



ALCHEMIST BY BEN JOHNSON

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Abstract: In this article you can get a complete and brief overview of Ben Johnson's 'Alchemist'. This article is easy and understandable to read.

Keywords: characteristics, plots, literature, theme of alchemy, avarice and lust, love, the universe conspires, perseverance, gratitude, hope, personal legend, dreams, life, wealth, power, autobiographical in spirit.

INTRODUCTION

Ben Jonson is a dramatist who wrote the comedy "The Alchemist". The play's debut performance took place at King's Men Theater in 1610. Most people agree that one of the most recognizable and excellent comedies and satires on societal vices is the play Alchemist. S.T. Coleridge ranked this play's plot as one of the top three in all of literature. The drama deftly satisfies the classical unity while eloquently portraying the social vices. This play is regarded as a Renaissance play because of its resistance against false religious customs. Comedy by Jonson reflects the modern notion of self-assurance. For the first time, he applies his traditional play opening to a modern London setting in this play, with exciting results. The traditional elements, most notably the relationship between Lovewit and Face, are fully explained; similarly, the typical indulgence in comedy as a means of exposing immorality and imprudence to ridicule gives the picture of 17th-century London purpose and course.

METHODOLOGY AND RESEARCH MATERIALS

Lovewit left his hop-yard in London and gave his butler, Jeremy, control of his home. In this play, Face is the term given to Jeremy. In Lovewit's home, he shares a home with Dol Common, a prostitute, and Subtle, a purported alchemist. In the residence, they operate a major fraud operation. A fight between Face and Subtle begins in the play's opening and lasts the whole run. They argue about who is more important for the company they both operate, with each claiming to be the best. Don intervenes, settles their disagreement, and forces them to shake hands. The first bird of the day, a legal clerk, answers the door when it knocks. He is a tobacconist who learns where his store should be located. Gently requests that he come back with a



damask and some tobacco. Face and Subtle's dispute begins again up, but Dol intervenes and alerts them about Sir Epicure Mammon's impending arrival. Subtle had promised Sir Epicure Mammon that he will make him a Philosopher's stone, which Mammon is overjoyed with and fantasizes about. Now Sir Mammon and his cynical assistant, Sir Pertinax, are standing close to the entrance. Face now portrays "Lungs," a doctor's laboratory assistant, while the two conmen amaze Mammon and anger Surly with their twisted scientific jargon. Face promised Surly that he would meet him at the temple church in half an hour; however, Dol enters, provoking Sir Mammon, who begins begging with Face to arrange a meeting with Dol. Ananias, another client and Anabaptist, arrives and confronts Subtle in a furious manner. In order to obtain the Philosopher's Stone and become wealthy by converting others to his faith, he begs Subtle to grant it to him. He brings his priest, Tribulation, back with him. Druggier brings Kastril, another customer, as he departs. In order to determine whether or not this man is a good fit for his wealthy, widowed sister, Dame Pliant, Kastril learns how to fight and read people. Face instantly makes an impression on Kastril. Dapper was tricked by Subtle and Face into participating in a fairy ritual. Dol engages Mammon in the outhouse as he is approaching, with Face acting as though Subtle isn't aware of Mammon's feelings for Dol. When a widow appears, there is another entry. Face encounters a Spanish Don, who is actually Surly undercover. Face and Subtle are currently joking around about who will marry the widow while making fun of the Spaniard and shouting that they will trick him. They mislead the Spaniard and get him to agree to marry the widow while Dol is preoccupied with Mammon. Meanwhile, Dol has become more at ease around Mammon. An enraged "father" (Subtle) catches them. He informs them that an explosion has destroyed the entire furnace and Alchemist machinery because of their involvement in unlawful activities. Devastated by the loss of his investment, Mammon shoved himself at the door right away. Everything is spiraling out of control, and all of the clients are suddenly gathered at the door. Subsequently, Surly and the other clients are in the room, and Face successfully escapes his predicament. But Dol told them that Lovewit had just arrived, and Face had once again assumed the disguise of "Jeremy the Butler".

He is greeted at the door by clients and neighbors when love arrives at his house. When the Dapper's voice comes out of the privy, Face is obliged to acknowledge everything because we can't see it. Face places all the blame on the Dol and subtle, but they escape the rear wall broke, and the customers return with a search warrant and the police. The clients look through the entire house, but they are unable to



discover anything, so they are compelled to leave empty-handed. Lovewit, Kastril, and his new bride exit the stage. Face receives money compensation and gives a farewell speech.

RESULTS AND DISCUSSION

Humans by nature seek high social status but are reluctant to work hard for it; as a result, they take short routes to satisfy their needs. The characters in the play "The Alchemist" are in the same situation. The characters occasionally switch up their personas in an attempt to use scams to fulfill their aspirations. By illustrating how the characters in the play change, Jonson aims to highlight human frailties and illustrate the idea that pretending to be someone you're not can never get you anywhere. All of them—Drugger, Dapper, Mammon, and con artists—want to amass enormous money via dubious methods and quick cuts. Since they are all scheming and manipulating things, the schemers believe that their intelligence exceeds that of their victims; but, in the end, they are also stuck in the contradiction between desire and reality. The audience has a humorous catharsis as all the illusions are exposed, despite the conmen and other characters manipulating an illusion for their prosperous future. Jason teaches us that striving for the truth and working hard for our future is preferable to embracing false goals and achieving them by dishonest means. At the play's conclusion, the power of reality reveals the false desire to be nothing more than dreams. Despite the fact that Dol, Face, and subtly operate a scam to trick others in order to obtain money, the majority of the other characters are simply victims of their own self-deception. For example, the Anabaptist preacher Tribulation spends a donation's proceeds to purchase items for a purported orphan; likewise, Mammon desires the conversion of all of his wealth and possessions into gold, selling their conscience in order to commit crimes. Carefully craft the words to persuade these avaricious puritans to believe in him, so that they will never feel guilty and can later come to regret their choice. He persuades them that rather of creating whole new coins, he will create gold ones by remolding the old ones. This illustrates the blatant deception of the self. The main tool used by the characters in the play to deceive themselves is language. For example, the term "tribulation" alludes to a religious trial, and they refer to religion and sacred texts, but they are deluding themselves in the process. In a similar vein, Mammon believes that he will profit greatly if he identifies himself as the "philosophical stone's lord" and proclaims that he will give riches to everyone. Furthermore, Kastrill thinks that by insulting people, he may transform from a helpless child into a powerful individual; yet, his insults end up being more humorous than serious. The play's least deceitful characters are Face and



Lovewit since, in the end, they are the only ones that succeed. Even though they are not perfect citizens, they are more perceptive characters in the drama, aware of both their own and others' shortcomings. Their superior "wit" and intelligence allow them to survive.

CONCLUSION

In the drama "The Alchemist," Ben Jonson openly mocks human vices, conceits, and foolishness—most notably, the credulity that results from greed. With his witty and merciless satire, Jonson makes fun of all the social classes. By means of Sir Epicure Mammon's persona, he mocks human shortcomings and naivete toward advertising and "miracle treatments," as he believes that consuming the tonic of youth will allow one to have wild sexual subjugations. The comedy's opening act foreshadows the destiny of the conmen, who are left undisturbed in Lovewit's home and given up to the Face to handle. The play's inconsistencies are demonstrated through the characters' conversations, which are metaphorically represented.

USED AND RECOMMENDED LITERATURE

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