Sir Arthur Wing Pinero (May 24, 1855 to No. 23, 1934) ranks among the leading playwrights of the late Victorian and Edwardian eras in England who made an important contribution towards the creation of a self-respecting theatre by helping to found a 'social' drama that drew a fashionable audience. His later work, in a serious vein, gained something from the spirit of Realism that swept the European theatre towards the end of the 19th century, when plays began to deal with genuine problems of society and the individual. It is his farces, however—literate, superbly constructed, with a precise, clock-work inevitability of plot and a brilliant use of coincidence—that have proved to be of permanent theatrical value.

The plays of Pinero present a wide a spectrum of British society. He is not a thinker-dramatist, nor a prophet or reformer. His drama is not the product of study, for he draws upon life and from life with even greater consistency than Ibsen. He is, however, restricted by the want of a larger imagination and by his slender equipment as a psychologist; within a certain range he understands individual character; beyond that range he uses brilliant stagecraft. His mind is practical rather than imaginative.
His themes, therefore, are direct and prosaic, sometimes pleasantly sentimental, but never poetic. The detailed study of all his works shows that in construction he is perfect; in dialogue, swift and decisive; in characterization, brilliant.

Pinero holds a unique position in depicting the contemporary women in the most subtle way. Almost all his plays deal with the problems of women. What interests Pinero is character, the relation of individual character to social environment. His primary concern is not to build up a sensational plot; his chief motive is to create certain personalities and to show how they are influenced by the social conditions in which they live.

A prima facie of Pinero's plays makes it clear that his drama is a mixture of the twin techniques of the well-made play and the thesis play. None of his plays proves theses, nor are they as disturbing as Ibsen's.

The present academic venture is to show that within the social framework of his times he was a great dramatist whose work was characterized by some degree of realism, some sort of progressivism, by courage and by craftsmanship of a high order. He was undoubtedly, the path finder of the nineties and more than a pioneer; he kept abreast of the movement which he himself had been so largely instrumental in inaugurating.
In order to make a systematic study, the thesis has been divided into eight chapters. The first chapter seeks to bring the spirit of the age in which Pinero flourished. The formative influence on the mind of Pinero has been dealt with in the first part. The second part of the chapter deals with Pinero as a dramatist. The second chapter introduces Pinero's unique way of creating a work of dramatic art. The third chapter traces Pinero's outlook on man and woman relationship in the contemporary scenario. The fourth chapter discusses the role of women in Pinero's plays. A detailed illustration of Pinero's skill and craftsmanship as a dramatist is described in the fifth chapter. It covers his range of thought. Ibsen had a great influence on the mind of the forthcoming generation. Undoubtedly, Pinero is not untouched with Ibsen's formative influence. This indirect influence is projected in the sixth chapter. The seventh chapter throws light on Pinero's vision of life. It also deals with how Pinero selects the subject matter for his plays. The last chapter deals with the findings of the study and also the output of Pinero's mind and art.