

## THE ROLE OF SUPERNATURAL ELEMENTS IN SHAKESPEARE'S TRAGEDIES

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### Abstract

This research aims to discuss the function of the supernatural in Shakespeare's tragedies with a special reference to how they influence the play's plot, characters and the themes of the play. To a significant extent, the occurrence of supernatural forces including ghost, witches, and visions of the future forms the framework of three of his tragedies: Macbeth, Hamlet, and Julius Caesar. These elements are also the motives of the actions of the protagonists as well as a reference to the psychological and moral conflicts of the characters. Here the author of the study wants to investigate how Shakespeare as a playwright uses the elements of the supernatural to build the mood of suspense and horror and to express some universal trends that are traces on the large canvas of the human experience, including the questions of fate, ambition, guilt, the struggle between the good and the evil.

**Keywords:**Shakespeare,Tragedy,Supernatural,Ghosts,Witches,Fate,Ambition,Guilt,*Macbeth,Hamlet,Julius Caesar*

### Introduction

William Shakespeare's tragedies are famous for displaying human principles and passion, the struggle of the characters between right and wrong, and the negative instincts and vices. of the dramatic devices Shakespeare uses to build the conflict in his play the supernatural is probably the most effective. Supernatural factors in Shakespeare's tragedies such as ghosts, witches and visions are not only ornaments of the play but are rather significant features of the play itself. These play elements are typically used as symbols of the conflicts within the named characters and the conflicts which form the play's arc.

For example, in the play 'Macbeth', the witches' conjuring of three prophecies lead the story's beginning which enticed in Macbeth's heart ambition and caused him to meet his death. Likewise, the apparition of the dead king in Hamlet is the sign of the unsolved conflict; with the help of these words and the vision of his father, the protagonist starts the attempts to take revenge that gives the name to the tragedy. In Julius Caesar, the use of omen and apparition particularly that of the ghost of Caesar underlines the theme of politics and betrayal.

The various elements of spirits in these tragedies investigating how these have contributed in the progression of the play, the change in character and the themes of the plays. In this way, the study aims to so show how Shakespeare employs the supernatural to explore the psychological and moral states of his characters as well as to build a realistic frame of fear and predestination that is typical of his tragedies.

This study provides an analysis of supernatural events in Shakespeare's tragedies paying closer attention to ways in which the events may have been of importance in moulding plot, characters, and themes in the plays. Witchcraft, apparitions, and other similar phenomenon hallmarks of signifying structure in some of Shakespeare's tragedies like Macbeth, Hamlet and Julius Caesar among others. These elements also act as agents that provoke heroes' actions and illustrate the psychological and moral contingencies of the characters. The study concerns the purpose and approach of Shakespeare's use of the supernatural to evoke suspense and the tone of anticipation of evil; and, to make a statement on humanity by engaging with considerations on predetermined destiny, ambition and guilt, and the issue of evil versus good.

### **1. Introduction to Supernatural Elements in Shakespeare's Tragedies**

Tragedies that Shakespeare wrote are an intricate web of the protagonists, their passions and vices and themes that are existential by nature. Pivotal to many of such works is the assignment of supernatural features that mainly acts as strengths to qualities of the works, as contributing to the character development and as validating the concerns of the plays. Peculiar to Shakespeare's tragedies, the supernatural that penetrates the play's plot in the form of ghosts, witches, spirit visions and other ominous signs is not just a plot component, but rather the reflection of characters' inner struggle and their ethical conflicts, and emotions.

During the time Shakespeare was writing, people of the Elizabethan era indeed believed in supernatural when not supernatural? The supernatural was most of the times identified with the unpredictable, the powers that cannot be mastered by human beings. This proved a perfect soil for Shakespeare to develop the mental and ethically troubled essences of his characters, and develop deeper concepts of the play, such as the concept of revenge and the kind of evil that is depicted in the play.

