Chapter-III

MAN-WOMAN RELATIONSHIP
Pinero has written many plays for the amelioration of the condition of women and their status in society. He began his dramatic career at the end of the 19th century. The Victorian woman was not an ideal free woman. The Victorian era began with the accession of Queen Victoria in 1837 when the conditions of women were deplorable. They had no access to freedom for higher education. It is true that the act of 1832 was quite revolutionary, so far as it granted voting rights to women and recognized their important place in social and political life. In-spite of the act, traditional restrictions continued to bar the progress of women in general life. The Victorian poets and novelists continued to write for the betterment of the lot of women. For example, Browning in the middle of the Victorian era wrote many poems which show the backward position of women in the Victorian society. Browning’s poem *Porphyria’s Lover* is a shocking realistic presentation of Porphyria. A few lines from the poem will hold a mirror to the pitiable lot of women in that period:

Porphyria worshipped me: surprise
made my heart swell, and still it grew
While I debated what to do
that moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do and all her hair
In one long yellow string I wound
three times her little throat around,
And strangled her. No pain felt she,
I am quite sure she felt no pain.¹

Similarly Dickens also painted very shocking pictures of women in his very reformatory novels. For example, Miss Havishian in *Great Expectations* is a heartbroken lady rejected by her lover. Thus there was a pressing need for writers, poets and novelists to take up the cause of women in the Victorian society.

This challenge was accepted by the later writers and dramatists at the end of the 19th Century. Pinero was the leading dramatist who took up the relation of man and woman from the view point of empowerment and glory of women. In his first play *The Squire* he concentrated on the character of Kate Verity which is the study of a woman who is secretly married to Lieutenant Thorndyke and faced not only with scandal but also with the fury of the former wife. The

¹ Browning, *Poems of Robert Browning*, ed. Donald Smalley, p. 74
relationship between Thorndyke and Kate becomes quite clear from the rough note of the idea on which the play is based:

"The notion of a young couple secretly married, the girl about to become a mother finding that a former wife is still in existence. The heroine amongst those who respect and love her. The fury of a rejected lover who believes her to be a guilty woman. Two men face to face at night time. Query- kill the first wife?"

In a dramatic scene the former wife writes to Kate Verity the message that is contained in the following letter.

"I was a singer in Brussels with a sweet voice, they called me La Sirene, I am a Protestant born at Chande Fontaine, five miles from Liege. My father was an Englishman, my mother a Belgian woman. They died when I was a child. Three years ago a student Eric Thorndyke met me in the church in the Rue de Stassart in Brussels. I married for money and station. I found myself wedded to a man who dared not disclose his age. We were never happy and I grew to hate him. One terrible night, he discovered me in a gaming house pledging his name to pay my losses. I feared him for the first time in my life and I fled. The fatigue of my journey threw me into a fever. For many a day I lay at death’s door and throughout the country where the Siren’s was
a familiar voice, I was almost dead. When I recovered, my sweet voice and pretty face had gone forever. I had nothing for the man whom I had never loved and I faced a plan to ruin him. I took a new name and justigated the report of my death saying to myself. 'He will love and marry again' and then I, the wreck of what I have been, will come back to life and destroy his peace. But in time my heart softened and my patience died away. My conscience would not let me rest and now when remorse has broken me, I drag myself to where Eric is to learn what evil I have caused. If there be any wrong it is I that have worked it, not my deceived husband, whom I have not the courage to face."\(^2\)

In this letter addressed to Kate the first wife's remorse is expressed. Faithlessness creates problems in the affairs of Eric and Kate.

*The Squire* deals with the problem of a woman with a past and the theme of this novel leads *The Second Mrs. Tanqueray*. But in the play *The Squire*, Kate Verity's benevolence and her womanly dignity lead to the principal incident. Of the other characters in the *The Squire*, Gilbert comes out as a friend, philosopher and guide to Kate. He (Gilbert) is roused to the pitch of frenzy only once. He discovered that

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Kate is as wrong as Thorndyke himself. This softens his nature. His self
sacrifice for Kate's happiness is mainly instrumental in the reunion of
the lovers and in the justification of the title of the play.

