is narrated in the novel with plenty of direct references to Russian history and literature. All along his Georgian journey the writer meets ghosts of Russian poets and writers like Pushkin, Lermontov and Mayakovski and the journey through space slowly becomes a journey through time, a *quest* for a mythical past represented by the ancient mysterious wooden cathedrals where the monk Nikolayev, former general Rosati, lived. By Retracing Guerra's real and imaginary travels through Russia and Georgia, following the enchanted strength of the tepid rain, this article intends to focus on the lyrical reading of the world that the poet Tonino Guerra showed in his prose, thus associating his poetic vision of the world with that of poets like Mandelstam and Pasternak.

*Key words:* Guerra; Russia; Georgia; travel; memory; visual; poetic; novel.

Best known as a screenwriter and for his collaboration and friendship with some of the most famous worldwide film makers like Federico Fellini, Michelangelo Antonioni, Francesco Rosi, the Taviani brothers, Andrej Tarkovsky, Teo Angelopoulos, and Kim Venders, Tonino Guerra may be less known abroad as a poet and a writer in prose<sup>1</sup>. However, it was as a

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<sup>1</sup> It should be added that Guerra was also a painter, an illustrator and an artist (he worked especially with pottery). Most of his works of art were created by craftsmen in Pennabilli, as some iron sculptures and lamps that can be still admired in the Tonino Guerra Museum.

poet that he firstly revealed his creative talent, when in 1946 he published his poetry collection, "I Scarabócc" (The Scribbles), written in his native Romagnolo dialect<sup>2</sup>. Since then, his poetic language has continued to be rooted into the native land of the Marecchia Valley<sup>3</sup>, whose dialect represented for Guerra an indelible blood tie and reflected his genuine and immediate attitude towards the world around. Nevertheless, the peculiar use that Guerra makes of language represents something more than a simple return to his origins and an evocation of the past world and society of his native village, that is Santarcangelo di Romagna. The dialect recalls the voice of nature, source of life for every creature, man, animal, vegetable, with no apparent distinction or hierarchical ranking<sup>4</sup>. This feeling of respect for every living form of the universe distinguishes not only the poetics of Guerra's first poems but also his later works of literature. All his literary production crosses the physical borders of a place and the historical limits of time and opens itself to the history of the entire world where the individual memory blends with the collective one. "La parola dialettale in Guerra "contiene" la storia, scruta la memoria, ma non si limita a situare la poesia nei confini di una quotidianità appartata e casalinga; la sua gravidanza non si esaurisce nell'ambito della storia privata, penetra questioni di più ampio respiro con un movimento breve che dalla "verità" che promana dal lascito "dell'interno" si dirige a cogliere la verità che si impone dall'esterno e a estrarre nel conflitto e nel confronto contributi di conoscenza delle forze che reggono e legano l'universo, la società e l'individuo. Non si pone solo come nido e baluardo, rifugio e urna, contiguità e continuità nel presente"<sup>5</sup>.

This feeling of ancient memory, that allows the poet to recollect the signs of his roots in Santarcangelo and in the lands of Romagna, is expressed by a poetic language that tends to name all the natural and human elements by using a simple vocabulary that evokes obsolete objects, past habits and simple country people<sup>6</sup>. In the same way, Guerra entered into contact with

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<sup>2</sup> Tonino Guerra started writing his verses in Germany for his companions when he was imprisoned in Troisdorf camp between 1943 and 1945.

<sup>3</sup> This valley is located between the regions Emilia Romagna and Marche, in the central part of Italy.

<sup>4</sup> Motta: 308.

<sup>5</sup> Chemotti 1989: 134. "The dialect word in Guerra "contains" history, it scans memory, but it does not limit itself to placing poetry within the borders of a remote and domestic everyday reality; its poignancy does not end with private history, it penetrates more complex issues with a brief movement that from the "truth" deriving from the legacy left by "insight" directs itself to catch the truth that is imposed from outside, extracting from the conflict and the comparison those contributions to the knowledge of the forces that govern and bind the universe, society, the individual. Thus the dialect word in Guerra represents not simply a nest, a stronghold, a shelter, an urn, proximity and continuity in the present, but much more". Whenever not differently indicated all the translations from the original texts are by the author of the present article (CT).

