

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This chapter looks at the overview of the study, definitions of supernatural, the objective of the study, the statement of the problem, hypothesis of the study and research questions. It further provides the significance of the study as well as the limits of the study.

1.2 An overview

Elizabethan and Jacobean times were important for the English drama. This span of time is the golden age of literature. It extends from the accession of Elizabeth in (1558) to the death of James I in (1625). It was an era of peace, economic prosperity, stability, liberty and of great explorations. It was an age of contemplation and action. It was an era of unprecedented development of art, literature and drama. It evolved from the church liturgy through Miracles, Moralities, Interludes and short plays with simple plots. The important step came with the influence of Classical drama. At first, it was the Latin drama because no translation was needed and the plays were also better preserved but later in 16th.C, the Greek plays were discovered and through translation into Latin or through Italian adaptation they got to England. And while the playwrights were trying new improvements, the plays were performed in front of audiences who played an important part in deciding what kind of comedies, tragedies should be written. The use of Latin became less popular, so the first proper plays in vernacular appeared. But the evolution of drama wasn't so simple. It mirrored sociopolitical background, religious and philosophical thoughts.

In the reigns of Elizabeth and James, especially during the last two decades of the 16th C and roughly the first two of the 17th C, English drama touched the highest peak of creative achievement. One of the most remarkable features of this period is the extraordinary interest and curiosity manifested by the Elizabethan mind in the world of the supernatural. The supernatural becomes a fascinating and recurring theme with dramatists, writers in gene-

ral, philosophers, divines and metaphysicians. The dramatist, above all the others, handles the issue of supernatural with splendid imagination and rich variety, using delicate and subtle suggestion, and making it deeply moving in its emotional appeal and profound moral implications. The skill and power with which this theme is treated on the Elizabethan- Jacobean stage have never been surpassed in the history of literature. The theme makes its appearance in one way or the other in the works of all the major dramatists of the period. Elizabethan theatre also influenced the presentation of the supernatural on the stage. Again, a casual survey of the drama of the period, from early Elizabethan to late Jacobean, reveals a gradual but unmistakable evolution in the supernatural theme.

1.2.1 What is Supernatural?

According to English Wiktionary available under CC.BY.SA license ; The origin is from Latin; supernaturalis, from super (above)+nature (nature; that which we are born with) from natus (born), perfect passive participle of nasci (to be born) + adjective suffix -alis .

Supernatural is extraordinary or something associated with forces we don't understand or that cannot be explained by science.

Your dictionary.com define supernatural as; events or things that cannot be explained by nature or science and are assumed to come from beyond or to originate from otherworldly forces.

1.3 Statement of the problem/s

The mood of blackness plays a very big role in many of Shakespeare's plays, which include the selected play as well . Daniel (1992, p. 2), explains that; in Act I of each tragedy, Shakespeare established a supernatural order which he successfully used later in the play to externalise a character's guilt or fear.

After having come across the use of such powers in Shakespeare's work, the researcher was prompted to carry out a study on

the roles that supernatural play in the play of Macbeth. This has left the researcher with questions about why Shakespeare used such a technique in his plays. Also inability of a lot of students to read and analyse the works of Shakespeare especially the play of MACBETH.

1.4 Research questions

- 1- How does Shakespeare use supernatural in the play, Macbeth to structure his play?
- 2- What are the consequences for the main characters for following supernatural?

1.5 Hypotheses of the study

- 1- Shakespeare uses supernatural in the play; Macbeth, to structure his play.
- 2- There are consequences for the main characters for following supernatural.

1.6 Objectives of the study

The aim of this study is to explore:

- 1- The characteristics and features of Elizabethan and Jacobean age, and the role played in the development of drama.
- 2- The dramatic activities of Shakespeare's tragedy.
- 3- The role of supernatural element in the play of Macbeth.

1.7 Significance of the study

The significance of this study is to analyze how William Shakespeare uses supernatural in his play, Macbeth as well as the role that supernatural element play in the play. Shakespeare incorporates various supernatural elements into many of his plays in varying degrees and with different intentions. He uses the supernatural and superstitions in many of his plays which are vital to the storyline of this play, injecting horror, tension and suspense in it.

1.8 Limits of the study

This study is limited to Elizabethan and Jacobean period, Shakespeare's play; Macbeth. The researcher used in this study only one literary theory, which is New Historical Criticism. These restrictions, however, gave the researcher enough time and a very good opportunity to do an in-depth analysis of the selected play.

CHAPTER TWO

LITERATURE REVIEW, PREVIOUS STUDIES AND THEORETICAL FRAME WORK

2.1 Introduction

This chapter reviews the historical background of Elizabethan and Jacobean drama, definition of the term tragedy, characteristics of Shakespearean tragedy, Previous studies and as well as Shakespeare and the supernatural then, supernatural elements in Macbeth and the Theoretical Framework of the study.

2.2 Historical Background

Drama is introduced to England from Europe by the Romans, and theaters were constructed across the country for this purpose. By the medieval period, the mummers' plays had developed, a form of early street theatre associated with the Morris dance, concentrating on themes such as Saint George and the Dragon and Robin Hood. These were folk tales re-telling old stories, and the actors travelled from town to town performing them for their audiences in return for money and hospitality. The mystery plays, vernacular drama with its roots in Liturgical drama, usually represented biblical subjects. In the 13th C, craft guilds began producing mystery plays at sites removed from the church, adding mythical and satirical elements to the dramas. In England groups of 25-50 plays were later organized into lengthy cycles, such as the Chester plays and the Wakefield plays. In England the plays were often performed on moveable pageant wagons, while in France and Italy they were acted on stages with scenery representing heaven, earth, and hell. Technical flourishes such as flying angels and fire-spouting devils kept the spectators' attention.

By 1600, the genre of the mystery play had fallen somewhat into decline. The period known as the English Renaissance, approximately 1500-1660, saw a flowering of the drama and all the arts. The most famous example of the mystery play, Everyman,

and the two candidates for the earliest comedy in English, Nicholas Udall's *Ralph Roister Doister* and the anonymous *Gammer Gurton's Needle*, all belong to the 16th century.

During the reign of Elizabeth I in the late 16th and early 17th C a London-centred culture that was both courtly and popular produced great poetry and drama. Perhaps the most famous playwright in the world, William Shakespeare from Stratford-upon-Avon, wrote plays that are still performed in theatres across the world to this day. He was himself an actor and deeply involved in the running of the theatre company that performed his plays. There were various categories or types of play, predominantly the histories, the comedies, and the tragedies. Most playwrights tended to specialise in one or another of these, but Shakespeare is remarkable in that he produced all three types. His 38 plays include tragedies; *Hamlet*, 1603, *Othello*, 1604, *King Lear*, 1605 and *Macbeth*, 1606, comedies; *A Midsummer Night's Dream*, 1594-96 and *Twelfth Night*, 1602; and history plays; *Henry IV*, part 1-2. Some have hypothesized that the English Renaissance paved the way for the sudden dominance of drama in English society, arguing that the questioning mode popular during this time was best served by the competing characters in the plays of the Elizabethan dramatists.

Other important playwrights of this period include Christopher Marlowe, Ben Jonson, Thomas Dekker and Webster. Jonson for example, was often engaged to write courtly masques, ornate plays where the actors wore masks. In an effort to combat the dramatic excesses of his English contemporaries, Jonson addressed classical principles and sought to bring back the practices of the ancients in his own plays. Notable among Jonson's 28 plays are *The Alchemist* and *Bartholomew Fair*.

During the 1580's a group of men formed a group called "The University Wits." These were men who interested in writing for the public stage. The "wits" included Marlowe, Thomas Kyd, John Lyly, and Robert Greene. Kyd wrote *The Spanish Tragedy*, the most popular play of the 16th century. He constructed a well-planned plot which made for a very interesting play.

The Cambridge-educated Marlowe was important in the development of chronicle plays such as *Edward II*. He also wrote the well-known play, *Doctor Faustus*. Lyly was another member of the University Wits who wrote primarily pastoral comedies in which he used mythology along with English subjects. *Campaspe*, *Endimion*, and *Love's Metamorphosis* are just a few examples of Lyly's work. Greene, meanwhile, wrote pastoral and romantic comedies, taking many different aspects and pieces and combining them into a single play. Two of his adventurous works are *Friar Bacon & Friar Bungay* and *James IV*.