The essential problem of the play is rooted in man and woman
relationship where there is too much emphasis on character portrayal
and Kate comes out of the complications and there is the re-union of
Kate and Thorndyke.

The next play *The Rocket* produced only two years later (1983)
also deals with man and woman relationship. Through this play, the
playwright was forging his weapons and developing the comedy of
character. *The Rocket* is an experimental play in human relationship.
The plot of the play centres round the desire of John Mavel to trace his
daughter, Florence who has been lost through the carelessness of his
brother and his evil desire. The father seeks to find Florence. Although
both of them are staying in same hotel, Mavel is unable to meet
Florence. The affairs of Florence with Josylan make the matter more
complicated. Florence falls in love with Josylan but Florence's brother
Walkinshaw poses as the real father of Florence and consents to the
union of Josylan and Florence, but there is one condition that he lays
on Josylan that he should keep him in perfect health. The infatuated
lover consents. Walkinshaw is taken to the house of Josylan and kept there comfortably but Walkinshaw spends Josylan's money thoughtlessly and begins to make advances to his mother. He is infatuated and expresses his love for Josylan's mother. Being angry Josylan kicks him out of the house. The result of this is that Walkinshaw elopes with his mother. By a lucky coincidence all these persons meet in Dover where Mavel discovers his lost daughter Florence, Josylan meets his lady love and Rosalin gets her lost husband Walkinshaw. Thus this incident shows that love has a strange and hidden power to unite the real lovers.

*The Rocket* is a clever play based on the Scribe School. It is a very deep study into man and woman relationship. Hardy who has written many novels on the theme of man and woman relationship, believed that Pinero was an unacknowledged adaptor of his novel Far from the Madding Crowd. He protested that the subject matter of *The Squire* formed part of his own contemplated play and that his drama was rendered useless for it was obviously not worthwhile for a manager to risk producing a piece, the whole gist of which was already to be seen by the public at another theatre.⁴

⁴ Care J. Weber: *Hardy of Wessex*, Columbia University, New York, 1940.
The next three plays are farces; they are *The Magistrate* (1885), *The School Mistress* (1886), *Dandy Dick* (1887). These plays thematically do not deal with man and woman relationship but women characters play some important part in these farces. For example, in *Dandy Dick* the Dean of St. Marvel who is eager to raise money to preserve the cathedral spire has a widowed sister Georgina Tedman but her relations with men are not on the emotional level hence these plays have not much to show on the theme of human relationship. The next play *The Amazons* is significant for man-woman relationship. In *The Amazons* Pinero develops the Mannish woman idea. There are girl characters in men's attire that bring the far off echoes of the forest of Arden. This play written between *The Second Mrs. Tanqueray* and *The Notorious Mrs. Ebbsmith* is essential farcical. This play is of great interest for the reason that the playwright has drawn the material from the medley of London life and not from the far off Parisian world. The characters are perfectly English and their behavior and emotional attitude is English. De Grival has learnt to say, "don'tcherknow" and knows such proverbs as "great many cooks spoil your broth, Honesty is the best thing to do, a stick in time."4 Again, the author is a dramatic craftsman pursuing his self chosen aim in lofty independence and

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4 *The Amazons*, Act I.
popular judgment. It is the character which is of prime interest and it is the eccentricity of character that gives rise to situations, however ludicrous. The mannish-woman idea springs out of the pathetic desire of Castle Jordan to have a son; it has its roots in the vagaries of human nature. Says Fyfe, “the play has its roots deep down and is founded upon the eternal principles of human nature. In testing, it brings us face to face with realities.”

_The Amazons_ shows the dramatic power of Pinero, who was examining the latent hopes and frustrated ambitions of man and woman.