<sup>6</sup> A *canto* of the return to the origins (even to the origins of the maternal language) is Guerra's poem "Il miele. E' mel" (1981).

that ancient Russian and oriental peasant tradition he experienced in the course of his many travels to the different Soviet countries. The human and cultural contact with the former Soviet Union allowed him to recall a world that in Italy, and generally in Western society, seemed to be disappearing, a world that Guerra continued to see with a desire of *nostalgia*, past anguish and actual desires not yet dead<sup>7</sup>. So, the words the poet dedicated at the beginning of the novel «La pioggia tiepida» to his «Georgian friends and their wonderful land» convey this feeling of closeness that linked the writer to the places he visited during his travelling through Russia and Georgia and to the people he met there, a feeling that can be explained by considering Guerra's peasant roots and his sense of belonging to the same archaic world. A similar sentiment of closeness had been experienced by another Italian writer, Carlo Levi, during his travelling to Leningrad, Kiev, Armenia and Georgia in 1955 and had been reported in his book «Il futuro ha un cuore antico» (The future has got an ancient heart). In a similar way as Guerra, Carlo Levi had recognized in the faces and gestures of Soviet people the same peasant nature of the simple Italian South and in the Russian landscapes the same ancient feeling of immobility and silence typical of the Lucania region<sup>8</sup>.

Both writers used description to catch the Russian reality, but in Guerra the use of the image is more indistinct, floating, broken, even when the writer is walking in the middle of the crowd along the Nevsky prospect in the summer heat.

“Ci mettiamo a camminare lungo la Nievski Prospekt con l'assurda speranza di trovare Glinka nella folla che percorreva i lunghi marciapiedi. Per fortuna questa ricerca affidata al caso si trasforma dentro di me in una curiosità d'altro tipo. Sandali trascinati a ciabatta, vecchi cappellucci di tela che i bambini usano nelle colonie o berretti di ciclisti con visiera di plastica portati da donne che indossano vestiti di seta, oltre le vetrate dei *gastronom*, ventilatori al soffitto, scarpette d'argento, motociclette con sidecar, grosse machine ufficiali con tendine abbassate, magliette con nuvole e soli gialli,

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<sup>7</sup> Guerra's creative and personal meeting with the film director Andrej Tarkovskij will foster this “backward motion” more and more deeply to the point of emphasizing the naïve rituality of simple people like Domenico and Gorčakov, the two protagonists of Tarkovskij and Guerra's film “Nostalgia” (1983), tied by the same desire of going back to the mother's womb (the native land, the village, Domenico's wrecked house) as the only way of preserving this ancient world and an act of faith for individual salvation (see Mancinelli 2013–2014).

<sup>8</sup> Because of his political engagement against the fascist government in 1935 Carlo Levi was sentenced to confinement at first to the small village of Grassano, then to the more remote village of Aliano, in the actual Basilicata region (the ancient Lucania). From that experience Levi wrote the book “Cristo si è fermato ad Eboli” (Christ stopped at Eboli, 1945) in which he described the underdeveloped southern reality as observed by a northern writer (Levi came from Turin). At the same time, he expressed his empathy and commitment to give dignity to the poor living conditions of peasants as a doctor (his job) and through his creative work, as a writer and a painter (see Traini 2019).

occhiali appesi alle asole di camicie lilla, fazzoletti in testa a quattro nodi, neanche un cane, gocce di gelati che colano ai lati di bocche con denti metallici, georgiani bassi, scuri navigatori del sole, chiappe che sobbalzano accaldate, chiodi schiacciati nell'asfalto molle, uomini accovacciati lungo le inferriate del giardino pubblico con le panchine bianche cariche di gente che prende il sole, borse di tela fatte a mano, uomini con berretti da capitani di mare e con giacche rosa, scatole di cartone, generale con berretto in mano, fazzoletti che asciugano sudori incontrollati dalle sopracciglia. Giapponesi a petto nudo e col collo piegato dalle cinghie delle macchine fotografiche. Turiste canadesi e americane coi vestiti di nailon appiccicati alla carne. Paradisi di frescura oltre le vetrate di alberghi lussuosi. A tratti si ha l'impressione che la sostanza umana stia evaporando"<sup>9</sup>.

“La tecnica di montaggio fotografico” (film editing technique) is revealed by the language that favours the use of nouns to indicate the objects and the places<sup>10</sup> and the use of the synecdoche to describe the people Guerra and his friend Misha meet along the way. The ability of the poet to give rise to plenty of images from the poetic word represents a particular feature of Guerra's literary production, a distinctive mark of both his prose and his poetry. “Ho sempre amato l'immagine, ma ho amato quell'immagine che poteva essere suscitata dalla parola (...), nei libri in prosa ho quest'occhio che vede in questa maniera”<sup>11</sup>. This evocative visual approach to reality is evident in the novel “La pioggia tiepida” published in Italy in 1984 and translated into Russian in 2006<sup>12</sup>.