Supernatural appears in many of Shakespeare's tragedies as a way to preview other events, emphasize the sense of the tragic fate to come and the tone of suspense and menace. These elements are most often used as some sort of otherization or projection of the characters' inner

villainy, worry, or guilt. The supernatural in Shakespeare's play is thus contained in the idea of psychological realism that Shakespeare is famous for.

Thus, the supernatural also propound the theme of fate as opposed to choice, which is one of the main themes of Shakespeare's tragedies. There is always conflict between free will and predestination that derives from the supernatural forces, but its protagonists make decisions which lead them to tragedy. This duality brings the conflict, as the film is all about, which gives the characters' fighting more dimensions.

The role of supernatural elements in three of Shakespeare's most famous tragedies: Tragedies such as Macbeth, Hamlet and Julius Caesar. I will look at how the elements discussed affect the plot, character creation, and the reiteration of themes for each play. Studying the uses of supernatural in these works, one can come to an understanding of the ways the elements create the darkness in human characters and within their soul.

## **2. The Role of Witches and Prophecies in *Macbeth***

Perhaps the most well-known and best example of the employment of the supernatural in Shakespeare's plays is Macbeth. Right at the onset of the play, there are three witches who are both creepy and foreboding whose speeches are responsible for the entire tragic development of the play. The main characters of this play, the witches, who are called the 'Weird Sisters' symbolically pre-ordinate Macbeth's fate, and therefore, we must mention them as one of the major proto-agonists in Macbeth.

The witches' prophecies are the actual triggers for Macbeth's actions. When they first meet Macbeth and Banquo on the heath they refer to Macbeth as Thane of Glamis, Thane of Cawdor and the future king of Scotland. These predictions make Macbeth have 'gilded superstructures' of ambition wherein the thought of killing King Duncan is hatched. The prophecies are rather vague and their meaning might be rather construed in various ways; thus, Macbeth's ambition distorts his perception of the reality. It is quite clear in the events of Macbeth when he is torn by conscience after listening to the witches' prophesies of his future deeds.

In the further course of the play, the witches still guide Macbeth through their ambiguous and misleading predictions. Macbeth goes to the witches for more prophecies in the fourth act of the play fifth scene which shows that he is left with paranoia in order to enhance his power. . The witches present him with three apparitions: Macbeth sees a first apparition: a floating head telling him he should be careful of Macduff; a second apparition: a bloody child, who

tells Macbeth no man born of woman shall harm him; and a third vision – a crowned child bearing a tree, saying that Macbeth cannot be defeated until Birnam Wood comes to Dunsinane Hill. These apparitions give Macbeth a notion of security hence comes to accept that nothing can overthrow him. Nevertheless, it is also revealed that the three witches' prophecies are manipulative as well as self-erecting that have a key role in Macbeth's tragic life.

The supernatural qualities incorporated in Macbeth are also aimed at supporting the issue of fate and choice and the dark consequences of selfishness. Even though Macbeth is a play of prophecy, where three witches' prophecies initiate all the action, Macbeth himself is solely responsible for the play's tragedy. This again diminishes the question of how much Macbeth is to blame for his own downfall. Despite the fact that the witches are symbolic of the unearthly powers, they never compel Macbeth to perform the terrible act; instead they provide him with stimuli and since he is endowed with free will, he decides on his own to commit the crimes that bring about his own downfall.

As characters who cause the flow of the play the witches also create mood that is characteristic for Macbeth – gloomy and ominous. They bring into the novel an aspect of ethical relativity and this is in accord with disorderliness that accompanies the upsetting of order in nature. The witches are not judged by normal social standards of morality, and are representatives of evil, which lurk for a prey's weakness. The primary role of the witches in Macbeth is to highlight how goal and temptation are evil for Macbeth and every other individual.

That is why the witches and their prophecies are an essential part of the plot and the major themes of Macbeth. This they do in the manner of the Goths, and in a symbolic way they both trigger the action of the protagonist and represent the serious power that governs the tragic universe of the play. Shakespeare, via the witches, analyses fate and freedom, the themes of ambition leading to tragic outcomes, and uses supernatural elements to create a powerful and ethically grey tragedy that would remain compelling to date.

