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Treatment Of Supernatural Elements In William Shakespeare's Tragedies

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ABSTRACT: -

The paper analyzes the supernatural power that is found in the dramas, the tragedies written by William Shakespeare where it is shown how supernatural elements like witches and ghost impacted the story's progress. Supernatural components are essential to the plays' development.

In the medieval time period, it was believed that humans were the puppets in the hands of heavenly forces. Three aspects make up this analysis of the supernatural components in Shakespeare's Hamlet, Macbeth, Othello, Romeo and Juliet, and Julius Caesar, the existence of the supernatural elements, the manifestation of the supernatural forces, and the reason behind their existence. The paper also shows the tragic end through the influence of supernatural elements and the suppression of revenge and power. They force the title character of each play to undergo their own internal struggle that grows from their insecurity of living up to the image of a man. The way supernatural elements seem differs from how people look. As a result, it is covered in detail in the paper.

The supernatural components are used on stage for a variety of reasons, such as creating a sense of mystery, terror, and dramatic effect.

KEYWORDS: - Supernatural, witches, dagger, ghost, Macbeth, Hamlet, Claudius, Prophecies, revenge, greediness, evil.

INTRODUCTION

The term "supernatural" refers to purported occurrences that defy natural laws. Angels, demons, Gods, spirits, and other non-physical beings must violate physical law for a supernatural manifestation or event. It also covers the purported powers such creatures possess or offer, such as extrasensory perception, telekinesis, magic, levitation, and precognition. Although the supernatural is a part of religious and folkloric contexts, it can also be used as an explanation in more secular circumstances, such as superstitions or paranormal beliefs.

In the past, supernatural forces have been used to explain a wide range of phenomena now understood scientifically, such as lightning, the seasons, and human senses. The naturalistic philosophy approaches supernatural claims with skepticism because it maintains that everything can be explained rationally and that nothing exists outside the natural world. Most people agree that no supernatural being has been discovered. An ongoing contest to demonstrate anything supernatural came to an end without the winner's reward being successfully altered. (Zhu, March 2019)

Ghosts, witches, and other supernatural beings are hard for modern people to believe in. They were unable to see why Elizabethans could take things so seriously. People's severe apprehensions about the paranormal are most likely a result of their ignorance of the physical world.

Shakespeare used supernatural elements in a vast amount because they played a major role during the era when Shakespeare used to write. He wrote all of his plays in the Elizabethan era and the Jacobean era. Some critics very often mentioned that there was not only superstition in the society but there was a law that existed in the Elizabethan era which was passed in 1563, just one year before Shakespeare was born and lasted till 1603 when James the first introduced a harsher law which replaced the first one. In the previous law, there was a provision of punishment, for those who were accused of witchcraft or practicing black magic and the latter law was more harsher since there was a provision of death sentence for them.

Hamlet is a revenge tragedy but with the Ghost scene, it even cannot justify its title. So, the ghost scene comes first and sets the tone of the play. By displaying the character 'Ghost', the playwright tries to portray the belief of the society and on the other hand, he also tries to focus on the themes of death, madness, and past memory. In the play *Othello*, there is no such supernatural elements but we can find some superstitions in the society like witchcraft, black magic, and social construct like, racism. As marginalized people and women were the major victims of superstition, so Othello (a marginalized black moor) was accused of practicing black magic and therefore called as devil, and Desdemona, a woman who was accused of deception and infidelity and in end of the play she was strangled to death. Similarly, the supernatural elements have a significant role in the play of *Macbeth*. The witches in the first scene, the hallucination of Lady Macbeth, the thunder and dagger scene have a great significance in the play. In *Julius Caesar* superstition, dream sequence and foreshadowing makes up a huge chunk of supernatural elements in the play. Soothsayer's warning, Calpurnia's dreams, weird omens and Caesar's ghost are the important highlights. As we know *Romeo and Juliet* is primarily a tragedy but there are subtle hints of supernatural elements are woven into the theme and atmosphere of the play like the role fate and stars in astrology, the premonitions and dreams, knowledge of potions and herbs as well as the power of the love itself.