In a travel book, one could not expect anything else than an extensive use of the traveler's sight to convey the reader what the narrator's eye is able to catch from visited places or people met. However, Guerra's sight tends to be more than a natural physical sense of the body.

“Occhio che vede”: privilegiamiento della vista, organo di senso della percezione integrale che ingloba il mondo, l'universo, mezzo o strumento per accedere "alla visione della verità", "facoltà di osservare, verificare, certificare" che trae con sé nello stesso tempo "l'incognita dell'illusione e dell'inganno, della fascinazione e della meraviglia" proprio perché può muoversi nell'ambito di un'illusione creata e accettata come "sospensione temporanea dell'incredulità"<sup>13</sup>.

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<sup>9</sup> Guerra 2002: 10–11.

<sup>10</sup> Chemotti 1989: 182.

<sup>11</sup> Chemotti 1989: 136–137. “I have always loved the image, the image elicited by the word (...), in my prose works my eyes see in this way”.

<sup>12</sup> The novel was published in the literary review “Družba narodov”, translated by Valerij Nikolaev.

<sup>13</sup> Chemotti 1989: 137. “Eye that sees”: privilege of sight, organ of sense of integral perception that encompasses the world, the universe, means or instrument to access “the vision of truth”, “power to observe, verify, certify” that carries with it at the same time “the unknown of illusion and deception, fascination and wonder” precisely because it can move within an illusion created and accepted as “temporary suspension of disbelief”.

A second deeper sight emerges and moves from the reality observed to the autobiographical memory and from here to the memory of the world, that Russian or Caucasian world the writer had met during his travelling and that had given rise to his particular technique of representation made by “quel misto di invenzione, autobiografia e cornice”<sup>14</sup>.

Presented in the form of a novel, as the subtitle of the book reminds, “La pioggia tiepida” is more than a novel, as Maria Corti underlined in her review of the book<sup>15</sup>. Indeed, Guerra’s literary work contains different literary genres: it is “a novel, a travel journal, an allegorical tale”<sup>16</sup>, but it can also be considered a lyrical poem in prose. The narration starts as a classical travel account, with the description of the narrator’s departure for a long journey by train from Italy to Leningrad, where he has to meet his friend Misha. The itinerary then continues to Moscow and to Georgia, where together with another friend, the movie director Agagianian<sup>17</sup>, the poet visits some thermal towns in order to undergo health treatments and eventually arrives all the way to Armenia. However, as the narrator confesses, the destination and the purpose of the journey will soon change. «Quando stavo affacciato alla ringhiera più alta della prua che si incuneava nel mare, attorniato dai gabbiani e dai muggiti soffocati di sirene, già mi rendevo conto che lo scopo principale del mio viaggio in Georgia, più ancora della salute, era la ricerca delle misteriose cattedrali di legno dove visse il Monaco Nikolaev, ex colonnello Rosati ormai diventato a tutti gli effetti nonno del generale Gagarin»<sup>18</sup>. Thus, if the *topos* of the journey continues to represent the *leitmotif* of the book, next to the physical dimension another journey begins, that of the writer’s mind through time and space, in a new mythical dimension, that of Russian history and human soul. Although the core of the narration orbits around the journey, it is soon evident that the more the writer immerses himself in the reality that surrounds him, the less his itinerary follows a well-defined way, transforming the real journey into a «lunatic itinerary»<sup>19</sup>. The shift towards this second dimension, more fantastic and less realistic, is represented by the search into which the narrator is dragged by his friend

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<sup>14</sup> Chemotti 1989: 137. “That mixture of invention, autobiography and frame”.

<sup>15</sup> Corti 1984.

<sup>16</sup> Guerra 2019: 9.

<sup>17</sup> We can identify Guerra’s friend with the Armenian film director Sergej Iosifovič Paradžanov. As Lora Guerra confirmed, the writer chose to change Paradžanov’s name because he didn’t want to damage his friend, who had already experienced detention in 1974 on the basis of different accusations the Soviet government had moved against him (among others that of homosexuality). In 1982 he was arrested again. Tonino Guerra tried to do his best to help Paradžanov even by talking to influential political authorities.