In these plays love acts as the major theme. Pinero is a strong preacher of love that is faithful, true and devoted. He favours those, entangled in love affairs, who are tortured and misled in love complication. In the treatment of love, Pinero is sentimental yet the sentimentalism of Pinero has a quality of its own which is generally accepted. Out of his sentimental treatment of love grows the drama of real significance.

After _The Amazons_ the next play _The School Mistress_ was produced at the Royal Court in 1886. It is a farce pitched on the level of the comedy. The play has significance in man and woman relationship.

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5 Fyfe, H., _Sir Arthur Pinero’s Plays and Players_. p. 48
The adventures of Miss Dyott in Volumnia College are shown, exaggerated so that the play turns out to be a farce. She has married a poor gentleman, Queckett. To obtain money and to provide him with all his necessities she plans to take part in an opera to be staged for the Christmas vacation. There is another character Peggy whose real purpose is to celebrate the secret marriage of one of the college girls, 'Dinah Rankling' who falls in love with Reginald. Dinah’s father Admiral Rankling does not recognize his own daughter which gives rise to much comical situation. The dialogue between Rankling and Queckett gives some idea of confusion in man and woman relationship. The following dialogue makes the point clear.

Rankling : Whose daughters are you?
Queckett : Oh, these are my sister Isabel's daughters.
Rankling : Why, all your sister Isabel's children were boys?
Queckett : Were boys, yes.
Rankling : (Irritably) Are boys, Sir.
Queckett : Are men, now. H'm! I should have said these are my sister Janet's children.
Rankling : Oh I have never heard of your sister Janet.
Queckett : No-quiet, retiring girl, Janet.
Rankling : Well, then, whom did Janet marry?
Queckett : Whom didn't Janet marry! I mean whom did Janet marry?

Why, Finch Griffin of the Berkshire Royal!

Rankling : Dear me, we are going to meet Major Griffin and his wife on the Christmas day at the Trotwells."

By 1893, after the production of *The Amazons*, Pinero was advancing towards maturity. The same year the next play *The Second Mrs. Tanqueray* was published. This play is a landmark in the development of Pinero as a dramatist. In the opinion of William Archer "this play is remarkable for its progress in dramatic technique and thought. This play, in my opinion, opened a new period in our dramatic history."?

In the year between 1890 and 1893 all the influences alien and insular were brought upon the English stage. On May 1893 Arthur Pinero produced the play *The Second Mrs. Tanqueray* which is a milestone on the path of dramatic progress. This play was over-appreciated or over-criticized. William Archer praised it very much. In fact it was the first play which set the English drama fairly on a level with the most distinguished playwrights of contemporary France and Germany. Of course Shaw who had begun his dramatic career in 1892

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6 *The School Mistress*, Act II.

7 The *Old Drama and The New* by William Archer, p. 292.
by producing his first play Widowers Houses criticized the play on various grounds. However, *The Second Mr. Tanqueray* is a very striking example in man and woman relationship. In this play Pinero sets out to study the case of the marriage between Aubrey Tanqueray and a woman Paula Ray whom we can call a woman with a past. As the marriage advanced in time Aubrey’s experiment begins to back down on account of the incurable instability of Paula’s character and the acidity of her temper.

*The Second Mrs. Tanqueray* is a serious and determined attempt in the new trend of drama. It is the beginning of the realistic problem play. It reflects Ibsen’s influence on English drama. Being a tragic play and of a new mode, Pinero offered the play without any fee. The play was an immediate success. The audience expressed their appreciation of the play by loud cheers in the theatre. The author appeared on the stage and was profusely cheered. Three hundred performances were given in London alone. Its success was due to the manner and detail of the contemporary time recaptured in the play. The seriousness of the theme of the play was reflected on the man and woman relationship. Pinero made a courageous attempt at the Drama of Ideas. It attacked fearful prejudices in the English society. In *The Second Mrs. Tanqueray*, we find the relationship of man and woman moving in the first two
Acts to complete a first wave. The miserable foundation on which the Paula-Aubrey marriage rests crumbles when Paula declares: "Insult me again and upon my word, I will go straight out of the house!" The second wave of the relationship begins with the coming of caption Hugh Ardale and subsides with the death of Paula. The two waves of relationship make an absorbing story and, as J.P. Nisbet commented in The Times, "It is written with a masterly hand and holds the audience from first to last in the thrall of a horrible fascination."