Beliefs of the Elizabethan Era

The Golden Age in English history was the time of Queen Elizabeth, which spanned the latter part of the 16th century. The fear of religious persecution, poverty and starvation, foreign invasion, and the trammels of medievalism were all banished from the people's minds during this era. Social, political, and religious harmony prevailed at that time. Men were allowed to focus on their literary and artistic endeavors. People's imaginations were stimulated and inspired to create during this time of immense adventure, travel, and discovery. In addition to the proliferation of popular literature and theories around magic, witchcraft, and ghosts. One of the characteristics of Elizabethan theater and prior eras is the phenomena of supernatural components existing; their presence is typical for people in this era because the community believed in supernatural abilities in that era, the supernatural element in theater had its most dramatic impact during the Elizabethan period. This component has increasingly decreased with the emergence of naturalistic and realistic tendencies. They have faith in their efficacy and existence. Shakespeare is an Elizabethan playwright presenting plays to the English public and the royal court. (Kadhim, 2019)

Since Shakespeare wanted his audience to see both the chaotic atmosphere in his tragedies and the other side of the globe, he incorporated mystical elements into his plays. Through their wicked abilities, he aimed to demonstrate to the audience how the supernatural appears and controls the entire plot of the tragedies. Lastly, the use of some supernatural themes in the plays is influenced by Shakespeare's viewpoint and religious beliefs. Consider Shakespeare's religious beliefs. He was taught about religion as a child. Every tavern, store, fair, and market in Stratford-upon-Avon was closed on Sunday. The religious ceremony was attended by people.

There will be harsh penalties for anyone who disobeyed the rules. Shakespeare's family practiced Anglican Christianity, but his father may have been a Puritan. His mother was most likely a Catholic since his maternal grandfather's household was a Catholic. There is insufficient proof to determine whether or not his parents are devout religious adherents. Anyone who violates the guidelines will face severe consequences. Shakespeare's father could have been a Puritan, but his family was Anglican. Given that his maternal grandfather's family was Catholic, it is likely that his mother was also a Catholic. To ascertain whether or whether his parents are pious religious followers, there is not enough evidence.

MACBETH

SUPERNATURAL ELEMENTS IN MACBETH:-

In *Macbeth*, supernatural elements play a crucial role in driving the protagonist towards his tragic end. The play opens with three witches who create a chaotic atmosphere, setting the tone of evil and sinister forces that influence the entire story. The witches meet Macbeth and give him three prophecies, which ignite his ambition and set the course for his downfall. They also predict Banquo's future, sparking Macbeth's paranoia. Later, Hecate reprimands the witches for dealing with Macbeth without her involvement, directing them to manipulate him further.

Throughout the play, supernatural visions, like the floating dagger and Banquo's ghost, symbolize Macbeth's inner turmoil, guilt, and paranoia. His second encounter with the witches, who deliver more cryptic prophecies, boosts his overconfidence and sense of invulnerability. However, these prophecies are misleading, and Macbeth's reliance on them ultimately leads to his demise. The apparitions, which predict his downfall, only heighten his arrogance, and he misinterprets them as signs of invincibility.

Macbeth's unchecked ambition, fueled by the witches' predictions, leads him to commit murder, starting with King Duncan. His actions spiral out of control, and he increasingly isolates himself, murdering Banquo and Macduff's family in a desperate bid to secure his reign. In the end, Macbeth's overconfidence and the witches' manipulation cause him to misinterpret the prophecies, leading to his death at the hands of Macduff, who was not "born of woman" in the traditional sense.

The three witches create a chaotic, ominous atmosphere at the start of *Macbeth*, foretelling Macbeth's rise to power and Banquo's descendants' future. Their prophecies spark Macbeth's ambition, leading him down a dark path. In Act 3, Scene 5, Hecate scolds the witches for involving Macbeth without her, and they later meet him in a hellish cave, offering further cryptic prophecies that fuel his overconfidence. Macbeth also experiences supernatural visions, such as a floating dagger in Act 2, Scene 1, which symbolizes fate and his guilty conscience. Later, in Act 3, Scene 4, he is haunted by Banquo's ghost, revealing his paranoia and unraveling sanity. The witches' prophecies, including one that Macbeth cannot be harmed by anyone born of a woman, mislead him into a false sense of security, while the first apparition confirms his fears about Macduff, who will ultimately defeat him.