After 1610, changes started to occur in English drama. There was an increase in technical skill, playwrights handled exposition better, they began to compress action to fewer episodes, and they built startling climaxes to surprise audiences. With these changes came a new breed of playwrights who created a drama more focused on thrilling and exciting subject matter than complex characterization or tragic emotion.

2.2.1 Characteristics of the age:

It was an era of peace, economic prosperity, stability, liberty and of great explorations, an age of contemplation and action. It was an era of unprecedented development of art, literature and drama.

2.2.1.1 Political Peace and Stability

Queen Elizabeth I followed a policy of balance and moderation both inside and outside the country. A working compromise was reached with Scotland; the rebellious northern barons were kept in check and peace could successfully be established in traditionally disturbed border areas. Under her able administration the English national life rapidly and steadily progressed, it was an age of great social contentment. The rapid rise of industrial towns gave employment to thousands. Increasing trade and commerce enriched England. The wealthy were taxed to support the poor, this created the atmosphere for literary activities.

2.2.1.2 Religious Tolerance

It was an era of religious tolerance of peace, upon her accession she found the whole nation divided against itself. The north was largely catholic, and the south was strongly protestant, Scotland followed the reformation intensely, and Ireland followed its old traditional religion. It was Elizabeth I who made the Anglican church a reality. Anglicanism was a kind of compromise between Catholicism and Protestantism, both the Protestants and the Catholics accepted the church. All Englishmen were influenced by the queen's policy of religious tolerance and were united in a magnificent national enthusiasm, now free from religious fears and persecutions. An atmosphere of all pervading religious peace gave great stimulus to literary activity.

2.2.1.3 Patriotism

Queen Elizabeth made her court one of the most brilliant and splendid courts in Europe, her moderate policies did much to increase her popularity and prestige. Elizabeth inspired all her people with the unbounded patriotism which exults in Shakespeare and with the personal devotion which finds a voice in the *faery queen*. Even the foreigners saw in her a keen calculating intellect that baffled the ablest statesmen in Europe. Under her administration the English national life progressed faster. English literature reached the very highest point of literary development during her period

2.2.1.4 Discovery, Exploration and Expansion

This is the most remarkable epoch for the expansion of both mental and geographical horizons. An ardent spirit of adventure characterized this age, it was an age of great thought and great action. New knowledge was pouring in from all directions, the great voyagers like Hawkins, Frobisher, Raleigh and Drake brought home both material and intellectual treasures from the East and the West. The new discoveries and explorations beyond the seas by voyagers kindled human imagination and popular curiosity. The entire literature of this period, especially the plays of

the university wits and Shakespeare, are imbued with the spirit of adventure and imagination, the spirit of action and adventure paved the way for the illustrious development of dramatic literature. Drama progresses in an era of action and not of speculation.

2.2.1.5 Italian Influences

In the year 1453, when the Turk vandals invaded Constantinople, many Greek scholars, took shelter along with their manuscripts and libraries in Italy. Italy became the centre of classical literature and culture. Italy, thus, became the teacher of Europe in philosophy, art and literature. Italy, the home of renaissance, fascinated the Elizabethans; all liked to visit Italy and stay there for some time. Elizabethan society was not only found of Italian books and literature, but also of Italian manners and morals. Consequently the literature of England was immensely enriched by imitating Italian classics. William Shakespeare: “Romeo and Juliet”, “Othello”, both plays are located in Italian settings.

2.2.1.6 Contradictions

It was an age of great diversity and contradictions, in spite of great refinement and learning it was an age of easy morals. People did not care for high principles of morality and justice, bribery and international delays of justice were common evils. It was an age of light and darkness, of reason and of unreason, of wisdom and of foolishness, of hope and of despair. The barbarity and backwardness, the ignorance and superstition of the middle ages still persisted, disorder, violence, bloodshed and tavern brawls still prevailed. Highway robberies, as mentioned in Henry IV part I, were very common, the barbarity of the age is seen in such brutal sports as bear baiting, cock and bull fighting, to which numerous references are found in the plays of Shakespeare, despite the advancement of science and learning people still believed in superstitions, ghosts, witches, fairies, charms and omens of all sorts.

2.2.2 What is Tragedy

According to Webster dictionary, The word tragedy has been derived from the Greek word tragoidia, which means 'the song of the goat.' Called the song of the goat because in the ancient times the performers used to wear goat-skin dress to represent satyrs.

" There remains an error between these two extremes. This is the sort of man who is not conspicuous for virtue and justice, and whose fall from misery is not due to vice and depravity, but rather to some error, a man who enjoys prosperity and a high reputation, like Oedipus or Thyestes and other famous members of families like theirs". (Aristotle c.330 BC: 48).

Tragedy is a serious play or drama typically dealing with the problems of a central character, leading to an unhappy or disastrous ending, as in ancient drama, by fate and a tragic flaw in this character, or, in modern drama, usually by moral weakness, psychological maladjustment, or social pressures.

"Tragedy is the art form created to confront the most difficult experiences we face: death, loss, injustice, thwarted passion, despair". (Jennifer Wallace 2007: 1).

Shakespearean tragedy is a play penned by Shakespeare himself or by another writer in the style of Shakespeare. His tragedy has got its own specific features, which distinguish it from other kinds of tragedies . It must be kept in mind that Shakespeare is mostly indebted to Aristotle's theory of tragedy in his tragedies.

2.3 Characteristics of Shakespearean tragedy

2.3.1 Good vs. Evil

Shakespearean tragedy is an example of the struggle between good and evil. Most of his tragedies deal with the supremacy of evil and suppression of good. Edward Dowden says in this regard; "Tragedy as conceived by Shakespeare is concerned with the ruin or restoration of the soul and of the life of man. In other words, its subject is the struggle of Good and Evil in the world". Evil in his plays has been presented in such a manner that it suggests that evil is an indispensable thing and won't come to an end. In a Shakespearean tragedy, goodness has never beaten the evil. Evil conquers goodness. The reason is that evil goes in disguise, while goodness is open to everyone. Due to the supremacy of evil, the main character i.e. the most religious and honest man in the tragedy is assigned the task of defeating the evil. Resultantly, he suffers a lot at the hands of evil.

2.3.2 Hamartia

Hamartia is a Greek word for "sin" or "error", which derives from the verb hamatanein, meaning "to err or to miss the mark". In simple words, it is also called Tragic Flaw. Hamartia is another important element of a Shakespearean tragedy. All of his heroes or heroines fall due to some flaw in their characters. In this issue, Bradley asserts; "The calamities and catastrophe follow inevitably from the deeds of men and the main source of these deeds is character". On account of a blemish in the character of a hero, he falls from his high position, which leads to his crucial death.

2.3.3 Tragic Waste

You might have seen in the Shakespearean tragedies that a hero dies along with the death of his opponent. The death of a hero is not an ordinary death. It is the loss of exceptionally intellectual, honest, genius, noble and virtuous personality. This extraordinary loss of a man of high profile is called tragic waste. In a

tragedy, when good is destroyed along with the destruction of evil then such a phenomenon is called tragic waste. It can also be termed as the waste of Good. Shakespearean tragedy is always a tragedy of tragic waste. Almost every tragedy of Shakespeare is a play of tragic waste.

2.3.4 Conflict

Conflict is another imperative element of a Shakespearean tragedy. There are two types of conflicts:

2.3.4.1 External Conflict

External conflict plays a vital role in the tragedies of Shakespeare. External conflict gives rise to internal conflict in the minds of a tragic hero. Every tragic hero in a Shakespearean tragedy is confronted with some external conflicts, which he has to solve by hook or by crook.

2.3.4.2 Internal Conflict

Internal conflict is the most essential element in a Shakespearean tragedy. Internal conflict is responsible for the fall of a highly genius, intellectual, noble and virtuous personality. Internal conflict is the confusion in the mind of a tragic hero. The tragic hero is always on the horns of dilemma. He cannot make a decision, which brings about his fall. Thus, conflict assumes a key part in the tragedies of Shakespeare.