In Act I of The Second Mrs. Tanqueray the minor shocks are planned most carefully. We have hardly emerged from the shock of learning Aubrey's contemplated marriage with Paula Ray (Mrs. Jarman), a handsome young widow with a tattered record, when she herself arrives unexpectedly at midnight and laughs at Aubrey's qualms as to what the servants may say. This shows the cast of her mind that servants are only machines made to wait upon the people and to give evidence in the divorce court. As a gesture of fair play, however, and as a last passport to liberty, she hands him a letter to read....... a recital of her pre-nuptial adventures. Aubrey, however, burns it unread and reminds her of their compact 'to forget'. This mean

8 The Second Mrs. Tanqueray
9 Quoted by H. Fyfe, Sir Arthur Pinero's Plays and Players, p. 147.
10 The Second Mrs. Tanqueray, Act I.
self surrender to Delilah's tactics constitutes another carefully prepared shock essential to the main action of the play. After Paula has gone, an incidental letter turns up from Ellean, Aubrey's daughter by his first wife, a devout Catholic and in every way Paula's antithesis.

*The Second Mrs. Tanqueray* is a vision of the heart of life; and the heart of life can only be laid bare in the agony and exasperation of dreadful acts. In this there is no magnitude in Paula's suffering. We agree with Archer when he says, "that there were no tears anywhere near his eyes as he watched the play." Clark H. Baret remarks: "Pinero prefers to be intellectual rather than emotional and wishes his plays to rest upon logic rather than upon passion." There is only superficial passion which belongs to the relationship of man and woman. In *The Second Mrs. Tanqueray*, Paula is an admirable study; nevertheless, she calls for forgiveness and sympathy. What Paula wants is love and respect, not unusual to a lady in her circumstances. She had been a fallen woman and had turned to a life of wedlock, so that people would respect her. She finds, however, that not one of her neighbours cares to call on her; the sap runs out of her life. Her own step-daughter is indifferent to her. Had she been loving and

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considerate, all would have gone well. Her words to Aubrey have the true ring of a sympathetic appeal:

Paula: I am sure, Aubrey, that the love of a nice woman who believed me to be herself would do me a world of good; you'd get benefit of it as well as I. It would sooth me; it would make me less horribly restless.\textsuperscript{14}

The pangs of despairoed love are contained in the following scene but there is not that great agony of soul which we associate with man and woman relationship.

Paula: Love me.

Ellean: Love is not a feeling that is under one's control. I shall alter as time goes on, perhaps...... I did not begin to love my father deeply till a few months ago, and then I obeyed my mother.

Paula: Ah yes you dream things, don't you see them in your sleep? You fancy your mother speaks to you?

Ellean: When you have lost your mother it is a comfort to believe that she is dead only to this life, that she still watches over her child. I do believe that of my mother.

\textsuperscript{14} The Second Mrs. Tanqueray, Act II.
Paula: (Slowly) Well, and so you have not been bidden to love me?

Ellean: No.\textsuperscript{15}

Here the pangs are smothered but not killed. Paula determines to win Ellean; not fate but her own dreadful past countermands her efforts. Aubrey decides to keep Ellean in the company of Mrs. Cortelyon so that Paula's evil nature may not influence Ellean's nature. In a superb scene Paula stakes her domestic happiness but her stand misses the grandeur and loftiness of design:

Paula : Insult me again and, upon my word, I'll go straight out of the house.