The witches' influence is key in shaping Macbeth's decisions. Although he is not directly forced to commit murder, their prophecies ignite his greed and ambition, pushing him toward a path of violence and guilt. His tragic end results from his free will, compounded by the supernatural forces that exploited his weaknesses. The witches' prophecies in ACT-1, SCENE 3 are the piece's initiating event, and the supernatural is what drives tension throughout the play. To become King of Scotland, Macbeth kills Duncan due to magical forces. The characters are manipulated by the otherworldly aspects to serve their interests. These cause Macbeth to betray his brave and devoted personality by killing Duncan with the conceited goal of ascending to the throne and then murdering the other characters in the play to maintain his authority. When Macbeth met a tragic end at the play's conclusion, the supernatural triumphed.

The three witches appear at the start of the performance and create a tumultuous environment that includes rain, thunder, and lightning. At the end of the war, they decided to meet Macbeth. Throughout ACT - 1, and SCENE -1, this chaotic element persisted. These two horror components—"sinister" and "evil" would thereafter be utilized to explain why the three witches behaved in the way that they did.

Macbeth initially encounters witches in ACT -1 SCENE -

3, which also highlights the three witches' magical powers.

Three prophecies that the witches gave Macbeth later affected his fate.

The witches then make their appearance in what is usually regarded as a non-Shakespearean scene (ACT - 3 SCENE 5), where the Hecate chastises them for handling Macbeth without her involvement.

Hecate gives the witches instructions to gather in a forbidden location where Macbeth will look for their act.

In ACT 4 SCENE 1, Macbeth first encounters the witches in a cave that represents hell. Macbeth is much more assertive and commanding during this encounter, yet he is also nervous and grateful for the witches' support.

Here, they serve more as advisors and mentors to Macbeth when he hears more predictions, but they don't really offer an explanation for their questionable significance.

The dagger, which is also a supernatural aspect, appeared to Macbeth as a hallucination before his murder of Duncan in ACT 2 SCENE 1.

It appears to represent fate, and it could be Lady Macbeth's or another agent's words that encourage him to commit murder. Macbeth feels as though he is being guided by a power greater than himself, as if his destiny is now beyond his control, as the dagger floats in the air with its handle pointing in his direction. The dagger can be interpreted as a warning to Macbeth to repent now before it's too late, representing his guilty conscience. Macbeth is haunted by the Ghost of Banquo in ACT 3 SCENE 4.

He becomes extremely paranoid when he sees, or believes he sees, Banquo seated at the feast table in his place. He lost his mental equilibrium.

His actions throughout the banquet appear to predict his future actions throughout the play.

He acts strangely in front of the visitor and tells Banquo's ghost that he shouldn't be held responsible for the killing.

The apparitions, which are also thought to represent a supernatural aspect of Macbeth, were there to alert him to what was about to happen. The second apparition tells Macbeth that he can be harmed by no one born of women this knowledge gives Macbeth a false sense of security because he believes that he is somewhat invincible and the third apparition was he will not be conquered until Birnam Woods marches to fight him. Macbeth's concerns of Macduff are confirmed when the first apparition appears as his head, which Macduff will later cut off.

PURPOSE OF THE APPEARANCE OF THE SUPERNATURAL IN MACBETH: -

In *Macbeth*, the Three Witches are introduced in Act One, Scene One, accompanied by eerie animal spirits like a cat and a toad. They also mention unsettling events, such as killing pigs and controlling the winds. In Act One, Scene Three, they prophesy Macbeth's rise to power, sparking his ambition. Harrison suggests the Witches' words are fatal because they awaken a desire in Macbeth, trapping him in the web of fate.

Macbeth experiences disturbing hallucinations, such as seeing a floating dagger and the Ghost of Banquo, which contribute to his mental unraveling. Lady Macbeth, overwhelmed by guilt, imagines bloodstains on her hands and becomes increasingly unhinged. The supernatural elements throughout the play heighten the sense of doom and guilt, leading to the characters' tragic downfall.