### **3. Ghosts as Harbingers of Guilt and Retribution in *Hamlet***

As for the supernatural element, it is revealed in Hamlet in the figure of the ghost of the dead king, and from this point, the play tells the story of revenge and justice, and the inner state of the characters. The ghost is not only a motive for a plot but the prototype of all the unresolved conflicts of the past and moral decomposition of the Danish court.

The ghost is first seen in the first scene of the first act to a squad of soldiers on the walls of Elsenors' Castle. Its setting is further characterized by an eerie sense of foreboding, always as the soldiers' invoke the name of Denmark, and the murder of the King, and the looming prospects of war. The disembodied nature of the ghost is also symbolic of the unfulfilled disturbance that is to occur throughout the play, and acts as a signal to the conflicts that are brewing beneath.

Prince Hamlet first encounters the ghost in Act 1 Scene 5, and upon telling him the facts about the death of King Hamlet, points at Claudius as the murderer and calls Hamlet to revenge. This revelation puts Hamlet into the journey of vengeance besides wrestling with the universal question of whether or not it is right to act as the executor of the law. Focusing on the ghost's request for retribution, the play gives the audience something to think about when it comes to revenge and justice as well as revenges' cycle.

The blood-stained ghost also symbolizes guilt and sin in that one gets what one deserves for the deaths caused. It is the consequence of guilt that still is present among the characters of the Danish court and especially affects Claudius, who suffers from his sin. The demand of the ghost for retribution can be looked at as manifestation of moral and psychological turn that Claudius put the kingdom. Moresco's Hamlet portrays the internal conflict of the protagonist through his dealings with the spirit including approaches to death through murder of Claudius.

This paper concludes that through the use of spectres in the play of Hamlet, the universal feel of the quagmire of the play is made manifest. Because of its appearance, the play establishes some of its plot and action in the realm immediately adjacent to the real, thus echoing Hamlet's philosophical concerns and scepticism. The ghost's commands also add a further internal struggle for Hamlet because he must face both his moral dilemmas and his concern over the possibility of going to hell.

Besides having the function of the plot and showing the prevalence of the Gothic motifs, the ghost represents the gothic motifs of death and the afterlife. The determinative nature and desire of revenge are the elements which inspire the further concern with the sin and the redemption issues. Male-hamt's interest in death and the other world is best brought out in his famous monologue where he says 'to be, or not to be'.

Reference to the effect of the ghost on Hamlet is also a factor that reveal the psychological aspects of the play. In the scene of the play with the ghost, the audience sees the feeling of loss and despair, as well as Hamlet's growing rage and detachment from the mundane world.

The pride of the ghost and the encouragement to avenge his father deepen Hamlet's sense of responsibility and a STRONG internal struggle: he even begins to doubt his sanity and the rightness of his actions.

King Hamlet himself is present in the play as the driving force for all the events and as a symbol of all the sins and vengefulness of the tragedy. Ske through the ghost, he embeds rich psychological and moral themes in the characters, thus coming up with a horror that is still fascinating to the audience when the play is intervened as a tragedy.

#### **4. Omens and Supernatural Signs in *Julius Caesar***

In Julius Caesar the supernaturalism is manifest in form Omen, prophetic dreams, and the spirit of Caesar which serves the function of anticipating the future actions in play. Many of these supernatural incidents were used to increase concern and the impression of the inexorability, which clearly expressed chaotic political situation and moral darkness of the Roman Republic.

There is every form of supernatural sign and portents presented in the play that herald the death of Julius Caesar and the anarchy that follows. These supernatural signs include the soothsayer who tells Caesar to beware the Ides of March as well as Calpurnia who has a dream that Caesar's statue shed blood and this are predictors of the tragedy that is about to beach happen. But even with these menacing omen the characters fail to recognize let alone appreciate these signs of their fate or rather they get to twist their meanings as we shall see with Caesar.