Aubrey : Insult you?

Paula : Paula.... Insult me! What else is it? My God! What else is it? (throwing her hat and coat on table) What do you mean by taking Ellean from me?

Aubrey : Listen.....!

Paula : Listen to me and how do you take her? You pack her off in the, care of a woman who has deliberately held aloof from

\textsuperscript{15} The Second Mrs. Tanqueray, Act II.
me, who's thrown mud at me! Yet this Cortelyon creature has only to put foot here once to be entrusted with the charge of the girl you know I dearly want to keep near me! (She moves).

Aubrey : Paula dear! Hear me!

Paula  : Ah! Of course, of course! (she here speaks with passionate volubility and self conviction) I can't be useful to your daughter as such people as this; and so I am to be given the go-by for any town friend of yours who turns up and chooses to patronize us! Hah! Very well, at any rate, as you take Ellean from me you justify my looking for companions where I can most readily find them (she goes to the back of table).\[16\]

Morgan say: "The Second Mrs. Tanqueray is more inevitable than the others but in every call the nature of the character and the circumstances give the impression of sordidness and cowardice rather than of grandeur and nobility"\[17\] The suicide of Paula is not the departure of an agonized soul in a moment of calm contemplation. This is also the view held by Cunliffe, who points out that in the working out of the tragedy the long aim of coincidence plays a vital part. Archer

\[16\] *The Second Mrs. Tanqueray*, Act III.
\[17\] *Morgan: Tendencies of Modern English Drama*, p. 38
remarks, “The marriage of ‘Paula and Tanqueray’ must show the moral and probable consequence and let them develop and culminate without interruption from the long aim of co-incidence upto a certain point. This is done when Aubrey Tanqueray’s experiment breaks down an account of Paula’s incurable instability of character and acidity of temper. But then Pinero resorted, for his catastrophe, to nothing inherent in the situation that sprang out of character. It is pure chance not likely in a thousand.... It is paradoxical which frequently happens. If the play had worked out on its own basis the play might have been an enduring masterpiece, instead of a milestone on the path of progress, which like all milestones is there, only left behind.”¹⁸

Mrs. Tanqueray was followed by a series of plays quite immeasurably superior to anything that had been produced before 1893, by Pinero or any other living Englishman. His reputation at the present moment suffers from the fact, that even “the reading public” does not read plays as it reads novels and as intelligent people in France, Germany and Scandinavia read plays. Archer says, “I have just been refreshing my memory of these productions and have done so with the keenest admiration and enjoyment. There are one or two trivialities among them, trivialities that would mar the reputation of an

¹⁸ Archer, *The Old Drama and The New*, p. 312.
ordinary dramatist but the great majority of them are individual and powerful creations, treating novel and significant themes with accomplished mastery. To most of them, indeed, some drawback attaches - here an ill conceived character, there a weak last act, there again it may be a hiatus in the psychological development. But if we cannot say that Sir Arthur has produced a series of flawless masterpieces, we can at least say that he has written many of the most splendid individual acts in modern dramatic literature; acts which hold us breathless during their development and which make us feel, when the curtain falls, that we have been through a poignant personal experience."\(^19\)

In the play *Letty* produced in 1903, we come across the powers of Pinero as an impassioned rhetorion and a keen observer of man and woman relationship. Letty is the tragic comedy of a girl who has a back-bone. In the first act we are introduced to the batch at the apartment of Nevill who is giving a birthday party for 'Letty'! a girl of great refinement. Letty is a charming girl and Nevill becomes enchanted with her beauty, but he gives the impression that he is not married while he is really married; the girl has no knowledge of it; the whole situation in the play is very intriguing.