The majority of Elizabethans, regardless of their background, did think that the Witches were real. The skeptics tended to be from the educated classes, but some people didn't. The term "Witch" had two meanings. Tragically, witches were people who had sold themselves to the devil. They possessed demonic abilities, the capacity to control nature, the ability to predict the future, and the ability to utilize magical spells to hurt humans or animals (Curry, 1959). According to Farnham, witches were otherworldly beings from hell who could transform into people to trick and hurt their victims. Witches were portrayed as women throughout that time.

From the very first moments of Macbeth's action, the uncanny is present.

The three strange sisters are by far the most well-known.

Additionally, Macbeth sees a dagger floating in midair right before he enters King Duncan's bedroom to kill him (Act Two, Scene One). Macbeth hears a voice that cries, "Sleep no more/ Macbeth does murder sleep".

At the supper, Macbeth is confronted by the ghost of the murdered Banquo, and he also murders Sleep. (Thamizhnangai, 2023)

Out of the play's 2000 lines, 63 are spoken by the Witches.

In the play, these are the first characters to appear on stage.

Because of the thunder and lightning on stage, the crowd knew they were terrible witches before they ever spoke. Additionally, they discuss the spirits of cats when they speak. and a toad.

On the stage, the Witches emerge abruptly and disappear without warning.

The three of them chant a spell that activates the mystical number Three after the First Witch horrifyingly displays a pilot's thumb to the others.

The Witches shout, "Fair is foul and foul is fair:
Hover through the fog and filthy air."

The Witches' Scene One line, "So foul and fair a day I have not seen," is echoed by Macbeth's opening remarks in the play. Banquo asks questions in his opening remarks. The Witches are there. "Speak if you can, and what are you?" Macbeth orders. He is hailed by all three witches. Macbeth is greeted by the Third Witch, who declares, "That shall be king in the afterlife." This prophecy is what sets Macbeth in motion to begin his evil deeds. Macbeth has two murders on his conscience—Duncan's and Banquo's—when the Witches first encounter him. Fleance, Banquo's son, ran away. This was done to fulfill the Witches' prophecy. "Even though you are nothing, you will receive kings."

The movement of the great Birnam Wood happens on the stage to approve of the prophecy of the Witches. It is stated in the play that, "Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him."

In Shakespearean tragedy, A. C. Bradley refers to the Witches as Macbeth's most powerful agent for thrilling "the vague fear of hidden forces operating on minds, unconscious of their influence." (Bradley, 1958) However, he believes that the Witches' "contribution to the atmosphere of Macbeth can hardly be exaggerated." given excessive credit for shaping the play's actions, particularly Macbeth, of course. He also notices the conflict between the Witches' acknowledged influence on the event and the frequently asserted assertion that they are only symbolic representations of Macbeth's unconscious or half-conscious guilt rather than actual people.

HAMLET

SUPERNATURAL ELEMENTS AND THEIR IMPACT IN HAMLET: -

We have an innate tendency to believe that individuals 400 years ago were far more superstitious than we are today.

The horoscope sections of our newspapers and magazines, our gypsy fortune tellers, and our insatiable thirst for ghost stories all point to the possibility that they weren't. We most likely never consider the true meaning of "believed in ghosts."

However, according to John Dover Wilson's book *What Happens in "Hamlet,"* attempting to ascertain Elizabethans' beliefs regarding ghosts would be like attempting to ascertain what contemporary Europeans think about God. In both situations, the response is a number rather than a single item. "Spiritualism . . . formed one of the major interests of the Elizabethan period," (Wilson, 1935). Therefore, it should come as no surprise that there are differences of opinion where there is a great deal of interest.

According to Wilson, there were essentially "three schools of thought... on the question of ghosts" during Shakespeare's time as well as for

a century prior and following (Wilson, 1935).