That is why the soothsayer's words are the first supernatural touch in the play and they set a certain amount of tension and fear in the audience. The words are basic, but its message is portentous and it is used more than once as a signal, as a reminder of a certain day which is fast approaching. The disregard of the soothsayer is a picture of Caesar who seems to be over-confident and this is one of the causes of his death.

The supernatural aspect of the play also manifested for in a dream Calpurnia saw that there was a mighty storm coming. Sweet images such as Caesar's statue gushing blood with delighted Romans wiping their hands in it are illustrated. This is a serious portent of Caesar's death but Caesar ignores it this worked over by Decius who tries to convince Caesar that the dream is actually an augury to his greatness. It shows how the power of free choice will play out as Caesar decides to pay no attention to the warning.

Another instance of supernaturalism is heralded by the so called prodigies and surprising and unnatural phenomena which are mentioned in the play. Some of them are; A lioness giving birth in the streets, graves opening, and warriors who are on fire fighting up in the sky among others. Cass tells these incidents as some of the evils and the ail that has affected Rome. They portray the decadence and the political and moral vices of the society together with the civil war following Caesar's death.

Another significant use of the supernatural is the scene of the appearance of Caesar's ghost to Brutus in the play's fourth act, scene three. The apparition is at the same time the sign of Brutus's guilt and the sign of his imminent death in the Battle of Philippi. The shade, symbolizing the spirits of revenge when rises in front of Brutus and says 'Thou shalt see me at Philippi. ' The appearance really frightens Brutus and does accumulative harm to his mentality because he is the key figure among the conspirators.

Contrary to the assumption that the supernaturalism in Shakespeare's Julius Caesar is just ornamentation, the supernaturalists are closely associated with the play's theme, or permutation of determinism and free choice, and political greed. Thus the prophecies read like signs for the characters, but the characters' inability or refusal to read them is the tragedy of the plot. Supernatural elements in Julius Caesar concern the disorder and shifts of the era and the character of the people's actions.

In Julius Caesar such elements help predict the events of the play and significance of the strong primary motives such as the dependence of people's lives on the overruling power and the consequences of unrestrained egoism. By the examples of omens, prophetic dreams and Caesar's ghost Shakespeare builds up suspense which effectively conveys the Shakespeare's theme of tragedy and the characters' doom.

### **5. Supernatural as a Reflection of Internal Turmoil**

In Shakespeare's tragedies, the supernatural is portrayed as the extension of the internal conflict going on in the main character. Although we find ghost, witch, and visions within the text, all of these altered realities, can be deemed symbols of the characters' personal states of mind and predicaments of conscience. The use of the supernatural in the manner do produce the effect of enhancing the viewer's knowledge about the inner nature of the characters and the reasons as to why they are involved in the play.

The supernatural in Macbeth is very much connected with the protagonist's psychological turmoil and the effects of the sins he commits. Macbeth does not kill the king to meet the

prophecies of the witches; instead, the witches' prophecies reactivate Macbeth's dormant shameful ambition. The guilt and paranoia eat into Macbeth, he hears voices and has visions: of the FactoryBot bloody dagger, leading him to Duncan's chamber, and of Banquo's Ghost at the King's Banquet. These visions are the representations of Macbeth's guilt and his fears, which prove that he is heading for madness and that he is unable to escape the outcome of his actions.

The same can be said of the ghost of King Hamlet in the play by Shakespeare: the protagonist's dilemma is reflected in a supernatural figure. The ghost's commanding Hamlet to take vengeance makes grief, anger, and suspense grow even deeper in the main character. Through the contacts with the ghost Hamlet shows his grief and conflict between living loyalty to the spirit, the desire to revenge his father's death and his own morality and philosophic views. It also adds to the isolation that one finds in Hamlet and the existentialist response to the questions that such a play raises over the exigent issues of reality and the ghost, truth and the posthumous life.