2.3.5 Catharsis

Catharsis is a remarkable feature of a Shakespearean tragedy. Catharsis means purgation of one's emotion. In simple words, it means expression of one's emotions through the aid of tragedy. Shakespearean tragedy gives catharsis to our emotions i.e., it gives us an opportunity to feel pity for a certain character and fear for another. Catharsis is the most important function of a tragedy. When we watch a tragedy, we identify ourselves with the characters. We feel as if we are performing the role in the tragedy. Thus any trouble, misery or hardship of a hero compels us to feel pity for him. Similarly, we also express our wrath at

the cruel deeds of the villain. Tears begin to roll down our cheeks, when a hero like Macbeth dies. On the one hand, we feel sorry for Macbeth; while on the other hand, we feel happy for the death of a villain. This creation of pity and fear is called Catharsis.

2.3.6 Supernatural Machinery

Supernatural machinery is an integral element of a Shakespearean tragedy. Supernatural elements play an important role in creating sense of awe and wonder in the tragedy. Supernatural elements are used to advance the story ahead. In Macbeth, the supernatural plays an important role in developing the internal conflict in the mind of Macbeth. There are witches in Macbeth, which play a significant role in the development of action in the play. Witches are responsible for motivating Macbeth to take resort to murdering and ascend to the throne of Scotland. Witches lead him to his ultimate destruction. Thus supernatural machinery is of supreme importance in a Shakespearean tragedy.

2.3.7 Poetic Justice

Poetic Justice means that good is rewarded, while evil is punished. There is no poetic justice in the tragedies of Shakespeare; rather, there is a partial justice in his tragedies. Shakespeare knew that in the real world the result of virtue and evil is opposite. You might have seen in your real life that it is very rare that you will get rewards for your goodness or good deeds. Sometimes, those who are morally bad and don't do any good to any person enjoy their life in its full essence. "Do good and have good" is an old saying. That is why; we don't find any poetic justice in the tragedies of Shakespeare. Good is crushed along with evil as well.

2.3.8 Comic Relief

Comic relief is another element of a Shakespearean tragedy. Shakespeare didn't follow his classical masters in writing tragedies. He tried to deviate from his classical masters, who detested any sort of comic relief in their tragedies. Greek and Roman

writers didn't use comic relief in their tragedies. Shakespeare went against them and made use of comic relief for certain purposes. He wanted to include comic scenes in his tragedies so that to relieve the tension of the reader and provide them a little bit of relief. There are many comic scenes in Shakespearean tragedies. There is a drunken porter scene in Macbeth, the Grave Digger scene in Hamlet, the fool is smarter than the king dialogue in King Lear.

2.4 Previous studies

Several studies have been done on the development of drama, Elizabethan and Jacobean era, supernatural in Shakespeare's work. For instance; Othman Abdurrahman Khairalla (2014) carried out a study entitled; *The Development of Elizabethan and Jacobean Drama, Shakespearean Tragedy*. In this study Othman aim at determining the development of Elizabethan and Jacobean Drama generally and in more focus the great English dramatist William Shakespeare, so he concentrates on Shakespeare's tragedy in particularly HAMLET play.

Also Savithri (1962) carried out a study entitled; *The Supernatural in Tragedy of Shakespeare and Webster*, the scope and contents of the study; A brief survey of the treatment of the supernatural in Elizabethan drama before Shakespeare, the popular believes about ghosts. witches and demoniacal possession and an examination of the tragedies of Shakespeare and Webster in which the supernatural figures were prominent. In this discussion Savithri concerned mainly with the supernatural in its darker or more sinister aspect. His intention to make no reference to plays in which the supernatural is distinctly "untragic," but he consider plays which are classified as comedies, but which treat the supernatural theme seriously.

In addition to the above mentioned studies, Myrtle Seldon (1967) conducts a research entitled; *The Occult as a Dramatic Device in Shakespearean Tragedy*, Chapter I of the study examines classical drama in order to gain an insight into the early uses of occult manifestations and to learn what implications they had for later dramatists. Chapter II explores several Renaissance plays that were directly or indirectly influenced by the classical tragedies and which set certain precedents. Chapter III deals with the ghosts in Shakespeare's major tragedies and shows that although the ghosts were not an innovation of Shakespeare, it was Shakespeare who developed the ghost as a genuine dramatic device. Chapter IV gives a brief history of witchcraft as a setting and then discusses in detail Shakespeare's use of the *Weird Sisters* as a dramatic device. The term occult phenomena is used synonymously with supernaturalism.

However, none of them focused on the roles that supernatural elements play, especially in the selected play, Macbeth. This is the gap which this research intends to fill as well as look at the consequences of following supernatural.

2.5 Shakespeare and the Supernatural

The topic of Shakespeare's use of the Supernatural has been elaborated by many authors from a number of different perspectives. Shakespeare's use of the Supernatural is regarded by many authors as having an additional dimension of dramatic function. However, despite this widely accepted inspiration, Shakespeare does, upon comparison with his contemporaries, stand out as the true master in this field. This assumption is held by Cumberland Clark, who holds that; dramatists like Greene, Dekker, Middleton and even Marlowe, all of whom handled the Supernatural, were unable to invent their beings with those qualities which distinguish Shakespeare's creation". (Clark 42).

In his works, Shakespeare uses various forms of the Supernatural. His dramas present us with ghosts, fairies, nymphs, spirits and witches. Some of them are of a high importance and influence to his plays, while some of them are only marginal. The appearance or references to which are sometimes more influential in the overall context of the play, sometimes these are only mere references. Mostly, the apparitions are shocking and striking, aimed at attracting the attention of the audience and shifting the drama forward and streamlining its course, either by direct or indirect interactions, or through commentary. However, the supernatural aspect, does not have to concern only the visible and clearly manifested presence and appearances of supernatural beings. The drama can involve something unpredictable, some additional aspect to the drama that cannot be grasped rationally.

Gibson suggests that: Shakespeare was very much aware of the importance of supernatural to the audience of that era, so he carefully introduced a general background of supernatural into most of his plays (Gibson 134). However, the most remarkable dramas in respect to the Supernatural are considered the following: *Midsummer Night's Dream* and *the Tempest* for their overall atmosphere and the portrayal of the world of fairies *Hamlet* and *Macbeth* for strong supernatural elements. However many other Shakespeare plays present references to prophecies, dreams, omens, portents and astrological as well as astronomical -

events and signs. Despite the frequency of the use of the various forms of the Supernatural, Shakespeare employ them with particular objectives and considerations.

As Gibson suggests, this judicious use of the Supernatural has the effect of giving added meaning to the spirits when they appear (Gibson 113). However, the use of the supernatural as well as extent of the impact on the audience depends also on the context of the particular usage and on the aspects or motifs that are stressed in the particular play and on the overall character of the drama. Therefore, the use of a ghost in one play may bring about quite different implications than use of the same feature in another play.

2.6 Supernatural elements in Macbeth

More than in any other tragedy born on paper by Shakespeare's plume, *Macbeth* is full of strange, nightmarish creatures and appearances that cannot be explained by the principles of reason. These things evoke a certain unease in the spectators mind, most notably at the beginning. The nature of the supernatural in *Macbeth*, aside from the relatively minor ghostly element, is very different from that of *Hamlet*, the role of the weird sisters is partly the creation of an appropriate atmosphere, partly prophecy, and principally motivation to the self-destruction of what was originally a noble personality, the heroic *Macbeth*. Clearly these creatures are not genuine Fates; *Macbeth* is a free agent, not doomed by fate to commit his crimes. Yet they have powers not possessed by witches, for example, the power to vanish and to prophesy. The conclusion seems inescapable that they are neither witches nor fates, but rather, mysterious symbols of the powers of evil, conquering an essentially noble hero. To consider *Macbeth* at the last merely a "dead butcher" is to diminish the tragic quality of the play, to make it a typical Jacobean tragedy of evil. In *Macbeth*, Shakespeare has, by his use of supernatural agencies, produced the mysterious terror which it is the function of the supernatural in tragedy to produce.

