Federico Garcia Lorca occupies the position of same eminence in the modern Spanish drama as Tennessee Williams does in the modern American drama. A number of critics like Julianne Burton and Joseph Platt have carried out full-length studies on the female characters of Garcia Lorca, and as for Tennessee Williams, his female characters have been treated variedly by such eminent critics as John Gassner, Henry Popkin, C.N. Stavrou, R.E. Jones and others. It is, however, surprising that though both Lorca and Williams have persistently used women to articulate their feelings, no comparative study of their females has been undertaken. The present study, therefore, is an attempt to study the chief female characters of these two playwrights and observe points of comparison and contrast in their problem of suffering and frustration.

By and large, this study is based upon the full length plays of both Garcia Lorca and Tennessee Williams. However, Williams' one-act plays are indispensable to study the portrayal of his women characters. Therefore, one-act plays by Williams have been used and referred to where necessary.

The study has been divided into seven chapters, while six chapters deal with and juxtapose the females (and their problems) of Lorca and Williams, one - the first - deals with
the portrayal of woman, with emphasis on her suffering, in each major epoch of stage history since the Attic drama. The choice of the dramatists in this chapter is result of selection not based upon personal preferences but upon how a dramatist looks at the woman of his own times. In case of non-English western plays, the titles used are the ones translated by the playwrights and critics. Of course, the plays and critical matter consulted on the western plays are all in English which happens to be our main link of communication with the West.

Since the original works of Garcia Lorca are in Spanish, the translated works of the playwrights have been relied upon for this study; in any case, the English translations are such as have been widely accepted and used by critics and scholars alike.

Roshan Kumar Batra
Assistant Professor of English
Punjab Agricultural University
Ludhiana.

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