The majority of English Catholics, who made up a small but significant (and persecuted) portion of the population thought that ghosts were real and the "spirits" of the dead. According to medieval beliefs, these spirits originated in Purgatory, a hazily situated location halfway between heaven and hell where the "souls" of people who were not good enough to go straight to heaven but not evil enough to earn hell go to be purified of their sins and thus become suitable to join heaven. Catholics believed that ghost spirits coming from Purgatory "were allowed to return . . . for some special purpose, which it was the duty of the pious to further, if possible, in order that the wandering soul might find rest" (Wilson, 1935)

Before Marcellus, Barnardo, Horatio, and Hamlet, the Ghost of the Senior Hamlet, the Dead King, appears in King's clothing. He dares to speak when the rooster crows, demonstrating his eagerness to speak with Hamlet and inviting him to follow it. This occurs four times throughout the play, and the supernatural only occurs less frequently in Hamlet as the Ghost of the Dead King Hamlet. At midnight in the play's opening scene, Barnardo, Marcellus, and Horatio are confronted by the Ghost in the castle of Elsinore. Barnardo and Marcellus urge Horatio to address it.

All three men believe that the Ghost looks exactly like the deceased King, elderly Hamlet. Horatio queries whether there is any threat to the nation when the Ghost resurfaces. While the rooster crows, the ghost disappears without responding.

Having been lured by the Ghost, Hamlet bravely followed it. The description of Purgatory is explained in the following words, "Doomed for a certain term to walk the night, and for the day confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away." The relevance is seen in the focus placed here on Hamlet's irresolution and ongoing disregard for his responsibilities, which is a crucial component of his character. Hamlet recently killed a man on impulse while he was pursuing premeditated retaliation against the monarch. ". The ghost serves as a constant reminder of death's omnipotence and the possibility that the afterlife for which all soul is destined is not a particularly good place, regardless of one's actions while living.

OTHELLO

SUPERNATURAL ELEMENTS IN OTHELLO: -

William Shakespeare (1564- 1616) belongs to the latter part of the Elizabethan era and the first half of the era of James the First, which we can consider as the free industrial era where the majority of the population are not aware of education and blindly have faith in supernatural elements and have many kinds of superstitious beliefs. During the period of Shakespeare, there was not only the belief of witchcraft but also an officially existing law against conjuration which passed in the year 1563, i.e. one year before his birth, which supported the imprisonment and other punishment for witches. (Lee, 2014) This law continued until 1603 when it was replaced by a harsher one that supported the death penalty for witches. As we know, "Literature is the mirror of society." Most of Shakespeare's plays portray the society's existing culture, beliefs, myths, and superstitions.

The complete title of the play is *The Tragedy of Othello, the Moor of Venice*. As the title says, the play deals with a military officer of Venice who wooed Desdemona, the daughter of a councilor of the court of Venice. There are no such exact supernatural elements available in this play as it is present in his other plays like *Macbeth* or *Hamlet* but we can find some superstitions and deceitfulness which play a vital role in this play. As this play displays the rivalry between Cyprus and Turks, it is clear that this play is based on some time before Queen Elizabeth the First. According to some critics, sometime between 1470 and 1522. During the mentioned period, there was a law in Venice that to qualify for the post of Commander-in-chief, one must be an alien who must not belong to the country of Venice. So, it is clear that Othello is an alien to Venice which country he was serving. From the dialogues of Iago and Roderigo where they hid themselves and cry out to Brabantio about his daughter's elopement with a black moor, whom they display as the devil. During that period the devil was portrayed as black in pictures and the conception was there in the society that the black people have the power of the devil. The play starts with the accusation of Brabantio that the protagonist of the play, Othello conjured his daughter, Desdemona's heart by black magic or witchcraft. (Cruxent, 2015). From the accusation of Brabantio, we can find the perception of the society of that time is that black people are not eligible to woo or love any white lady. Iago and Roderigo also say to Brabantio that his daughter is corrupted by a black ram. We also can assume that the duke and his court support Othello and his marriage to Desdemona not because they are right but because the country needs the aid of Othello against the Turks. Secondly, Desdemona is portrayed as unfaithful throughout the play, and at the end she is strangled to death only due to the accusation, which she was not. Throughout the play, Iago made a plot to portray Desdemona as unfaithful to Othello. Through this scene, the author tries to show the existing superstition where Women were accused of witchcraft by society and sentenced to death without any concrete proof.