Certainly, *Macbeth* employs supernatural agencies not merely for their spectacular effect, not merely to exploit the scenic resources of the stage, not merely for ornament, though these ends are incidentally achieved. Far more important, indeed fundamental, are the effects of terror rising at times to a deeply religious awe, arising from a mysterious relationship of man to the powers, both of good and evil manifesting themselves in the universe, literally experienced in Shakespeare's day.

Knight describes *Macbeth* as Shakespeare's most profound and mature vision of evil (1978, p.140). In *Macbeth*, we find not gloom but blackness: the evil is not relative, but absolute. Knight further adds: *Macbeth* is a desolate, dark universe where all is befogged, confused, constricted by evil. Probably in no play of Shakespeare are so many questions asked. It opens with When

shall we three meet again?' and Where the place? (I. i. I and 6). The second scene starts with What bloody man is that? (I. ii. I), . Such an opening gives the readers an idea of the kind of atmosphere to be expected in the play, especially the introduction of the Witches right at the beginning. Bradley describes Macbeth as: Darkness, we may even say blackness, broods over this tragedy. It is remarkable that almost all the scenes which at once recur to memory take place either at night or in some dark spot . Some bad events such as the vision of the dagger, the murder of King Duncan, the murder of Banquo and the sleep-walking of Lady Macbeth, all come in night-scenes. The Witches dance in the thick air of a storm, or 'black and midnight hags,' receive Macbeth in a cavern. The blackness of night is to the hero a thing of fear, even of horror; and that which he feels becomes the spirit of the play (2011, p.277). The darkness being described here is exactly the same with what we have been seeing in Macbeth, especially at the scenes where terrible things are plotted to happen.

2.6.1 The Witches

The Witches, who are also called, the Weird sisters appear in various scenes in the play. Their appearances had various effects on the play and its characters. What Macbeth has done should not be entirely blamed on him but on the Witches as well. This because the Witches have played a role as well. The term, weird, might be derived from wayward, but is more likely to have its origin in the old English term *wyrd* meaning fate. (Günther 212).

When one looks at the characterization of the Witches, which is weird, you may say that the fate of the main character, who is Macbeth, has already been determined right from the beginning. As Shmoop indicated, it is clear that the Witches, the Weird sisters have been in control of Macbeth's life. Macbeth's actions in the play based on the Witches' prophecies, so it is clear that the Witches had control over Macbeth's destiny throughout the play.

2.6.2 Ghost of Banquo

The appearance of the ghost of Banquo is yet another supernatural event that happens in Macbeth. Various scholars did some studies on the appearance of the ghost and they have come up with various conclusions. For instance, Dillion, (2007, p118), indicates that the appearance of the ghost was a material presence on stage, though it never speaks. It is not incontrovertibly clear that it has substantial reality beyond Macbeth's imagination, since no one but Macbeth sees it. Here Dillion is indicating that the appearance of the ghost might not be a real ghost but an imagination because his guilty conscience is haunting him because of his evil deeds. The researcher agrees with Dillion because it could be that the ghost is only imaginary in Macbeth's head as a result of the conscience that is haunting him.

The eNotes studies states that: To Macbeth the ghost is real, but no one else sees him. Perhaps the reason that only Macbeth sees this ghost of Banquo is the fact that it is Macbeth's conscience which is troubled. At the banquet after Banquo has been killed, Macbeth's inner thoughts give way to his fears and guilt; these emotions are manifested in the ghost of Banquo (para.2). As the eNotes have indicated, Macbeth is the only one who sees the ghost of Banquo. Here there might be so many questions why it is only him who sees it. Meaning, there might be so many reasons, but as stated earlier, it could be that the ghost appears in his imaginations because of his guilty conscience that keeps on haunting him. This can also serve as a warning that, one has to think before taking action, one might regret later, and there also might be some bad consequences of the actions that has taken.

2.6.3 The Apparitions

The apparitions are the main prophecies in Macbeth. They show Macbeth how his future is going to be, that gives him a picture of how he should take his life from that day. All the apparitions were prophetic threats at Macbeth's kingship than his life though the Macduff of the first two was later to take his life. The third,

Malcolm, as the Child Crowned, was a challenge both to his kingship and to his succession. The fourth a show of eight Kings and Banquo last was likewise a challenge to Macbeth's kingship but especially, as we shall see later, was a direct challenge to the succession. The fourth and last apparition was probably the most significant and the most terrible of the all the apparitions are intended to threaten Macbeth's crown, which he obtained unlawfully and intends to keep or protect by killing whoever he thinks and sees as an obstacle in his life. This is true that the reason Macbeth is seeking assistance from the Witches is because he wants to make sure that he doesn't lose the kingship crown. Now the Witches are trying to show him that, for as long as he is keeping the crown this is how his life is going to be.

2.7 Theoretical Framework

The researcher used in this study; the New Historical Criticism. New Historicism assumes that every work is a product of the historic moment that created it. This theory does not look at texts independently but consider some other factors that might have influenced the writer. Historical Criticism insisted that to understand a literary piece, we need to understand the author's biography and social background, ideas circulating at the time, and the cultural environment. This school of criticism fell into disapproval as the New Critics emerged.

New Historicism seeks to find meaning in a text by considering the work within the framework of the prevailing ideas and assumptions of its historical era. New Historicists concern themselves with the political function of literature and with the concept of power, the intricate means by which cultures produce and reproduce themselves. These critics focus on revealing the historically specific model of truth and authority (not a "truth but a "cultural construct") reflected in a given work.

In other words, history here is not a mere chronicle of facts and events, but rather a complex description of human reality and evolution of preconceived notions . Literary works may or may not tell us about various factual aspects of the world from which they emerge, but they will tell us about prevailing ways of thinking at the time: ideas of social organization, prejudices, taboos, etc.They raise questions of interest to anthropologists and sociologists. So, New Historicists, insisting that ideology manifests itself in literary productions and discourse, interest themselves in the interpretive constructions which the members of a society or culture apply to their experience.

Brizee and Tompkins (2012, para. 3), describe New Historical Criticism by indicating that: This school, influenced by structuralist and poststructuralist theories, seeks to reconnect a work with the time period in which it was produced and identify it with the cultural and political movements of the time. The New Historical Criticism theory was developed because there was a

need for an approach that looks at a literary text differently from the ones that existed before.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter describes the research design and methodology that was implemented in the study. It includes a description of the sample size and method used in selecting the sample, the research design and data collection, Then it describes the instruments used as well as the data analysis procedures.

3.2 Research Design

This study is a qualitative desktop research and it made use of the content analysis method. Qualitative research, as defined by Srivastava & Thomson (2009), is “an inquiry process of understanding, based on distinct and methodological traditions of inquiry that explore a social or a human problem. The researcher builds a complex, holistic picture, analyses words, reports detailed views of informants and conducts the study in a natural setting.” (p 73).

" One undertakes qualitative research in a natural setting where the researcher is an instrument of data collection who gathers words or pictures, analyzes them inductively, focuses on the meaning of participants and describes a process that is expressive and persuasive in language."(Creswell, 1998). These scholars here are talking about the studying of a subject in a natural phenomenon. This is what the researcher has done in this research.

Desk research refers to secondary data or that which can be collected without fieldwork. To most people it suggests published reports and statistics and these are certainly important sources. The term is widened to include all sources of information that do not involve a field survey. This most certainly will include sear-

ching libraries and the internet . The desktop research is the appropriate method to use in this study because during this study, the researcher had to read and analyse various sources which are already available or published, and from those available sources the conclusions were drawn. This means that the researcher did not need to conduct interviews or use questionnaires because they were not applicable to this study.

The play analysed in this research was selected using purposive sampling procedure from the play. Ritchie et al.,(2003) defines this sampling approach as a strategy where "Members of a sample are chosen with a purpose to represent a location or type in relation to the criterion" (p. 77). So in summary the researchers choose specific people within a sample population.

Dr. Bashoum (2017) describes purposive sampling as, a non-representative subset of some larger population, and is constructed to serve a very specific need or purpose. This involve identifying and selecting information-rich individuals or groups that are specially knowledgeable about or experienced with phenomenon of interest .

