

understand the relationship between male and female in a new way. The railing between the two also serves the purpose of looking at love in a new way. In the literature of past male dominated female. But in this play love and freedom have been compromised. In order to tease Mirabell, Millamant laughs at his lovesick face. When Mirabell asks her to be serious in her behaviour, she says that it is the lovesick face that compels her but to laugh. Thus Congreve presents psychological railing to create an atmosphere of laughter and to serve corrective purposes.

Like repartee, railing is congenial to the gay and cynical attitude towards life which characterizes the comedy. Wits as well as frogs rail at each other whenever situation permits. True railing, thus, is but the fashion and has no malice in it. The first mention of the term 'railing' of this nature comes in the reply of Witwood to the question of Millamant. She asks him if the 'animosity' between him and Petulant has been composed. He replies -

Railing, railing, madam, we have no animosity...
bit off a little wit now and then but no animosity." That is, Witwood and Petulant enter into a 'wordy' duel motivated not by the spirit of 'animosity' but by the desire to bit off a little wit. That is, psychological railing has been employed for pure fun and sheer amusement. Witwood presents a very fine example of psychological railing in his use of similes. For example, Witwood says that lovers hover round Millamant like 'moths about a candle'. When Millamant says that she is sick of his similitudes as a physician is of bad air. This remark of Witwood has a psychological bearing. The railing presented by Witwood presents much laughter. The