SIGNIFICANCE OF SUPERNATURAL ELEMENTS IN *OTHELLO*:-

Every content that an author takes as a subject matter in works has significance. Authors always take the subject matter that has relevance in society. Shakespeare used supernatural elements in a great amount which was much more relevant for the society in which he focused on writing his plays. In the play 'Othello', no presence of supernatural elements is found directly but one can find superstitious beliefs such as black magic and witchcraft, racism, and violence against women. One can find the theme of black magic as the protagonist of the play Othello is accused by Brabantio as a black magician also called Devil by Iago and Roderigo. It highlighted the existing social beliefs of witchcraft as well as the racism against marginalized black people. Desdemona, the lady protagonist of the play represents the whole female of then society, and the violence against her highlights the barbarism against women. She is portrayed as unfaithful throughout the play, which she is not and at the end of the play she is strangled to death only due to the prejudice or an unreasonable opinion of Othello which was planted by Iago. Even Brabantio, the father of Desdemona also accused her as a deceiver who deceived her father into marrying Othello. It shows the cruelty against women in Elizabethan society. Throughout the play, Iago deceives all the people but nobody can understand his poisonous plan which destroys all the major characters of the play. Except these there are also some more superstitious elements like the 'handkerchief' which plays a significant role the play.

ROMEO AND JULIET**SUPERNATURAL ELEMENTS IN *ROMEO AND JULIET*:-**

In *Romeo and Juliet*, Shakespeare alluded to fatalism. Although the conflict between the families is the primary cause of this love tragedy, a number of unintentional incidents nevertheless serve as the direct cause. As a sort of mystical force, fate is a major character in the drama. Things would be completely different if Romeo had arrived half an hour late, Juliet had woken up half an hour earlier, or the man who delivered the letter hadn't been delayed. When people finished reading or viewing the play, they couldn't help but feel a tremendous deal of pity for these two young lovers' awful fate. (Zhu, March 2019)

In the play, prescience also has a significant role. It is the sensation of knowing what is ahead. The sight of Juliet, dead in her tomb, that Romeo would eventually encounter in real life is foreshadowed by his dream. Much of the play anticipates or foreshadows future events; it all comes full circle with the prologue sonnet, which introduces the "star-crossed lovers."

The prologue

From forth the fatal loins of these two foes

A pair of star-cross'd lovers take their life;

Whose misadventur'd piteous overshadows

Doth with their death bury their parents' strife. (Prologue, line 6,7,8)

You would most likely start looking into the play's supernatural elements from this point on. One aspect of Mercutio's curse is that he states, "A plague on both your houses." The moment where Friar John was imprisoned in a plague hut and was unable to deliver the letter to Romeo foreshadows this "plague."

He performed at foreshows. *Romeo and Juliet* are destined for a particular fate because they are "star-crossed," as the first line, "a pair of star-crossed lovers," suggests. And those events fit under the category of fate. Shakespeare, however, is the only one who can make predictions.

JULIUS CAESAR**SUPERNATURAL ELEMENTS IN *JULIUS CAESAR***

In William Shakespeare's "*Julius Caesar*," the supernatural happenings are an essential narrative element that heightens the play's thematic richness and emotional tension. These supernatural events that are intricately interwoven throughout the narrative are powerful because they highlight the moral and philosophical issues at the center of the tragedy, represent the characters' inner agony, and hint at imminent

disaster. In addition, there are omens and superstitions. Caesar is returning to Rome with his wife Calpurnia, Antony, and numerous other men in Act I, scene II, which is the play's first illustration of superstitions and predictions. Here, Caesar's directive to his wife first is interpreted as superstitious:

It is the Lupercalia, a yearly Roman celebration honoring the fertility and forest deity Faunus that took place on February 15. Numerous aristocratic young people sprint through the city in their undies. They do it for amusement and fun, and they hit others with their shaggy thongs when they cross paths. Like schoolchildren, many women intentionally obstruct them and offer their hands for striking in the hopes that the pregnant would be assisted in giving birth and the unborn in becoming pregnant. Caesar wants Calpurnia to touch Antonio when he is running because he does not have a child and believes she is infertile.