<sup>18</sup> Guerra 2002: 36–37. In a previous novel, “I guardatori della luna” published in 1981, the theme of the journey had also been treated by Guerra in a multiple way as in “La pioggia tiepida”. The report of a journey to Moscow had already become for Guerra a travel of the soul and the imagination.

<sup>19</sup> Guerra 2019: 9.

Misha as soon as he arrives in Leningrad. The wandering of the two men around the city will take them along the streets and in the surroundings of Leningrad, on the tracks of a General and of his dog, both ghosts who survived the days of the Napoleonic invasion of Russia and Nicholas I 's times. Along with the narrator Guerra, the reader becomes aware that this General, called General of Fire, and his dog Bonapart participated to an extraordinary event that occurred in St. Petersburg in 1837, when all the city's dogs protested in front of the Winter palace to ask for the release of all the caged birds in the empire. "Incidentalmente non sarebbe male se gli europei che non conoscono la Russia comprendessero che fatti che da loro sarebbero assolutamente improbabili risultano invece del tutto verosimili nelle nebbiosa e misteriosa capitale dell'Impero"<sup>20</sup>. Soon another chance to meet the Russian world is revealed to the writer. Misha's search becomes Guerra's quest for the General of Fire and his dog, collecting clues, meeting historians and visiting the places where the General lived, as the house along the Small Nevka, and this quest confers to the Russian journey a new purpose: that of writing a fairy tale with the General as protagonist, even pretending to give him some Italian origins. Gradually the story of the General takes form and in chapter three the reader knows that during the Napoleonic invasion of Russia the General thought of a manner to bring fire to the villages on the wings of birds in order to repel the Napoleonic army. This event will cause the General everlasting damnation, the daily revenge of birds mindful of the terrible fate befallen to their ancestors.

The story of the General and of his dog represents the turning point of the narration that introduces the reader to the mythical level of the novel. Born as a historical figure the General becomes in Guerra's novel an imaginary character, thus confirming "la metamorfosi del racconto in favola, nel tempo fantastico di una Russia fra zarista e dall'altrieri, di ieri, di oggi, forse di domani"<sup>21</sup>.

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<sup>20</sup> Guerra 2002: 8–9.

<sup>21</sup> Guerra 2019: 9. "The metamorphosis of the story into a fairy tale, set in a fantastic time between Tsarist Russia and recent Russia, the Russia of yesterday, today and maybe tomorrow" As Corti noticed, «Questa storia del Generale, del suo incontro con Puskin, della grande rivolta dei cani sulla Neva gelata nei pressi del Palazzo d' Inverno, resistenti al freddo e agli spari della Guardia di Palazzo dello zar, tesi solo ad una prova di forza per ottenere dal sovrano la liberazione di tutti gli uccelli dell' impero dalle gabbie in cui sono rinchiusi, oscilla tra la parabola e una lirico-drammatica fantasia, raggiungendo un mirabile equilibrio artistico». (Corti 1984). "This story of the General, of his meeting with Puskin, of the dogs' great revolt on the frozen Neva near the Winter Palace, who endure the cold and to the shots of the Tsar's Palace Guard, aimed only at showing a test of strength to obtain from the sovereign the liberation of all the birds in the empire from the cages in which they are locked, oscillates between the parable and a lyrical-dramatic fantasy, reaching an admirable artistic balance". On this subject Guerra will write the cartoon script "Le chien, le général et les oiseaux" presented as a special event at Venice Film Festival in 2003.

«“Gli hai chiesto se il Generale poteva avere un pò di sangue italiano?”

“Può anche essere tutto italiano. Infatti c’era il generale Paolucci contro Napoleone”.

“Quindi potrei dire che la madre del mio generale è una italiana”.

“Figlio di un architetto o di un artista... ce n’erano molti allora. Anzi ha suggerito che fosse figlio di quel Rosati, primo violinista, poi colonnello e in ultimo eremita in uno strano convento sulle montagne georgiane”<sup>22</sup>».