It is homosexual when it is attributed to the supernatural in Julius Caesar since the latter also represents the conflict within the characters especially Brutus. This is literally true in the case of Caesar's ghost that appears to Brutus and is, in fact, Brutus's guilty conscience and the psychological baggage that comes with betrayal. The figure of a ghost continues to presence Brutus, it comes as the representation of moral awareness for his action and his defeat in the end. Even the supernatural aspects of the play mirror the general confusion in the political and moral situations of power struggle and the crisis of the Roman Republic in the epoch.

In all three tragedies the foremost function of the supernatural is the reflection of the character's conflicted states of mind revealing their psychological and emotional condition to the viewers. The supernatural elements thus play the role of a reflection of the characters and show their concerns, stress and ethical questions. In doing so, Shakespeare enriches characters and plots, and makes them more profound and psychologically credible.

However, the supernatural in Shakespeare's tragedies cannot be taken to give information about an historical ontology of the spirit world, but it enhances the tone of tragic fatality existing in the plays. Peculiarly, the apparitions which the protagonists experience are generally significant instances when the characters are shown the results of their deeds and the impossibility of evasion from the inevitable. All these moments belong to the tragedy



genre because the characters are exposed to their weaknesses, and the circumstances they cannot influence.

The supernatural in Shakespeare's tragedies is used to refer to the externalization of the internal psychological states of the characters and enriches their motivation. In this way, Shakespeare partially utilises the concept of the supernatural in order to depict his characters as real people instead of historical and mythological figures, to make his tragedy more psychologically realistic but also to strengthen once again the themes of the play which involve the nature of fate, guilt, and the tendencies of ambition.

## **6. The Supernatural and the Theme of Fate versus Free Will**

The struggle between destiny and the protagonists' 'choice' is one of the common motifs in Shakespeare's tragedies, and the supernatural characters are necessary to develop the conflict. The character of Macbeth, Hamlet, and Brutus in Macbeth, Hamlet, and Julius Caesar respectively, are active participant in events; their paths are shaped by prophecies, witches' and ghosts' prophecies yet they are not mere automatons moving in predetermined direction; they freely choose actions that lead them to doom. This leads to a situation where there appears a sort of tension that helps to advance the story and at the same time enriches the nature of the characters' sufferings.

Is Macbeth predestined as in the witches prophecies in Macbeth which form the basis of the play and put Macbeth on the path of being a king and the consequences of that. This is in contrast to the overall impression given by the prophecies which point toward this or that destiny as immutably predetermined, yet it is Macbeth's own agency which brings his tragic drama to its conclusion. The witches can see Macbeth's future, however they cannot dictate his actions. Macbeth is successful and becomes the King due to the prophecies and his ambition, however, his actions carried out due to fear, paranoia and guilt are his decisive sin which leads to his demise. The struggle between the two sources of the characters' fates and the relevance of individual choice in Macbeth explores the problem of the characters' agency and the part of the supernatural in the play.

In Hamlet, the appearance of the ghost of King Hamlet lays down the conditions for the play's consideration of the conflict between predetermination and choice. Where the ghost is clamoring for revenge, the internal dilemma, the internal struggle that defines Hamlet is put into play because, while Hamlet desires to avenge his father's death, he is burdened by

thoughts about right and wrong and the implications of a murderous deed. A major theme, or a major concern, of Hamlet is the question of predestination – whether one is a puppet in the hands of the gods, or whether one has control of his own life. The theme of supernatural also strengthens the play's theme of uncertainty because Hamlet cannot tell if the ghost he sees is in fact his father's spirit or just a demon sent to torment him. This instability is a manifestation of the play's main theme of predetermination versus choice – Hamlet fighting his task with his principles.