But Caesar, who in this running scene poses as a superstitious person, is unconcerned with the Soothsayer's prediction. From the throng, the Soothsayer yells, "Warn of the Ides of March!" to Caesar. (Scenes I, ii). Caesar declares, "He is a dreamer, let us leave him," laughing at the soothsayer without giving him a chance to defend himself. Scene ii, Act I. Because Caesar feels he is stronger than fate, he appears to reject superstition in this instance, which ultimately proves to be fatal. (MORRIS, 2003) However, when Brutus and Cassius first meet at Brutus's home, Cassius brings up Caesar's superstitious beliefs as they debate whether Caesar will visit the Capitol that day. However, it is still uncertain if Caesar will emerge.

To determine whether the gods approve of a certain venture, Caesar sends a servant to the priests on that day to get their thoughts before departing the house (Act II, scene ii). The weather and Calpurnia's cries in her sleep terrify him, even though he does not wish to listen to the Soothsayer that day. Caesar states: "Tonight, neither heaven nor earth have been at peace." Calpurnia has screamed, "Help, ho!" three times while she was asleep. They kill Caesar! Who is inside? (Scenario II, Act II).

"They would not have you to stir forth today. / Plucking the entrails of an offering forth, / They could not find a heart within the beast," the servant later reveals the priests' response (Act II, scene ii).

But interpreting omens or prophecies is highly subjective, so Caesar uses his own judgment rather than interpreting this prophecy negatively: "The gods do this in shame of cowardice; / Caesar should be a beast without a heart / If he should stay at home today for fear" (Act II, scene ii).

According to Caesar's perspective, he must visit the Capitol to avoid being labeled a coward. When the Elizabethan audience first hears the Soothsayer's prophecy, they will know that Caesar will die on the Ides of March, even though he believes nothing bad will happen to him. In Act II, scene iii, they see Artemidorus reading a letter intended to caution Caesar for the second time.

Because the audience is accustomed to seeing such omens in real life, a warning of this kind creates skepticism and heightens the dramatic tension.

The dream is another significant image that serves as a warning. The story begins with Calpurnia's violent, bloody dream. Caesar shares this dream with Decius: "My wife, Calpurnia, who is staying at home with me, dreamed tonight that she saw my statue, which emptied pure blood like a fountain with a hundred spouts, and many lustful Romans came smiling and bathed their hands in it." (Scenario II, Act II) Caesar concurs with Calpurnia that this is a warning, but he has a change of heart after hearing Decius' interpretation. Decius interprets the dream as a reference to the "reviving blood" that Caesar's rule brings to Rome. (Scenario, ii, Act II) Caesar does not want people to assume that he is weak and afraid of anything since he is shown to his fellow citizens as a complete realist who rejects superstitions. Additionally, he feels that if he were portrayed as a superstitious guy, he would not be the most powerful person in Rome since his destiny is controlled by something far greater than himself. Since Caesar initially acts as though he believes nothing at all and is confident when Calpurnia tells him about her dream that he will die in the Senate the next day, he does believe in superstition. However, when he later speaks with Decius, he begins to worry about the dream but ultimately convinces himself that it is only a dream and goes to the Senate. By this point in the play, an internal norm about dreams and omens has developed:

regardless of their origin, they are real, and it is risky to ignore them.

Calpurnia's dream is one of the play's central themes. Shakespeare's audience would have undoubtedly been familiar with the Julius Caesar story, and they would have believed—just as we do—that this string of foreshadowing and portents was unavoidably leading up to the murderous moment.