A researcher may have a specific group in mind, such as high level experts in the area of investigation such as university professors or experts in a certain field. (p.11). The researcher chose this sampling method because of the nature of the study. This means that he chose the play by looking at some specific aspects of the play such as the content and characters as well as the supernatural elements. The features of the play that the researcher considered are all the supernatural features that can be found in the play.

3.3 Procedure

MACBETH a play from the work of William Shakespeare was selected and analysed in this study. An in-depth reading and critical analysis of the play was done by critically analyzing all the texts or passages that have supernatural elements in it. The conclusion was drawn depending on the analysis.

3.4 Data analysis

The data that were collected from the reading of the play was analysed using the content analysis method. Content analysis has been defined as, "any technique for making inferences by objectively and systematically identifying specified characteristics of messages" (Holsti, 1996, as cited by Stemler 2001, p. 3).

The play was analysed in such a way that the texts was identified with reference to supernatural and all supernatural elements and features. The researcher chose the content analysis method based on the fact that he had to make inferences or infer by reading the play and analysing the different words, phrases, sentences, and so forth, with reference to supernatural, in order to come to a conclusion.

3.5 Summary

The purpose of this chapter was to describe the research methodology of this study, explain the sample selection, describe the procedure used in collecting the data, and provide an explanation of the procedures used to analyse the data that were collected during the study.

CHAPTER FOUR

DATA ANALYSIS RESULTS AND DISCUSSIONS

4.1 Introduction

This chapter presents the analyses and discussion of the data collected from the play, with the purpose of illustrating the role of supernatural phenomenon in the play of Macbeth by William Shakespeare. Since the focus of the study was on the role of supernatural in the play, the analysis only consist of the texts or passages with supernatural elements or features.

4.2 Analysis of the data

The analysis of the play focused on the supernatural events.

4.2.1 Supernatural elements in Macbeth

Macbeth is one of the play that is full of supernatural elements that William Shakespeare has written. the supernatural is an integral part of the structure of the play. They appear at the play in many varied forms such as; witches prophecies, ghost of Banquo, a floating dagger, atmospheric conditions, animals and the bell and the Witches' prophetic apparitions. The purpose is to determine the extent of their influence on the play's other characters and whether, if their actions can be interpreted in light of the existence of a greater force at play. The various supernatural elements used are analysed in this chapter text by text. All the texts, which have been used in this analysis, have been taken from the new Cambridge Shakespeare ,Macbeth, by; A. R. Braun Muller.(1997).

4.2.1.1 Witches' prophecies

Though Macbeth contains its own ghost, the supernatural beings that hold the most importance in the play are the Weird Sisters, (Witches) whose words first suggest to Macbeth the possibility

of his accession to kingship. Critics have also puzzled over the witches. The Weird Sisters possess many characteristics of traditional witches: withered, wild in their attire, choppy fingers, skinny lips, beards, and according to Kenneth Muir "the kind of old women who, because of their appearance, get credited by the villagers with possessing supernatural powers, and if a cow dies or a child falls sick they get the blame for it" (238).

Willard Farnham's finds them 'demons of the fairy order, fiends in the shape of old women who do evil wherever and however they can'.

For G. L. Kittredge, 'The Weird Sisters . . . are the Norns of Scandinavian mythology. The Norns were goddesses who shaped beforehand the life of every man . . . for their office was not to prophesy only, but to determine.

The Sisters chant and dance in order to cast a charm before their first meeting with Macbeth:

**The Weïrd Sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine
Peace! — the charm's wound up.**

This would suggest that the witches cast a spell upon Macbeth and therefore need more than simply the prophecy to influence his actions. The Sisters' spell seems to rely on their chanting and dancing, and their words to Macbeth are simple save for the particularity of repetition. Shakespeare's Weird Sisters possess many attributes that would have allowed an Early Modern audience to identify them as witches. They were commonly thought to possess the ability to see into the future, and when Banquo first questions the Weird Sisters, his words reflect that belief as he states that:

**If you can look into the seeds of time,
And say which grain will grow, and which will not,
Speak then to me, who neither beg, nor fear,
Your favours nor your hate.**

But Banquo and Macbeth's quick acceptance of the witches and their direct questioning also reflects a certain familiarity with the idea of consulting this sort of character. At the beginning of the play, we are told that the Witches have failed on activities that they were doing, for instance in Act I, Scene III, the first Witch indicates that

First witch: Where hast thou been, sister?

Second witch: Killing swine.

Third witch: Sister, where thou?

**First witch: A sailor's wife had chestnuts in her lap
And munched, and munched, and munched. 'Give me',
quoth I.**

'Aroint thee, witch', the rump-fed runnion cries.

Her husband's to Aleppo gone, master o'th'Tiger:

But in a sieve I'll thither sail,

And like a rat without a tail,

I'll do, I'll do, and I'll do.

Second witch: I'll give thee a wind.

First witch: Thou'rt kind.

Third witch: And I another.

The Witches were at the sea, where they were planning to do some evil deeds but they failed. The Witch mentions that she asked the sailor's wife to give her chestnuts but the wife did not instead, she chased the Witch away. The other thing that one might say that has angered the Witch was that the sailor had moved away from the place where the Witches usually found him, and she was now indicating that she would follow him to Aleppo and change herself into a rat to do things to him. One may conclude that, since they were angered by humans as their plans had not worked as they wanted, they had decided to revenge on Macbeth to make a human being suffer as well. Witches are believed to change the natural order of things. They can turn good things into bad things like when they changed Macbeth into a bad person of which he was not at first. The statement made by the Witches (in Act I, Scene I), fair is foul and foul is fair gives an indication of what the Witches really liked, because they are indicating that the good deeds are foul, bad to them and the foul things are, good to them. They also plan to meet Macbeth right at the begin-

ing. In Act I, Scene III, indicate what types of things the Witches are capable of doing as well as the evil things that they enjoy doing.

**I'th'shipman's card.
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;
He shall live a man forbid.**

The first Witch is describing how she is capable of making the sailor's life miserable and how she is already in control of many things. She indicates this, "I will drain him dry as hay" which makes one question what kind of power they have that enables them to drain life out of a person because we believe that, it is only God who has the power to take a person's life. This is an indication that the Witches have supernatural and extraordinary powers. Furthermore, the Witch also indicates that the sailor will not catch a wink of sleep and she can make his journey miserable.

**First witch: When shall we three meet again?
In thunder, lightning, or in rain?
Second witch: When the hurly-burly's
When the battle's lost, and won.
Third witch: That will be ere the set of sun.
First witch: Where the place?
Second witch: Upon the heath.
Third witch: There to meet with Macbeth.**

The Witches decide to meet Macbeth and tell him the prophecies of what is going to happen to him in the future. When they meet him they have decide to call him by his three titles. Firstly, by the one that he already has (Thane of Glamis). The second and third ones (Thane of Cawdor and future king) are yet to come. One wonders what kind of knowledge they have and where they get it from. Here is how they address him:

**First witch: All hail Macbeth, hail to thee, Thane of Glamis.
Second witch: All hail Macbeth, hail to thee, Thane of Cawdor.
Third witch: All hail Macbeth, that shalt be king hereafter**

The Weird sisters have also prophesied that Banquo's children shall be kings in the future. They address him by indicating that:

First witch: Lesser than Macbeth, and greater.

**Second witch: Not so happy, yet much happier.
Third witch: Thou shalt get kings, though thou be none.
So all hail Macbeth and Banquo.**

The two friends Macbeth and Banquo want to believe what the Witches are saying so they have insisted that the Weird sisters explain more, what they mean by that. Banquo asks the Witches:

**I'th' name of truth
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope
That he seems rapt withal. To me you speak not.
If you can look into the seeds of time
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.**

The Witches respond to the request by indicating that; lesser than Macbeth, and greater (first Witch), not so happy, yet much happier (second Witch), and the third Witch indicate these: thou shalt get kings though thou be none. So all hail Macbeth and Banquo. These prophecies are examples of supernatural behavior because no one besides God has the power to know what the future will be or predict the future. If one has the power to do that then it means he/she has some unnatural power. When one looks at what the Witches say, you will be able to tell that they do not say their prophecies directly but say them in a way that one will think about it in detail in order to figure out what they mean.