A fundamental natural phenomenon contributes to reinforce the narrator’s visionary capability: it is the effect of the Caucasian rain that Guerra experiences for the first time during his navigation to Georgia. The amazing enchanting power of the rain does not only reinforce the writer’s sight but makes his visions wider and wider as the rain penetrates his clothes and makes his body wet:

“Pareva si fosse allargata la mia capacità visiva. Non mi servivo degli occhi. La mente creava immagini che avevano una coscienza più corpora. Adesso che ho parlato con diversi studiosi, so che i fenomeni della pioggia tiepida sono stati utilizzati da poeti e scrittori. Mandel’shtam l’ha definita l’oppio dei caucasici. Una pioggia distensiva che porta sulla soglia di miraggi vicinissimi. Visioni inquietanti, presenze che presto prendono vita dapprima mute come muti restano i paesaggi entro i quali si muovono. Poi, da una profondità d’acqua, uno spessore trasparente e giallognolo con una superficie scorrevole, mi arriva la voce del Generale che sta passeggiando col cane Bonapart<sup>23</sup>”.

The vision comes to life and generates other visions, as if in front of an enchanted mirror. By using a visual narration (the already-mentioned film editing technique), through the eyes of the dog Bonapart, Guerra shows the poet Pushkin deadly wounded on the sofa of his studio asking for some *moroška*. In Batumi, “the town of the tepid rain”<sup>24</sup> Guerra’s mental eye sees the house that hosted the poet Mayakovski, the hot baths attended by Pushkin and Lermontov. The visions and the writing of the story concerning the General are possible only thanks to the inspiring tepid rain. When the rain stops, the writer and his friend Agagianian run behind the clouds. As well as the sight, the rain renovates also the other senses, making them

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<sup>22</sup> Guerra 2002: 21.

<sup>23</sup> Guerra 2002: 43–44.

<sup>24</sup> In his prose “Batum” Mandel’shtam referred to the rain in Batumi as almost a biblical event. “Дождь, дождь, дождь — это не значит, что нельзя выйти на улицу. Дождь может идти и завтра и послезавтра: зимний дождь в Батуме это грандиозный теплый душ на несколько недель. Никто его не боится и, если нужно по делу, всякий батумец пойдет куда угодно даже в такой потоп, когда Ной побоится высунуться из ковчега.” (“Rain, rain, rain this doesn’t mean you can’t go outside. It can rain tomorrow and the day after tomorrow: the winter rain in Batumi is a grandiose warm shower [that lasts] several weeks. Nobody is afraid of it, and if necessary, every inhabitant of Batumi will go anywhere even in such a flood, when Noah is afraid to get out of the ark”).

more sensitive so that they amplify the rain shower, the creaking of a tree, a plant smell. Everything comes to life again, men and natural elements, old and new stories in a condition that has lost its Cartesian coordinates<sup>25</sup>. The narration becomes surrealistic, a sequence of microstories that seem to interpret the mysteries of the world. It is a kind of “Lo cunto de li cunti” (The tale of tales)<sup>26</sup> that Guerra represents in the last part of the novel where, even a book from a village library can be the source to tell a new story originating “un abile gioco di incastri e di rispecchiamenti [sotto] un’unica cornice, un unico incastro”<sup>27</sup>.

“Agagianian mi raggiunge con un libro in mano: “Lo ha scritto un missionario italiano...” mi dice con entusiasmo “... si chiamava Giudici... È la sua relazione per il Vaticano sulla Georgia del Seicento e dei suoi scontri con un dottore turco accanito musulmano e nemico dell’ingerenza dei cattolici... un certo Ferindon... una lotta spietata di due grandi intelligenze... finché il turco si ammala e vuole essere curato dal missionario, anche lui dottore. “State benissimo” disse il missionario dopo aver visitato Ferindon. Il turco sorrise commosso. “Non è vero... sono ammalato di nostalgia... Da quando ho sentito delle parole italiane muoio di nostalgia... Anch’io sono italiano... di Siena... a vent’anni mi hanno rapito i turchi quando ero in viaggio con mio padre in Grecia... e sono diventato musulmano...” Guardo in silenzio la valle e la mia immaginazione si mette in moto spinta da questi accenni sulla vita di Ferindon”<sup>28</sup>. Guerra’s journey to Georgia becomes a journey to Italy, even for his characters. “Per tutto quel giorno e nei giorni che seguirono ogni tanto il Generale tirava fuori delle parole italiane che stavano sepolte nella memoria”<sup>29</sup>.