\(^{19}\) Archer, *The Old Drama and The New*, p. 312.
In Act II of this play the irony of Letty's position is brought to us dramatically. *Letty* begins to live very luxuriously. She has not really the means to afford the luxury. She is however sustained in her effort by Nevill's love for her and in her intention of becoming his wife. The audience knows that it is impossible. Letty becomes hopeless, when she comes to know that Nevill is already married. The situation is made quite clear in the following dialogue between Letty and Nevill:

“Letty: Why....... are you married?

Nevill: Yes, as Mr. Mandeville, who has been examining my credentials, is brutal enough to remind me - Yes, I am married.

Letty: (In a low voice) you might have mentioned if before. You might have mentioned it.”  

At the end of the play Pinero, even after her failure with Nevill does not lose hope of her marriage. Pinero marries her off to an obscure photographer with whom she leads a contented and labourious life in a semi detached villa at Neaden. Thus the play *Letty* marks some striking progress of the Victorian drama. If the same play had been written by a Victorian dramatist, he would have let *Letty* die.
and it would have been a tragedy, but Pinero makes the play a comedy and describes that the human relationship between Letty and the photographer are the natural development of love. We can therefore regard Letty as a progressive play which is in keeping with the spirit of freedom and emancipation of women.

Another interesting play is Midchannel. It is a tragedy of a wealthy childless middle class family without intellectual tendencies; the members of the family are not ambitious. It is the story of a husband and wife who have a good deal of attachment to each other. Even after fourteen years of marriage they never quarrel over petty details of their rich life. By their strange habits, each of them drives the other to degradation. The wife commits suicide. Although the play does not seem brutal it has a great importance as a document of matrimonial relationship. We begin to reflect on the adverse circumstances which might have led her to commit suicide. In the play there is a scene in the third act where one character Theodore a wealthy stock broker runs to the society of a woman after a bitter quarrel with his own wife. As he enters the room of the woman, whose company he seeks, a telephone bell rings. He goes to the writing table and begins to attend the call. The following extract from the play throws light on the relationship between Theodore and Mrs. Annerly.
Mrs. Annerly : (Advancing) I have told Cole we will have coffee in this room. (He nods and sits moody upon the settee on the right. Resting her elbows on the back of the armchair at the further end of the settee on the left, she surveys her face in a mirror which she carries, with some other trinkets, attached to a chair) who is that you were talking to on the phone, my dear?

Theodore : (Who is smoking a big cigar) Mottram.

Mrs. Annerly : What's he want?

Theodore : Wants to see me about something.

Mrs. Annerly : Business?

Theodore : Dunno.

Mrs. Annerly : (Sweetly) He does not like poor little me.

Theodore : (indifferently) Does not he?

Mrs. Annerly : You know he does not (arranging a curl) that is why you gave him the tip that I am lunching here.

Theodore : Ho! Listeners-et cetera.

Mrs. Annerly : I could not help hearing you – Positively I could not (examining her teeth in the mirror) He is one of your wife's tame cats isn't he?

Theodore : He is a friend of hers-Yes.
Mrs. Annerly: Just a friend, and nothing else.

Theodore: (Angrily) Now, look at me, Alice.21

The above dialogue shows that Pinero makes his male characters seek the company of women for companionship and close association. Similarly in the play *The Playgoers* Pinero has taken up a domestic episode cast in farcical frame work. The play was produced in 1913 at St. James Theatre. On the stage we find a man and woman quite well. The husband is sitting with his wife after eight months of torture. Her behavior towards the domestic servant is very kind and affectionate. Accordingly, she requests the master of the house to announce to the servants that they are to go to see a play, and when the servants are summoned the news is received with embarrassment by the parlour maid, housemaid, the useful maid, the kitchen-maid and the cook. The mistress is evidently set in her intention, out of the desire to give pleasure to others and not because she is well pleased with her set of domestics. A sense of dramatic irony is developing, complacency gives place to a feeling of wretchedness. The theme of *The Playgoers* is too satirized and ridiculed in the theatre of new ideas. The attitude of servants to the playgoing is against the theatre. The main interest of the playwright is the portrayal of the middle aged man

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21 *Midchannel*, Act III.
and woman. It tells us more about the relationship between man and woman as the theme of the new ideas in the contemporary theatre.