Part of the Witches' prophecies become true when Ross informs Macbeth that:

**Ross: And for an earnest of a greater honour,
He bade me, from him, call thee Thane of Cawdor:
In which addition, hail most worthy thane,
For it is thine.**

This event has forced Macbeth to believe in what the Witches have told him because he finally gets his throne as Thane of

Cawdor as the Witches had told him earlier. He even starts questioning himself,

Ban quo: What, can the devil speak true?

Macbeth has fallen victim to the Witches and he is most likely to do anything in his power to make sure that everything that the Witches have told him becomes true. Although at first he could not believe why he has to be given that title while the Thane of Cawdor is still alive, he is later told that the Thane will be killed for betraying King Duncan. (In Act I, Scene III) Macbeth further talks to himself and he is indicating that Glamis, and Thane of Cawdor! the greatest is behind . After that, he tells Banquo that the best part of what they have predicted is still to come.

Macbeth: [Aside] Glamis, and Thane of Cawdor:

**The greatest is behind. - Thanks for your pains. -
[To Banquo] Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?**

Banquo has realised that his friend is slowly becoming a victim of the Witches and has therefore tried to convince him about how dangerous it is to believe the Witches' predictions. He does so by saying:

**Banquo: That trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange,
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence. –**

Banquo could sense that the way the events are happening and the way the Witches' predictions are becoming true is not something natural or something planned by God but it is something which is being caused by the Witches. This is the reason why he refers to the Witches as the agents of evil. He further explains that they only tell part of the truth which later leads them to destruction. This is exactly what has happened so far because when they met Banquo and Macbeth, they made some statements whi-

ch were not clear and then all of a sudden they vanished into thin air. One may also begin to wonder as to how Banquo knows all these because this is exactly what happens in the future when his friend becomes ambitious after believing the Witches' predictions. He further adds "... to betray's in deepest consequences". This is a warning to Macbeth that he must be careful because the evil's agents will not be there when he is going to suffer the consequences of following their evil predictions.

Banquo's warning has left Macbeth in a dilemma where he is forced to think about the two sides involved. He however knows that the Witches' predictions were not natural elements and that is why he is referring to them as supernatural soliciting.

Although Macbeth has been warned by Banquo not to follow them, he still believes that the opposite of what Banquo has said might be true In Act I, Scene III, Macbeth tells himself that:

**Macbeth: [Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. - I thank you, gentlemen. –
This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.**

The Witches cannot lead him into actions that might have a lot of consequences because he is already crowned Thane of Cawdor as the Witches promised, which is something good. However, he still does not understand why he thinks of killing King Duncan which obviously, is evil. Killing a king is evil because no one has the right to take away someone's life. He is also indicat-

ing that he gets unusual feelings when he thinks of committing something like that. He however convinced himself that he will not kill the king anymore. He does that by telling himself a very strong statement,

**Macbeth : If chance will have me king, why chance may crown me
Without my stir.**

The letter that Macbeth writes to his wife makes things turn around. It makes Macbeth's wife (Lady Macbeth) plant strong ambitious thoughts of killing king Duncan and getting the king-ly crown onto Macbeth's head. This means that Lady Macbeth further supports the Witches and also contributes to her husband committing the murder. Lady Macbeth, upon receiving the message that the king will be coming to their house, starts thinking of the following (Act I, Scene V.):

**The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here
And fill me from the crown to the toe topfull
Of direst cruelty; make thick my blood,
Stop up th'access and passage to remorse
That no compunctious visitings of nature
Shake my fell purpose nor keep peace between
Th'effect and it. Come to my woman's breasts
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry, 'Hold, hold!.**

Lady Macbeth here is asking the evil spirit to come and perform miracles. This also shows how evil she is and is therefore asking the evil spirit that she believes in to come and help her. She also talks of the smoke of hell, comparing the night in which he is going to commit the murder to the smoke of hell, showing how dangerous her idea of murder is. Hell is associated with pain, suffering, burning and terrifying life, which is exactly what happens to Duncan on the fateful night of the murder. Macbeth's

bloody hands do not stop doing the evil deeds to Duncan, but still continues to kill more people. The more he kills the more miserable his life gets but he is forced to do that to secure his crown or his kingship.

4.2.1.2 Ghost of Banquo

Apart for the Weird Sisters , the supernatural character which appear in Macbeth is the ghost of Banquo . The appearance of Banquo's ghost directly after each of Macbeth's mentions of him seems unsurprising.

**Macbeth: Here had we now our country's honour roofed,
Were the graced person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance.
And to our dear friend Banquo, whom we miss.
Would he were here!**

Banquo returns for reasons a murder which has perverted the natural order and in all appearances robbed him of his fate, here as the father of future kings. the other characters of the play makes Macbeth appear to have lost his reason.

**Lady macbeth My worthy lord,
Your noble friends do lack you.
Macbeth I do forget -
Do not muse at me, my most worthy friends.
I have a strange infirmity which is nothing
To those that know me.**

After Banquo has been killed, Macbeth starts seeing Banquo's ghost on several occasions and it almost exposes his evil deeds to the rest of the people because every time the ghost appears to Macbeth, he goes insane and starts saying things out loud. In Act III, Scene IV, when the ghost appears to Macbeth, this is what he says to the people gathering at this house:

**Lady Macbeth: What, quite unmanned in folly?
Macbeth: If I stand here, I saw him.
Lady Macbeth: Fie, for shame.
Macbeth: Blood hath been shed ere now, i'th'olden time,
Ere humane statute purged the gentle weal;
Ay, and since too, murders have been performed
Too terrible for the ear. The time has been**

**That when the brains were out, the man would die,
And there an end. But now they rise again
With twenty mortal murders on their crowns
And push us from our stools. This is more strange
Than such a murder is.**

The things that he is talking about above are those that he did to Banquo, for example, when he says ...twenty mortal murders on their crowns, this is the exact number of wounds that Banquo has in his head after being stabbed by the murderers sent by Macbeth. When the ghost appears to Macbeth, he tries saying things to scare it away. For instance, in Act III, Scene IV, Macbeth tells the ghost,

**Macbeth: Avaunt and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with.**

This shows that Macbeth knows that what he is seeing is simply a ghost and he is, therefore asking it to go back to the grave because it is not a real person and it even has no marrow in the bones like real humans do. A ghost is an evil spirit of a dead person, so he knows that there is no way that what he is seeing can be Banquo because he is assured by the murderers that Banquo is dead and he has even seen how bloody their bodies are when they come back. Although the ghost of Banquo has appeared to Macbeth more than once, and it appears at the gathering where there are some other people, he is the only one who can see the ghost. In Act III, Scene III, Ross asks Macbeth to sit down but Macbeth responds by indicating thus:

**Macbeth: The table's full.
Lennox Here is a place reserved, sir.**

After Macbeth indicates that the table is full, Lennox tells him, "here is a place reserved", sir. This conversation indicates that Macbeth is the only one who can see the ghost. Although he has indicated that the table is full, others can still see the empty seat for Macbeth, meaning that, in actual sense, the table was not full it is only that the seat reserved for him has been taken by the gh-

ost of Banquo, which other people cannot see. Regardless of the fact that Macbeth asks the ghost several questions and expects it to respond, the ghost does not say anything to him, but it simply keeps on looking at him until it vanishes. This has makes it difficult for Macbeth because he probably expects to have a conversation with it, so that they may solve their problems perhaps.

4.2.1.3 Atmospheric conditions

In Act I, Scene I, the play opens with thunder and lighting and then the three Witches enter. This kind of opening already gives us a picture of what kind of atmosphere to expect in this play. For instance thunder and lighting, are often associated with evil or bad things. "***Thunder. Enter the three WITCHES***" This is yet another indication that the Witches have supernatural powers.

The killing of Duncan has been felt all over the place. Some strange things happen on the fateful night of the murder, leaving the citizens to wonder as to what exactly going on. One of those unusual events is the change in the atmosphere whereby the events are described by Lennox(in Act II, Scene III,).

