

The study is an investigation into Federico Garcia Lorca's subversive theatre: A case study of *Blood Wedding* and *Yerma*. It interrogates how the playwright employs subversion as a theatrical tool to foreground social realities, and in the process, champion for change in the society. The study proceeds from the premise that the playwright, as any other creative writer, adopts a given strategy in his works of art in articulating social sensibilities. Hence, subversion is one such strategy that Lorca employs in his theatre.

The study hinges on Psychoanalysis and Deconstruction theories. Psychoanalytic theory facilitates the introspection and exposition of the characters' mental dispositions, behaviours, and the author's use of language in articulating issues affecting society whereas Deconstruction aids in the analyses and appreciation of the multiplicity of meanings in the two plays under study. A close textual reading and analyses of the primary texts augmented by secondary sources was employed in order to get adequate data for in-depth analyses and description of the main arguments since the study was content based.

During the analyses, it emerged that the shifting terrains of the stage settings; the imagery and symbolism utilized in Lorca's theatre are subversive. It also emerged that the playwright subverts the extant theatrical conventions in foregrounding various social issues for he questions the existing theatrical ideals with reference to both the temporal and spatial frames in presenting reality in society. The study also revealed how characters subverted existing patriarchal and social codes in their quest for personal freedom. Therefore, Lorca's subversive theatre is seen as a voice speaking for the members of the society who are rendered voiceless by its patriarchal and social laws.