



***Teatre, passions i (altres) insolències. Lectures sobre la dramaturgia de Manuel Molins, Foguet, Francesc and Sansano, Biel, eds. Colección Teatro Siglo XXI, Universitat de València (2008), ISBN: 978-84-370-7139-8.***

*Teatre, passions i (altres) insolències* is the publication of the papers from the 1st International Theatre Symposium held at the Universitat d'Alacant in November 2006 focusing on the Valencian playwright Manuel

Molins (1946- ).

As the introduction to the book explains, the Symposium was intended to be a forum for theatre researchers and for disseminating research outcomes among university students. The publication also intends to reach beyond the confines of academic research to anyone with an interest in theatre studies, which, as the editors point out, still remains a largely under-subscribed field.

The book gives academics, practitioners and lay readers alike an insight into Molins' work in what at first glance may seem a random assortment of essays on plays dating from 1978 through to 2006, although not in any particular order. As Folguet and Sansano argue in the introduction to the collection, the wide variety of topics addressed by the essays in the book is a reflection of Molins' heterogeneous aesthetic and his constant interaction with international theatre trends. They also point out that the body of work covered in the book is only the tip of the iceberg, as many of Manuel Molins' plays remain unpublished.

The book's attraction for both scholars and lay readers lies in its eclectic collection of sixteen papers by a range of authors, including theatre historians, theatre researchers, critics and playwrights. Three articles address overall features of Molins' work, with Ricard Salvat's essay on the philosophical aspects of his plays, Sharon Feldman on the Shakespearian references in *Una altra Ofèlia*, and Francesc Foguet writing on Molins' poetics.

Other authors deal with particular aspects of Molins' production, with Dominic Keown's reflections on the translation of *Tango* and Maria Josep Ragué-Arias writing on the role of mythology in his work. The essay by Martí March Massós examines Molins' relationship with Joan Fuster and shared aspects of their work. There is a very interesting article by Irène Sadowska Guillon in French on the theatre of Manuel Molins set against the context of French theatre production and another by Jordi Lladó i Vilaseca that traces Molins' trajectory through his short plays. The presence of the feminine is explored by Isabel Marcillas Piquer, and aspects of pain by Núria Santamaria Roig. Other contributions examine codes (Lluís Meseguer), versions of contemporary theatre (Magí Sunyer), a reading of *Diònysos* (Enric Ciurans), and textual and dramatic structure (Albert Mestres). Two of the essays focus on the staging aspects of Molins' work: *Dansa de Vetlatori* (Ramon X. Rosselló) and *Ombres de la ciutat* (Josep Lluís Sirera). Manuel Molins himself has the last word in an interview with Francesc Calafat at the end of the collection, in which he responds to the issues raised by the essays.

The editors are to be congratulated on this comprehensive publication, which is hopefully the first of more full-length studies on the work of this distinguished playwright and director.

**Jill Buckenham**