In Julius Caesar the theme of fate and free will is exposed through omen and prophecy of Caesar's killing and the consequent turmoil in Rome. The characters in the play are questioned and forced or decide to turn a blind eye on signs which foreshow their destiny. The principal character is Caesar who is depicted as a man whose pride overpowers him, he ignores both the soothsayer and his wife Calpurnia's dream. His failure to master these signs of the supernatural dooms him and makes it appear that while destiny may already have been set, it is man, on whom it lies, that is the one who does it.

These aspects of the tragedies are about the conflicts between the actions of gods and humans and between gods and humans' pre destinies. The fairy tale motifs are both agents provocateurs, the ones which directly cause the characters' actions, and signs of powers beyond those characters. Through incorporating these factors, Shakespeare brings out the issues of free will, predestination, and the skills of the characters in decision making.

In Shakespeare's tragedies, supernatural things are actively used to expose the subject of fate or free choice. As with the presence of the witches, ghosts, and omens, Shakespeare develops a web of circumstances in which the characters are enmeshed and the question is raised of what an individual or a society has in their power to determine the course of events: fate or free will?

## **7. The Supernatural and Audience Perception**

Employing supernatural features in tragedies contributes to the plot and the themes of the play and practically determines the audience reception of the story in Shakespeare's works. Occasionally the characters' actions are also mysterious and uncanny owing to the presence of supernatural elements which help set the psychological as well as the intended mood or tone of suspense and preternatural fear. Shakespeare being an adept playwright uses supernatural elements in his plays to present the audience with reality and the supernatural, and forces the audience to define what is real, moral and what exists beyond the existence.

In the Elizabethan theater the supernatural was an effective and engaging concept. The audience of Shakespeare's time believed in ghosts, witches, and omens and these beliefs were tied up with their religion and cultural idea of morality sin and the afterlife. Thus, Shakespeare interconnecting supernatural aspects into his tragedies referred to these concepts, making his works close in touch with the culture of the people of his time. Supernatural was a way of dealing with such fears, anxieties and moral dilemmas that were a concern to human beings.

Prophecies are a special feature of the drama; the appearance of the witches as two old women and the third in the shape of a man creates an atmosphere of tension. To the audience, the witches are evil, and supernatural forces that are inexplicable, and are in control of Macbeth and this aspect brings in the element of suspense. Indeed, supernatural aspects in Macbeth serve not only as the trivial plotlines but also as the allegorical means to touch the audience's emotions in the range of fear and suspicion, along with the growing evil and madness of Macbeth.

Likewise, in Hamlet, the believable representation of the ghost of King Hamlet is mysterious and thereby makes the play mysterious. This is so because the sight of the ghost and its action, leads to the social construction of knowledge concerning the existence or otherwise of life after death, the occurrence of the supernatural and the morality in the act of getting even. To the audience, the element of the ghost just complicates the dynamic of Hamlet's hero and his psychologic conflict, so they are more interested in the story. This uncertainty of the ghost's nature – is it a spirit or a demon, is it honest, projects the same confusion into the character of Hamlet, and entertains the audience in the discourse on truth, ethical-moral, and 'the meaning of life' that Shakespeare's play delivers.

In Julius Caesar, the various omens – auguries, dreams – are used to increase the dramatic suspense and also to pave the way for the coming tragedy. The audience is also privy to the meaning of these signs, and so as the characters ignore or misconstrue them the work employs dramatic irony. In Julius Caesar supernatural element is also presented in the play and relates to the issues of fate and free will where the audience wants the characters to contemplate about how much free will the characters possess. In addition, the scene, in which the ghost of Caesar appears to Brutus in Act 4 puts the audience in a state of suspense and moral and psychological fear as the reaction of Brutus which is the main action of the play.

Supernatural factors are also elements of Shakespeare's tragedies which allow connecting characters' experience to the sphere of the universe. Shakespeare uses ghosts, witches, and omens to evoke the idea of a supernatural fight standing behind the characters' fight – a fight between good and evil, order and chaos, fate and predestination. This link to the general makes the play bookmarked and opens the audience to philosophical and existential interpretation of the plays.