**Lennox: The night has been unruly: where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i'th'air, strange screams of death
And prophesying with accents terrible
Of dire combustion and confused events,
New hatched to th'woeful time. The obscure bird
Clamoured the livelong night. Some say, the earth
Was feverous and did shake.**

These terrible events are signs that some bad things are happening during that night and Rome is facing a terrible future. Like Lennox has indicated, they have experienced strong winds and grief cries in the air and the most powerful one is the one of terrible catastrophes that will come in the near future. The death of King Duncan marks the beginning of a new life for the people in Rome. That is the reason why when King Duncan is being murdered strange voices predicting the catastrophes are heard. In

other words, not only Macbeth and his wife are shown images of how their future is most likely to be, but also the people of Rome see visions telling them what they are to expect in the future.

In addition to the visions that Lennox explains earlier, Ross and the Old Man also give more examples of strange events that make them worried. In their conversation with the Old Man, in Act II, Scene IV, he says:

**Ross: Ha, good father,
Thou seest the heavens, as troubled with man's act,
Threatens his bloody stage. By th'clock 'tis day
And yet dark night strangles the travelling lamp.
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb
When living light should kiss it?**

When one looks at the above events being described by Ross and the Old Man, they are all visions that the people of Rome see on the fateful night of the murder and as well as some few days before the murdering of the king. One very strange vision is that of the darkness during the day. Ross indicates, by the clock, 'tis day, and yet dark night strangles the travelling lamp, darkness during the day might also be a vision of the dark future that they are facing as Romans and on it might also be a reflection of the dark and evil event that has recently happened.

4.2.1.4 The Dagger

Before Macbeth commits the murder, he sees a vision of a dagger, which looks exactly the same as the one that he is going to use to kill King Duncan. (Act II, Scene I,).

**Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,**

**Proceeding from the heat-oppressèd brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o'th'other senses,
Or else worth all the rest. I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world**

At first the dagger appears without blood and it leads him to the room where King Duncan is. Macbeth here indicates as he moves towards King Duncan's room, he then starts to see blood splashes on the dagger's blade and handle, which were not there before, which is an indication that Macbeth is close to committing the evil deed, to kill the king. All the things that Macbeth keeps on talking about while on his way to King Duncan's room are evil.

On the other hand, one may also say that the bloody dagger is a vision that serves as a warning to Macbeth, showing him how evil his idea is and how it might affect him in the end. The researcher may say that the dagger is at least supposed to make him change his mind.

4.2.1.5 The animals and the bell

Before Macbeth murders King Duncan, strange things are observed for instance, the bell rings. It is very unusual because someone has to ring the bell, but for it to ring on its own is not normal. The ringing of the bell might also be a sign of supernatural powers that are motivating Macbeth to kill right away, while for the Romans, it might be an indication that their king has died. Lady Macbeth also says ; I heard the owl scream and the crickets cry. Owls are associated with bad luck and the continuous hooting of an owl near a house foretells death or very bad news. When it comes to a cricket, the opposite of an owl is true. Crickets are associated with good luck, meaning if it cries in

that house or close to a house, then it is an indication that something good might happen in that house or there will be good news. In this case, the owl is a representation of King Duncan's death when he is murdered while the cricket represents the crowning of Macbeth as a king after killing King Duncan.

The conversation between the Old Man and Ross (in Act II, Scene IV), describes some of the unusual events that they have observed, of which animals are not exceptions. This is how their conversation goes:

**Old man: 'Tis unnatural,
Even like the deed that's done. On Tuesday last,
A falcon tow'ring in her pride of place
Was by a mousing owl hawked at and killed.
Ross: And Duncan's horses, a thing most strange and certain,
Beauteous and swift, the minions of their race,
Turned wild in nature, broke their stalls, flung out,
Contending 'gainst obedience as they would
Make war with mankind.
Old man: 'Tis said, they eat each other.**

Another event which is being described and is regarded as a prophecy to the Romans is that; of a falcon being caught and killed by an ordinary owl. This is another strange event because actually the opposite is supposed to happen. In this case, the falcon represents the king while an owl represents Macbeth. The last strange incident that Ross and the Old Man discuss of the horses turning wild, even eating each other. The horses are described as beautiful and best friends of their breed therefore, the two find it very strange for the horses to turn against each other. It is a warning showing how the people are going to turn against each other and also fight each other at the same time. The horses are also symbolising the fight between the two kings, the real King Duncan and Macbeth, who will be a king after the death of King Duncan.

4.2.1.6 The Apparitions

Macbeth realises that it is difficult for him to get out of the situation that he finds himself in, therefore he is indicating thus ,

**I am in blood
Stepped in so far that should I wade no more,
Returning were as tedious as go o'er.**

Macbeth indicates that he has stepped into the bloody life whereby he will only survive on blood either by killing people or doing some other evil deeds. He then decides to go back to the Witches to ask them what part of his fate or his fateful life still remains. Upon questioning the Witches, he is shown three apparitions, which at the same time are prophecies of what to expect in the future. The apparitions are the main prophecies in the play and they are the ones that really give him a clear picture of his future. The three apparitions appear as follows:

The first apparition is an armed head and says the following to Macbeth:

**First apparition, Macbeth, Macbeth, Macbeth: beware Macduff,
Beware the Thane of Fife. Dismiss me. Enough. *Descends***

The second apparition appears as a bloody child, and tells Macbeth that:

**Second apparition, Macbeth, Macbeth, Macbeth.
Macbeth Had I three ears, I'd hear thee.
Second apparition Be bloody, bold, and resolute; laugh to
Scorn
The power of man, for none of woman born
Shall harm Macbeth.**

The third and last apparition appears as a child crowned with a tree in his hand and tells Macbeth the following:

**Third apparition, Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are.
Macbeth shall never vanquished be until
Great Birnam Wood to high Dunsinane hill
Shall come against him.**

After Macbeth is shown the three apparitions, he is presented with a show of eight kings followed by the ghost of Banquo. The eight kings represent Banquo's heirs, as Banquo is told by the Weird sisters at the beginning of the play. The apparitions and the ghost are intended to show Macbeth what to expect in the future. Macbeth is shown that one of the things that he is going to see in the future is an army that is going to fight him. The three apparitions plus the eight kings all represent or symbolise various things. For instance, the first apparition represents Macduff. In the end, Macduff organised an army that fights against Macbeth, meaning that the head represents an army that defeats Macbeth in the end. The second apparition is more on the positive to Macbeth because it motivates him to be happy and live freely because he is told that no one born by a woman shall harm him. This was very good news to Macbeth because he knows that all people are born by a woman. He, however, does not know that Macduff is not born through the normal process but is born through the Caesarean process. He is further told to laugh at the power of other men because he is superior. The last apparition even gives Macbeth more courage because it tells him that he shall never be defeated until Birnam Wood marches to fight him at Dunsinane Hill. The last apparition leaves Macbeth very happy and therefore Macbeth is telling the Witches:

**Macbeth: That will never be :
Who can impress the forest, bid the tree
Unfix his earthbound root? Sweet bodements, good.
Rebellious dead, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath**

What Macbeth says here is an indication that he is really convinced that nothing will happen to him because there is no way a forest will move from one place to another. However, this is exactly what happens in the end when his days start getting sour. Before the fight between Macbeth's army and Macduff's army

start, the first thing that Macbeth sees is the forest moving towards Dunsinane. Although Macbeth thought it was not possible, the forest finally moves when the army cut down the trees to cover themselves so that they will not be seen by enemies from far or to disguise the enemy. Furthermore, the Dunsinane hill that the apparition spoke about is at exactly the same spot where the fight starts.

The last vision that Macbeth is shown is of the eight kings that represent Banquo's children who will be kings in the future. The kings also have a mirror which one may say shows Macbeth a reflection of the future. The reason why the researcher is convinced that the apparitions and the show of eight kings are prophecies is because all the things that Macbeth is shown came true in the end. Before Macbeth's death, he finally gets to learn that Macduff is cut out of his mother's womb before she could bear him naturally because Macduff tells him before he kills him. After learning that from Macduff, he finally realises that his life has come to an end and since he knows there is nothing he can do, this is all he says:

**Macbeth : Accursed be that tongue that tells me so,
For it hath cowed my better part of man;
And be these juggling fiends no more believed
That palter with us in a double sense,
That keep the word of promise to our ear
And break it to our hope. I'll not fight with thee.**

Having looked at Macbeth's words, it is clear that Macbeth regrets believing the Witches' prophecies and predictions. That is why he is indicating that they raised his hopes and yet they betrayed him because things did not go as he planned. One may even say that the specific things that Macbeth refers to are the apparitions: after the Witches show him those apparitions, he is totally convinced that he is on the safe side and nothing will happen to him.

