

**BEN JONSON'S THE ALCHEMIST, AS A SOCIAL HISTORY**

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***ABSTRACT:*** *The drama was perceived in different ways. In General, it was seen as a reflection of life- to be precise, society. Therefore, all literary works are by-products of the society in which they are written. This research, we focus on play-text that reflect an individual's social history. Society (London), specific date (1610), using Ben Jonson. Alchemist as our main paradigm. Also examines Johnson's centrality. Considering the theme, characters, and image evaluation of some outstanding stages of his modern life and its values as a contribution to the knowledge and understanding of his time. Like that Topics include court influence, Puritanism, and interrelationships class. There were two problems. How exactly to decide It is possible to convey Johnson's view of the era in which he lived and to show how it works the time colored by this scenery shines through the pages. It is assumed that the intellectual perspective of this study is a correctly chosen one; We hope that the result will be a depiction of modern life, drama, and society. Contribute to the interpretation of the past and help expand your horizons human experience.*

***Keywords:*** *Alchemist, London, Play-text, Subtle, Face, Dol Common, Mammon, Comedy.*

**Introduction**

Ben Jonson's comedy play "The Alchemist" debuted in 1610 with its premiere. Follow the adventures of three con artists: Subtle, Face, and Dol Common. The story takes place in early 17th-century London. Acting as pretenders, they provide a variety of services to their credulous customers and make bold claims about changing base metals into gold. Along with mocking society's credulity, the play also pokes fun at the characters' foolishness and avarice. A timeless drama of duplicity, ambition, and human nature, "The

"The Alchemist" is still regarded as a classic of English Renaissance theater because of its vivid characters and witty dialogue.

The Alchemist is a play first performed in 1610 by British playwright Ben Jonson. This is a comedy that satirizes human desire and desire for wealth. The plot revolves around his three main characters. Faith, his assistant, and her female accomplice, Dol Common. Together, they dupe one gullible victim after another by promising to turn base metals into gold. The play is known for its sharp wit, clever wordplay, and biting social commentary. This work is one of Johnsonand's most famous works and is still studied and performed today for its insight into human nature and timeless humor.

This work by Alchemist Ben Jonson is a fascinating exploration of themes of deceit, greed, and the pursuit of wealth. This work is a satirical depiction of human nature and the lengths to which people will go to fulfill their desires. Essays on "The Alchemist" explore how Johnson uses humor and wit to critique social norms and behavior, and how his characters depict different aspects of human folly can do. Additionally, you can analyze a work's structure, language, and historical context to better understand its meaning and enduring relevance.

The Alchemist premiered 34 years after the first permanent public theater (The Theater) opened in London. It is thus a product of the early maturation of London's commercial drama. Of the university geniuses who transformed theater during the Elizabethan era, only one (Thomas Lodge) survived. In contrast, the last major playwright to achieve success before the Interregnum, James Shirley, was already a teenager. The theater overcame challenges from city and religious authorities. Theater was an essential part of court life and for many Londoners. The venue in which Johnson likely wrote the play reflected the new acceptance of theater as a fact of urban life. In 1597, Lord Chamberlainnand's Men (also known as Kingand's Men) were refused permission to use the theater at Blackfriars as a winter theater due to opposition from prominent nearby residents. Sometime between 1608 and 1610, the company now known as Kingand's Men took control of the theater again, this time unopposed.

The belated premiere on this stage within the castle walls, along with royal patronage, signaled the company's rise in the London theater world (Gurr, 171). The Alchemist was one of the first plays selected for theatrical production. Johnsonand's game reflects this newfound confidence. In it, he applied his classical theatrical concepts to the modern London stage for the first time, with exhilarating results. The classic elements, especially the relationship between Lovewit and Faith, have been completely modernized. Similarly, depictions of Jacobean London are given order and direction by the classical understanding of comedy as a means of exposing vice and folly to ridicule.

