

Husband, I am a lost thing - for I find I love him violently." Moreover, the conditions as set down by the two lovers, confidence - the sincerity of their motives and their wish to live a happy married life without misunderstanding - etc.

The scene is brilliant in its artificiality, for no man or woman have ever used such language on the eve of their betrothal. Congreve deliberately makes it so to stylize and distance the effect, for Mircabell and Millamant represent, at this moment, not merely themselves but all humanity. But the artificiality is more than a literary device. The mutual give and take, on the basis of which human relationships can survive, involves self-control, intellectual discrimination and the sense of decorum. Primitive naturalism does not lead to civilized social living and Congreve reveals the great human paradox that wit and nature must unite to create the artifice that is life.

the clever use of  
tricks.

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world of intrigue and fashion that is reserved for women. She must not have a female confidante or be escorted by a fop to the playhouse in a mask. He says: "..... No Decoy Duck to wheedle you a Fop-be fop-scrambling to the play in a mask." The next condition is that she should use the artificial things to cover her real appearance. He says, "I prohibit all masks for the night, made of oild-skins and I know what - Hog's-bones, Hare's gall, Pig-water, and the marrow of a roasted cat." Like Millamant's promises, Miscabell's also look beyond upper class Restoration Society and at the same time Miscabell's love is not free from the proprietorial tone of the Restoration husband. Norman N. Holland rightly points out, "Just as Millamant's are developed femininely, Miscabell's are developed in a typically masculine way."

☐ The Promise scene shows how social forms can balance and preserve emotional reality, but this contract scene goes further: it shows the enchanting Millamant brought from girlhood to maturity. Before the contract scene, Millamant insists on treating love lightly and distantly. She uses her love letters to pin up her hair. It is only after the contract scene that Millamant can make a mature statement about love: "Well, if Miscabell should not make a good

natured man. She even wants her liberty after her marriage; she can't forgo her independence. "My dear liberty, shall I leave thee?" This unusual demand is matched in the public space by a systematic eschewal of the insincere fashions of conjugal behavior. She then informs that she would not like to be addressed by such names as "Wife, spouse, My my dear, Joy, Jewel, love, Sweetheart" and the rest of that nauseous can, in which men and their wives are so fulsomely familiar. She refuses "to be familiar or fond", "to kiss before folks", to "go to Hyde Park together the first Sunday in a new chariot, to provoke eyes and whispers; and then never to be seen there together again" and so on. Millamant's demands make us aware of the woman's needs for honesty and freedom in domestic life without making us forget the codes of effervescent wit and flippancy. ✓ (non-serious)

☐ If Millamant recoils herself does not wish, by degrees to 'dwindle into a Wife', Mircabell also knows that a marriage where the partners do not respect each other's liberty is no marriage, and he is equally determined not to 'be beyond Measure enlarg'd into a Husband'. But he has also his prisms. Accordingly, he demands that Millamant should move out of the enclosed and trivial

enters, completing the couplet from Edmund Waller and that Millicent had begun to recite. The most noteworthy aspect of the Proviso Scene is Millicent's witty style in which she puts her conditions before her lover Miscabell. None of her charming but almost feminine feminist provisos deals with the personal aspects of marriage. They all, the Mueschkes point out, "are the result of her desire to prolong and increase the pre-nuptial glamour."   
 before wedding

☐ According to Millicent's first condition, she wants equal amount of love and affection throughout her life. Behind her condition, we find the pitiable condition of a wife after marriage. She further wants that her husband must be a loyal and good natured man. She says to Miscabell that she wants her liberty after her marriage; she can't forgo her independence: "My dear liberty, shall I leave thee?"

☐ According to Millicent's first proviso, she wants to keep the integrity of her individuality. She says: "I'll lie a-bed in a morning as long as I please." It is particularly a significant expression of her narcissistic girlishness. She wants that her husband must be a loyal and good

### Proviso Scene :-

⇒ On the Proviso Scene of the play The Way of The World, we find Mirabell and Millamant meeting together to arrange an agreement for their marriage. The scene is a pure comedy with brilliant display of wit by both of them, but, above all, provides instructions which have serious dimensions in the context of the play. Here, Congreve seems to come to realise the importance for providing an ideal pair of man and woman, ideal in the sense that the pair could be taken as models in the life-style of the period.

□ The Proviso or Bargain scene in Act IV has received critical attention because of the marital contract between Mirabell and Millamant which suggests the possibility of equality <sup>in</sup> love and marriage within the framework of bourgeois society. However, (typical middle class people) the Proviso scene is one of the most remarkable aspects of Congreve's The Way of The World. In fact, it serves an excellent medium through which Congreve conveys his message to his readers.

□ The scene may be said to have begun with when Sir Wilfull leaves the company of Millamant and Mirabell

Micabell's development is indicated in his sense of awareness and impatience with fashionable manners, his clean-headed, creamable acknowledgment of an overpowering passion for Millamant and even all in his acceptance of the contractual obligations of matrimony. His preoccupation with more mundane matters of inheritance and property betrays perhaps the economic insecurity of his class but does not therefore make him a finally handicapped by avarice. Therefore, a Micabell untouched by the ways of the world has struck an alloy in the play. It is true that Micabell as a Trueman leaves a profound impression on us.

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[Wit, said Thomas Hobbes in The Leviathan, is an intellectual virtue.]

[Congreve's realistic assessment of life does not allow for perfection either in man or in society, and had there been no blemish in Micabell he might have become an ideal character, but would have ceased to be a man of his world.]

Bidushi  
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laughingly tease him by calling him "Sententious Mirabell", but it is this seriousness and ethical sense that distinguishes him from the rest of the characters.

His shrewd judgement, foresight and practical wisdom are evident in the care of affairs which he has arranged for the legal protection of Mrs Fainall's wealth. Fainall is unscrupulously pursuing his own ambition to obtain his mother-in-law's fortune and he is willing to destroy his wife's reputation, to let her turn "adrift like a leaky boat hulk to sink or swim", thus fully uncovering his absolute lack of morality. On the other hand, Mirabell does not pursue his scheme unscrupulously as Fainall does, but ensures that it does not pose real danger to Lady Wishfort, when he links her with a suitor that is already married. He pleads that it was an innocent device even though "it had a face of guiltiness" and that he has never intended to cause lasting distress to Lady Wishfort. Indeed, through his action he distances himself from Fainall and professes his moral superiority.

Mirabell's sense of decorum guides not only his behaviour with those around him, on a more serious level it also controls his love for Millamant. Passion does not overrule his judgement and in a significant speech to Fainall he describes how, as "a discerning lover", he has taken her "to pieces, sifted her and separated her failings... study'd 'em, and got 'em by rote". His love will stand the test of time, for he has learnt to love Millamant, not despite her faults, but with her faults, even for her faults.