Here, Brutus's encounter with Caesar's ghost in particular can serve as an illustration. Despite being visited by a ghost that appears to be from the dream state, he is unable to sleep after Caesar's murder because he feels the guilt of his crime. "Ghost: Your malevolent soul, Brutus." Brutus: Why have you come? / Ghost: To inform you that you will meet me in Philippi. / Brutus: Alright, then I will see you again. Ghost: Hey there, Philippi. Once more, the spectator may foresee that Brutus would lose his life in the battle of Philippi. With the sword they used to assassinate Caesar, the conspirators perish one by one throughout the conflict. Following the ghost's appearance, Brutus believes that Caesar's spirit is the one who haunts people and

causes them to perish. "O Julius Caesar, you are powerful yet! / your spirit wanders, and our swords turn in our proper entrails," he declares (Act V scene iii). This is the psychological manifestation of Brutus's sentiments of guilt. The first is dominated by the live Caesar, while the second is ruled by his enraged spirit. Once more, the ghost symbolizes the "spirit of history" and suggests that even though Caesar, a physical being, may be overthrown by the conspirators, the trends he started will endure.

"I dreamt to-night that I did feast with Caesar, / And things unluckily charge my fantasy. / I have no will to wander forth of doors, / Yet something leads me forth" (Act III, scene iii) is another misunderstood dream. Tragic events are unavoidable since the play's dream and ghost imagery, which, if correctly read, should have convinced Caesar to stay away from the Capitol.

Another image that is utilized to depict the chaotic atmosphere and hint at future events is a storm. In Elizabethan times, it was widely believed that actions taken by the mighty on Earth could have an impact on the sky. Physical science was seen by the Elizabethans as mysterious expressions of climate and weather that had a touch of magic. This classic idea of the storm before the Ides of March served as a source for Shakespeare. Strange things happen on that stormy night with the thunder and lightning, and Casca shows up on the street with an unsheathed sword. He addresses Cicero, saying: "O Cicero,

I have witnessed tempests when the reprimanding winds tore through the knotted oaks, as well as the ambitious ocean swell, wrath, and froth, which were elevated by the menacing clouds. "A common slave, you know him well by sight, / Help up his left hand, which did flame and burn / Who glaz'd upon me, and went surly by" he adds. "A lioness has whelped in the streets, and graves have yawned and offered up their dead; fierce, flaming warriors fight upon the clouds / In rows and squadrons and right form of combat, / Which drizzled blood upon the Capitol; / The clamor of battle hurtled in the air; Ghosts screamed and squealed about the streets, horses [did] neigh, and dying men moaned. (Scene II, Act II). Consequently, a link or connection between the natural and human worlds has been formed. There is a disturbance in the human world in tandem with the agitation in nature. As a result, while all of these paranormal indicators show the direction of future events, they neither control nor dictate them. Cassius, who considers himself to be a very logical man, tells Casca that he does not fear the storm or the events that occur in their environment because he feels that everything is for their benefit.

(Scenario II, Act I). He does, however, start to view omens differently. Two powerful eagles accompany Cassius on his journey to Philippi. In the first place, he takes this positively. "You know I once held Epicurus strong, / And his opinion; now I changed my mind, / And partly credit things that do presage," he says to Messela, explaining that his viewpoint has evolved (Act V, scene i). But when the birds have flown away and are replaced by ravens, crows, and kites, the omen shifts.

CONCLUSION: -

William Shakespeare is the only English writer in British literary history who can blend history and mystical themes so expertly. His plays are influenced by the cultural and ideological fusions of several European nations as well as the ancient legacy of Greek and Roman Theater. His plays' implied ghosts, fairies, and fatalism drive the plot to a climax gradually, surprising readers and viewers at every step. His plays' supernatural aspects are highly controversial and have been the subject of centuries of discussion among literary scholars. Regardless of whether contemporary male theaters (Zhu, March 2019).

The supernatural appears in some capacity in the majority of Shakespeare's plays.

Shakespeare, however, was too great a writer to compromise his work to appease Elizabethan taste.

He rarely let Elizabethan demands influence his

ideas about the proper use of the supernatural, even though the court occasionally forced him to include some sort of supernatural element in his plays that had little to do with his theme. In the absence of the witches, ghosts, visions, and apparitions, they could have been boring and exhausting. These old-fashioned beliefs in ghosts improve the play, and even modern readers require some encouragement to read.

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