When the plague breaks out in London, the gentleman Lovewit is forced to temporarily seek refuge in the countryside. He leaves home under the sole supervision of his butler, Jeremy. Jeremy takes advantage of the opportunity presented and uses the house as a base for his fraudulent operations. Transforms into "Captain Face". He then asks for help from fellow con artist Satoru and prostitute Doru Common. The play begins with a heated argument between Satoru and Faith over the division of the wealth they own and continue to accumulate. The face is menacing with a sculpture of Satoru, who looks worse than the infamous highwayman Gamaliel Latzi. Dru separates the couple and insists that they must work together as a team to succeed. Their first customer is Dapper, a lawyer and clerk who wants Satoru to use his necromancy abilities to summon a "familiar" to attack him. Or a spirit that helps his gambling ambitions. The group of three suggests that Dapper may be able to win the favor of the "Fairy Queen". However, in order for her to help him, he must undergo a humiliating ritual. The second seagull is drugger, a tobacconist who wants to build a profitable business. Later, a wealthy nobleman, Lord Epicure Mammon, arrives and expresses his desire to secure the Philosopher's Stone, which he believes will bring great wealth, both material and spiritual. He is accompanied by Surly, a skeptic and debunker of the whole concept of alchemy. He is given the Philosopher's Stone and is promised to turn all base metals into gold. However, Surly suspects that Satoru is a thief. Mammon happens to see Doru and learns that she is the sister of a lord

suffering from insanity. Satoru becomes angry with Anabaptist Ananias and demands that he return with older members of his sect (Tribulation). Dragger returns and receives false and ridiculous advice about opening a store. He also brings news of the arrival in London of a wealthy young widow (Dame Prianto) and her brother (Kasril). Both Satyr and Faith strive to win over the widow with greed and ambition.

The Anabaptists return and promise to pay for goods that will be turned into gold. Actually, this is Mammonand goods. Dapper returns and receives a promise that he will soon see the Fairy Queen. Dragger brings Kasril, but he hears that Satoru is her expert matchmaker and rushes to get her sister. Dragger is made to understand that proper payment can secure his marriage to the widow. A dapper man is blindfolded and given a fairy and a fairy. Humiliated; however, when Mammon reappears, he is gagged and hastily forced into a secret base. Mammon is introduced to Doru. Dru is her aristocratic sister who is said to have driven her crazy, but he unflinchingly praises her for her exaggerations. Kasril and his sister return. Kasril learns the lesson of argument and the Widow unites both Faith and Subtle. They argue about who should get it. Surly returns disguised as a Spanish nobleman. Faith and Subtle think that the Spaniard cannot speak English and insult him. They also believe he came looking for a woman, but Dru was in another part of the building and engaged, which gave Faith inspiration to use Dame Prianto. She was hesitant about becoming a Spanish countess, but her brother forcefully persuaded her to go out with Surly. The impostors need to eliminate Mammon.

Surly reveals her true identity to Faith and Satoru and denounces them. Kasril, Dragger, and Ananias return in rapid succession and are sent in pursuit of the retreating Surly. Dragger is asked to obtain a Spanish outfit to give her widow a chance. Doru brings news that the owner of this house has returned. Ravwitand's neighbors tell him that there were many visitors to his house during his absence. Faith became Jeremy again and denied her accusations. He kept his house locked due to the plague. Surly, Mammon, Castril, and the Anabaptists return. A scream

is heard from the toilet. Dapper bit down on his gag. Jeremy can no longer maintain his own fiction. He promises Lovewit that if she will forgive him, he will help her find a rich widow (i.e. Dame Prianto). Dapper meets the "Fairy Queen". And she leaves happily. Dragger is sent to deliver the Spanish costume and search for the priest. Faith tells Satoru and Dru that she has confessed to Lovewit and that the cops are on their way. Satoru and Doru have to escape empty-handed. The victim returns again. Lovewit married his widow and claimed Mammonand's property. Surly and Mammon leave heartbroken. Anabaptists and Druggers are dismissed without notice. Kastril accepts the marriage of his sister and Lovewit. Lovewit acknowledges the servant's ingenuity, and Faith begs the audience for forgiveness. Jeremy was left alone to explain the epilogue.

### **Conclusion**

In the finale of Ben Jonson's "The Alchemist," the main characters' plans usually unravel, resulting to their demise or punishment. The drama frequently ends with the discovery of their dishonest methods and the restoration of order. This resolution serves as a moral lesson, emphasizing the dangers of greed and deception. Furthermore, the conclusion may provide resolution for the other characters and subplots, bringing the story to a satisfactory close. Overall, the ending of "The Alchemist" reaffirms its ideas while also providing insight into human nature and society.

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