The rain as a gift, “Una rivelazione: la penetrazione. <...> Rigenerazione.— Miracolo”<sup>30</sup>, as Cvetaeva wrote in relation to Pasternak’s poetry. And as in Pasternak’s poem («Сестра моя — жизнь и сегодня в разливе/ Расшиблась весенним дождем обо всех») <sup>31</sup>, for Guerra as well the tepid rain brings nature to new life, inside the walnut tree, when he finally discovers one of the wood cathedrals built by the Georgian hermits. “Il temporale è cominciato a notte inoltrata. La pioggia faceva vibrare tutti i rami che ci avvolgevano. Ci sentivamo all’interno di uno strumento enorme che mandava un groviglio di scricchiolii sempre più umidi e morbidi. <...>

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<sup>25</sup> See Corti 1984.

<sup>26</sup> “Lo cunto de li cunti” (1634–1636) by Giambattista Basile was a book composed of fifty tales told by ten narrators in five days. The work is also known as the “Pentamerone”.

<sup>27</sup> Chemotti 1989: 180. “A skilful game of joints and reflections [within] a unique frame, a unique joint”.

<sup>28</sup> Guerra 2002: 83.

<sup>29</sup> Ibidem.

<sup>30</sup> Pasternak 1999: XIX.

<sup>31</sup> Pasternak 1999: 14. “My sister life has today overflowed, / And everyone’s showered with torrents of spring” (Barnes 1989: 232).

Mi stavo perdendo dentro la vastità di un odore vegetale che l'acqua resuscitava dai vecchi legni contorti e dal fogliame indurito e impolverato"<sup>32</sup>. The miraculous power of the tepid rain renovates the enchantment of the writer's vision: again, he sees the Neva, the Winter Palace, Petersburg's dogs on strike.

As an old village story teller Guerra recreates ancient and amazing worlds that he translates and fixes on the page through the visual power of his poetic word. "Poeta creaturale"<sup>33</sup>, Guerra lends his ear and heart to the little big stories of the world, he turns his eyes to abandoned places, from the little villages of Romagna to the lost vertical cemetery in Georgia. These harmonic microcosms, the results of ancient mythical traditions, live again in Guerra's creative works. His Russian travels narrated in the pages of his novel, are travels of soul and memory through which he evokes the old Russia, and expresses his intense bonds with that country and with its culture and traditions leading to a wider reflection on human life, beyond any cultural border. This fact confirms Tonino Guerra's work not only as part of the Italian culture but as a worldwide cultural legacy.

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<sup>32</sup> Guerra 2002: 99–100.

<sup>33</sup> Moscé 2018.

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### **СЦЕНАРИЙ ПАМЯТИ И СЕРДЦА: «ТЕПЛЫЙ ДОЖДЬ» ТОНИНО ГУЭРРЫ. ПУТЕШЕСТВИЕ ИЗ РОССИИ В ИТАЛИЮ**

Статья посвящена памяти Тонино Гуэрры в годовщину его смерти. Творчество Тонино Гуэрры как сценариста и поэта сделала его известным за особое поэтическое изображение древних и современных экзистенциальных тем, способных соединять кажущиеся далекими во времени и пространстве миры. В повести «Теплый дождь» эта своеобразная склонность Гуэрры прослеживается в его личной манере письма, что делает повесть исповедью мыслей писателя о жизни, вплоть до разрыва условностей повествования.

«Теплый дождь» разворачивается на двух уровнях, словно сюжет следует по двойному пути. Первый путь — лирическое описание путешествия из Ленинграда в Грузию. Второй путь — волшебный теплый кавказский дождь, который превращает расширяющееся мироощущение писателя до идентификации с фигурой русского Генерала, сражавшегося против Наполеона.

Мистическая история Генерала описана в повести с многочисленными прямыми ссылками на русскую историю и литературу. На протяжении своего путешествия по Грузии Тонино Гуэрра встречает призраков знаменитых русских поэтов и писателей, таких как Пушкин, Лермонтов и Маяковский, и путешествие в пространстве постепенно переходит в путешествие во времени, в поиск мифического прошлого, представленного древними и тайными деревянными храмами, где жил монах Николаев, бывший генерал Розатти.

Прослеживая реальное и воображаемое путешествие Гуэрры по России и по Грузии, наблюдая за чарующей силой теплого дождя, статья фокусирует внимание на лирическом понимании мира, которое поэт Тонино Гуэрра

изобразил и в своей прозе. Таким образом писатель связал собственное поэтическое видение мира с восприятием этого мира таких поэтов, как Мандельштам и Пастернак.

*Ключевые слова:* война; Россия; Грузия; путешествие; память; поэтическое; визуальное; повесть.

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