

period of hostility with the Socialist Party (see **PSI**) which had placed the Communists in a political ghetto, he also re-established links with the Socialists and their leader Pietro **Nenni**.

Togliatti's long residence in the Soviet Union and his leading position in the Communist International has led to much debate about his possible complicity in the Stalinist purges and to accusations of having played a double game. However, after the war he gave ample proof of his support for a polycentric communist movement freed from Moscow's control, and made major statements (in *Nuovi Argomenti* in 1956 and in his *Memorial from Yalta* in 1964) about the defects of Stalinism and about Khrushchev's attempts to divorce that experience from the structural and social problems of the USSR. In the *Memorial* he also suggested that a non-violent and democratic road to socialism was the most appropriate for all countries. Nevertheless, his cautious, cold and indecisive academic style, coupled with his extreme authoritarianism within the party itself, did create a constant suspicion of his motives while at the same time provoking opposition from hardliners such as Pietro Secchia.

Togliatti was prominent in promoting the **intellectuals'** role in Italy through *Rinascita* and other journals. While conservative in his literary and artistic tastes, he encouraged debate on such matters. Despite some delays, he had Gramsci's prison notes smuggled out of Italy, to be returned and published in full between 1947 and 1951. He thereafter became the major interpreter of Gramsci, portraying him as a loyal party man and a Leninist whose ideas had inspired the policies of the 'new party'.

Demonstrating their esteem for one of the founding fathers of the Italian **Republic**, one million Italians attended Togliatti's funeral in Rome in 1964.

Further reading

Agosti, A. (1996) *Togliatti*, Turin: UTET.

Sassoon, D. (1981) *The Strategy of the Italian Communist Party*, London: Pinter.

Togliatti, P. (1979) *On Gramsci and Other Writings*, ed. and introduced D.Sassoon, London:

Lawrence & Wishart (a representative selection of Togliatti's writings translated into English).

ALASTAIR DAVIDSON

Tognazzi, Riccardo (Ricky)

b. 1 May 1955, Milan

Film director

Son of actor Ugo **Tognazzi**, one of the great protagonists of Italian postwar cinema, Ricky began in the movies as assistant to directors such as Pupi **Avati**, Luigi **Comencini** and Sergio **Leone**. After starring in **Scola's** *La famiglia* (The Family) (1987), he directed an episode of the series *Piazza Navona* entitled 'Fernanda' (1987) and *Piccoli equivoci* (Small Misunderstandings) (1988). However, it was with *Ultra* (Ultras) (1991) and *La*

scorta (The Bodyguards) (1993) that Tognazzi re-evoked the ethical style and social commitment of **neorealism**. *Ultras* unquestionably displays powerful visual and thematic tones as it follows a group of subproletarian Roman youth in their 'Violent life', eventually ending in tragedy and death during a soccer game. *The Bodyguards* is a tight-paced and engaging political thriller which draws its inspiration and strength from contemporary Italian events related to the fight against political corruption and the **mafia**. Tognazzi's 1996 *Vite strozzate* (Strangled Lives) is the disheartening tale of a true plague of contemporary Italian society, usury.

MANUELA GIERI

Tognazzi, Ugo

b. 23 March 1922, Cremona; d. 27 October 1990, Rome

Film actor

Together with Alberto **Sordi** and Vittorio **Gassman**, Tognazzi was one of the most prominent faces of Italian film comedy. His name became inseparable from the *commedia all'Italiana* (comedy Italian-style), the comic genre prevailing in the 1960s and 1970s in which he was consistently cast as the eternal adolescent, whose appalling selfishness and sexism are, nevertheless, pathetically funny.

In one of the classics of the genre, **Risi's** *I mostri* (The Monsters) (1963), an episode film in which Tognazzi stars with Gassman, he plays the multifaceted embodiment of the era's moral monsters. Twenty years later, Tognazzi was to work under Ettore **Scola's** direction in *La terrazza* (The Terrace), a sharp criticism of the very genre he epitomized. Tognazzi also collaborated with more auteurist film-makers like **Pasolini** (*Porcile* (Pigpen), 1969), **Ferreri** (*Non toccare la donna bianca* (Don't Touch the White Woman), 1974) and **Bertolucci** (*La tragedia di un uomo ridicolo* (The Tragedy of a Ridiculous Man), 1982).

DOROTHÉE BONNIGAL.

Tomba, Alberto

b. 19 December 1966, Bologna

Skier

Tomba took the world by surprise at the Winter Olympic Games in Calgary in 1988 by winning both the men's slalom and the giant slalom. Four years later in Albertville, Tomba won the giant slalom again, becoming the first skier ever to take the same event in consecutive Winter Games (see **winter sports**). Tomba's unique style combines great