Thus the supernatural in Shakespeare's tragedies is of significant concern as far as perception and participation by the audience is concerned. In that sense, supernatural hacks suspense and foreboding into the narrative, by forcing the audience to engage with the psychological and moral content of the story. The supernatural is also used to provide a link between the individual hardships of the characters and the world around them – making audiences think about the validity of the truth, of morality, of other unknowns.

### **Conclusion: The Enduring Power of the Supernatural in Shakespeare's Tragedies**

Shakespeare's supernatural is not just flaring up from the tragedies' plot but is also a part of the character building and the play's motifs. Appeal to supernatural forces, such as ghosts, witches, prophecies and omens helps Shakespeare to probe into the inner world of the characters, to investigate the problem of fate and free will and generate an exceptional sense of drama inherent in the tragedy.

In Macbeth, the prophecies made by the witches exert the main driving force towards having a preposterous ambition and the tragic end of Macbeth, and the visions he sees, including the horrifying apparitions he has, depict his inner struggle as well as his guilty conscience. In Shakespeare's Hamlet the vengeful Ghost of the King Hamlet functions as an intrusive motive and an embodiment of the loose hanging moral and psychological dilemmas in the play. In Julius Caesar, the supernatural parts of the play let the audience see what will happen in the future and show the themes of the play where the people of the play are bound to die, the debating between fate and free will and the morality of political ambition.

In Shakespeare's tragedies, the supernatural also serves a function as an emotional appeal to the spectators, and as a call to experience the dramatic events of the play and respond to its philosophical concerns. Spectral motifs are universally associated with the installation of personal problems into the framework of cosmic dimensions; it evokes thoughts about the truth, good and evil, and the existence of mystery.

The phenomenon of the supernatural remains a rather powerful leitmotif in Shakespeare's tragedies as it cuts across cultures and centuries. The concept behind the show is simple – supernatural being explores human vices – ambition, guilt, vengeance, destiny on free will, and yet it is the timeless topics that captivate the audience even today. Exploration of the supernatural is not only the element that enriches stage effects of Shakespeare's tragedies but also the element that makes his works universal and always topical.

Consequently, the supernatural highlighting in the Shakespeare's tragedies perfectly prove his talents as a great playwright. Despite all this, they play an important part within the overall frame of both the events and the motifs in the plays, as those; apart from presenting the psychological and moral issues of the heroes, provoke the interest of the audience and develop suspense and active tragedy feeling. The elements of the supernatural in Shakespeare's tragedies maintain their ability to play with the nerve and keep the heats of the spectators; it makes the Shakespeare's tragedies a timeless and energetic contribution to the English literature.

Thus it will be seen that the supernatural uses in Shakespeare's tragedies are anything but a mere device; on the base of the structural plan of the plays, their themes and the characters who people them, the supernatural begins. Within Macbeth, the witches represent uncertainty and the supernatural, the ghost in Hamlet represents the protagonist's internal conflict and the omens in Julius Caesar are as important as the characters' actions in a plot since they reflect the audience's exploration of fate, free will and moral responsibility.

Witch in Macbeth show how supernatural power influence vices of man, in this case, Macbeth's ambition culminates to his doom. Their prophecies involve elements of both predestination and determinism and illustrate the view that people are capable of giving rein to their evil impulses. On the same note, the apparition of the dead King Hamlet in the play, 'Hamlet' symbolizes unresolved sin that seeks vengeance and places Hamlet in an ethic dilemma that results to calamity. This paper will therefore analyze supernatural signs and omens of Rome in Julius Caesar and how they portray the Goths between destiny and efforts.

In these plays, the supernatural is associated, relatively directly with the characters' mental health. It tends to project them outside themselves, thus their fears, guilt or their moral issues become concrete. The supernatural reflects the characters' condition and enriches the tragedies by providing dramatic conflict and sense of fatefulness.

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