*A Seat in the Park* was produced at the Winter Garden Theatre, London on the 21st February, 1922, twelve years before Pinero’s death. It is legitimate to expect the play to embody the best features of a Pinero play, an absorbing story, a well-constructed plot, finely chiselled dialogue, a play creditably modelled to suit the requirements of the stage and of course, realism. It is also proper to expect the play to be about the relationship between man and woman. The playwright improves upon his older plays by dispensing with the realism of externals by invoking the aid of imagination. The stage directions clearly lay down that realism should not be attempted; imagination be aided by the statement on the play and that the place Hyde Park, ‘will do the rest.’

The theme of *A Seat in the Park* is that of a middle-aged man, ‘weak enough to be susceptible to female charms’

In profound depression, ‘in the blues, dread-fully in the blues, it comes over Mr. Postlethwaite that a little chat, a little sympathetic companionship, if only for 10 minutes would do him good. Here the

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22 *A Seat in the Park*, p. 7.
23 *A Seat in the Park*
dramatist shows relationship between man and woman in a different way; Mr. Postlethwaite falls in love with his own parlourmaid. There is nothing wrong in attempting a theme of misplaced affection; what is wanting is the proper motive for such a course. Mr. Postlethwaite is depicted as being sick of his "Mrs." because she is a 'pious' domesticated woman; she is old fashioned and frumpy, she shows 'a bit of neck no bigger than the back of your hand, in these days!'

24 He is 'a dressy man' and to be constantly in the company of a 'dowdy female' is agony to him. She wears a skirt down to the tops of her boots and he fears she will make him feel quite old. The progress of the action is interrupted by a little good time with the lady; when the time to depart comes, he strike a melancholy note: 'Sad to think we are never to meet again'

25 And when the lady proposes that they should meet again, he protests that he is faithful to the Mrs.. When the chance appearance of the chair attendant interrupts his train of thought and the lady edges him farther off from his original thoughts, he suggests the next place for meeting..... Kensington Garden; and there upon he recollects that though he had confidence in her she had been reserved. She reminds him of Shaw: who represents the woman who stoops to win. She then relates that she is an orphan, her only living relative being an aunt at

24 *A Seat in the Park*
25 *A Seat in the Park* Pg 8.
Kilburn. She is ashamed to own that she is low down in the social scale and that she is going into a new place on Monday .... Inverelyde Terrace No.7, which is Mr. Postlethwaite’s own house. Thus in *A Seat in the Park* the sense of guilt is not driven through with any force. Pinero tried to portray the problems of man and woman relationship and the social problems of his time. His lack of courage is clear. He invents an artificial, stagey plot and seeks to give it a serious interest which the shoddy material cannot sustain. At a time when Galsworthy was writing with a serious intent of contemporary problems on man and woman relationship, Pinero’s mind was still absorbed in Victorian ideas and ideals. Compared with A. A. Milne’s The Boys Come Home, J. M. Synge’s Riders to the Sea, Harold Brighthouse’ Lonesome Night or Miles Malleson’s Paddy Pools, Pinero seems to belong to the past.

Pinero has taken up the theme of Man and Woman relationship in many of his plays which we have discussed in this chapter. The relationship is based on the new conception of devotion and true love and sincerity of purpose in love affairs. Pinero emerged as a master playwright and retained the position of a feminist even in the first two decades of the 20th century. His construction of plots is excellent. The plots of the plays discussed in this chapter show his skill in realistic dialogue and conversational style. Although he is weak in the
exposition of his themes, yet his plays are moving and appealing. He has given us a type of modern realistic drama which depicts the relationship of modern man and woman and this, in-fact, is a healthy cult for the dramatists of the forthcoming generation.