4.3 Discussion of the Results

The selected play has many supernatural elements in it. This means that the elements that William Shakespeare uses in the play were many.

4.3.1 What are the supernatural elements used in play?

The various supernatural elements used in play are given below.

4.3.1.1 The Witches

To say that the witches in Shakespeare's "Macbeth" play crucial roles in the play. Without the witches, there would simply be no story to tell.

The Witches which are referred to as Weird sisters play a very big role in Macbeth. They have planted seeds of ambition into Macbeth, which forces him to do evil things. Perhaps they are behind all the evil things that Macbeth does because they have told him some prophecies that become true, so Macbeth is convinced that whatever they say is going to come true. For instance, when they first meet him, the Witches refer to him as Thane of Glamis, a title he has already and they have also called him by the title of Thane of Cawdor a title that he receives some hours after the Weird sisters tell him that he is Thane of Cawdor, and the last title that they call him by is that of the king. Were it not for the Witches, Macbeth would not have done all the evil things Macbeth has even indicated towards the end of the play that the evil creatures tricked him with their word games, raising his hopes and then destroying the hopes. The introduction of the Weird sisters into the play simply brings complications in people's lives and more complications. To sum up, one may say that the Weird sisters really play a dramatic role in the play.

4.3.1.2 The Ghost

Ghost is one of the element found in the play. In Macbeth, Shakespeare has the ghost of Banquo. The ghost in the play only appear to the main people who are behind their murders, meaning that some other characters in the play do not see the ghost.

In Macbeth, Macbeth sees Banquo's ghost, sitting at his place. Shakespeare uses the ghost of Banquo to say, what goes around comes around. Therefore, this ghost appear to those who commit the murders. The appearance of Banquo's ghost is used as a pointer, to tell the characters in Macbeth the person who is responsible for Banquo's death. At this time, the murder of Banquo is not known by the characters. Although the ghost have appeared to the people behind their murder, the affected people reacted in various ways. For instance, the ghost of Banquo appears to Macbeth twice but does not say a single word to him but it instead keeps looking at him. This ghost affects Macbeth psychologically because every time it appears, Macbeth goes insane and starts saying unusual things, which are supposed to be hidden. The researcher would say that the ghost in the play represent the soul of the dead person who have returned, and come to serve as a punishment to the committers. The researcher believes that the character affected by the presence of the ghost, that is why he worried by the presence of such ghost.

4.3.1.3 Atmospheric conditions

The deaths of the main characters who are also very important people in their societies is predicted and shown through atmospheric conditions. In Macbeth, Ross comments that the skies look like they are upset about what mankind has been doing and they (skies) are threatening the earth with storms. The atmospheric,

conditions are really terrible to such an extent that it is regarded as threatening. Furthermore, the Old Man says:

**Threescore and ten I can remember well,
Within the volume of which time I have seen
Hours dreadful and things strange, but this score night
Hath trifled former knowings (Act II, Scene IV, lines 1- 4).**

Judging from the way the Old Man is talking, it is clear that the atmospheric conditions for that specific night were extraordinary. He indicates that he has lived for more than 70 years but he has never witnessed something like that. This could be that, over all those years, the Romans have not lost a very important person like King Duncan who is killed by Macbeth. This means that the condition of the atmosphere was really worrisome. One may say that Shakespeare is warning the Romans to learn to be vigilant and watch out for any signs that they see because such signs might be warning them about something very important.

Thunder and lightning add to the list of elements that Shakespeare uses in play. Thunder and lightning are observed in most of the scenes in the play. In Macbeth, the Witches first meet in thunder and lightning, which symbolizes supernatural power of the Witches. Thunder, in this case, shows how strong the Witches are because a normal person cannot be active in thunder and lightning. There is a terrible storm all over Rome the night King Duncan is murdered. That storm symbolises King Duncan's death. Because Duncan was a king therefore, something extraordinary had to happen to show the world that the king had passed on. For instance in Macbeth, before the Witches appear, lightning and thunder must be observed first. Even when Macbeth is being shown the apparitions by the Witches, before each and every apparition, thunder is observed first and the apparition later. This is to show Macbeth how powerful the apparitions are.

Shakespeare uses thunder and lightning when terrible things are likely to happen to show us how dangerous and evil the following scenes are. Therefore, Shakespeare introduces thunder and lightning prior to terrible things to stir the emotions of the characters within the play.

4.3.1.4 The Darkness

Darkness plays a very big role in the play. Like thunder, darkness is associated with evil things because all the terrible things usually happen in the dark. The researcher agrees with Knight (1978) when he said that; Macbeth is a desolate and dark universe where all is befogged, baffled, constricted by evil (p.140). In Macbeth, the Witches meet during the night, when it is dark. To add to that, the morning after King Duncan's death, Lennox says: the night has been unruly: where we lay...new hatched to th' woeful time... (Act II, Scene III, lines 49 - 54). One may also say that the night is foretelling a terrible disaster that happens in the castle, which is the death of the King.

4.3.1.5 The Animals

Another element that William Shakespeare has used in the play to give some signs or warnings to the characters in the plays is done in the form of animals. Animals play a very important role in the play because whenever something bad is likely to happen, especially close to the murdering of King Duncan, some animals, especially those associated with bad luck, are observed. One of the animals that appear in play is an owl. Owl in general is believed to be associated with supernatural and Witchcraft, and whenever they appear one would always think that something unfortunate will happen. Since the play was written during the Elizabethan era, whereby the whole society was very superstitious, as Frag (2008) stated, such animals are common during

that era. Shakespeare brought in such animals to bring suspense amongst the audience and also to keep the audience thinking and questioning what will happen since they already believe that owls are associated with evil things. Before Macbeth kills King Duncan, an owl shrieks. Animals and birds are used in the play as a sign of supernatural. Furthermore, Shakespeare also uses birds such as ravens/crows, eagles and kites. Most of those birds feed on dead bodies so they are used as symbols of soldiers, war and death. Those symbols inform the readers that war is about to start in Rome.

4.3.2 How does Shakespeare use supernatural in the play, Macbeth to structure his play?

William Shakespeare has used supernatural in the play in such a way that when something terrible is likely to happen, there must always be a certain warning or sign preceding such an event. The introduction of supernatural events in such a way always brings tension and confusion among the other characters who are affected indirectly, as well as the audience. Right at the beginning in Act I, Scene I, the Witches indicate that they will meet when the battle is over, when one side has won and the other side has lost. At the same meeting, the Witches have indicated that they will meet Macbeth at the open field. By looking at such a conversation, one would question how the Weird creatures know that Macbeth's side is the one that is going to win the battle. Furthermore, when it comes to Macbeth, the Witches do not meet at public places where they can be seen by people but instead they meet at Weird and strange places where no one can see them such as in a cavern where they meet Macbeth and show him the apparitions. The use of supernatural in the play brings in confusion, chaos and conflicts, leaving the affected charac-

ters in limbo. In other words, Shakespeare uses such elements to bring in the rhythm in the play.

4.3.3 What are the consequences for the main character for following supernatural?

The main character in the selected play have been faced with various warnings or supernatural temptations which he handled differently.

4.3.3.1 The prophecies and how he handled them?

Macbeth's fall into a miserable life starts right at the beginning of the play when the Weird sisters meet him to tell him about his new title that he will get for being successful at the battle field. In addition to the title they give Macbeth first, they also give him a more important one, which is future king. Although Macbeth does not believe the Weird sisters at first, he is made to believe them later because the first title they have given him first becomes true. He thinks that since he is now the Thane of Cawdor as the Weird sisters told him, then it is obvious that he will also be a future king. His fall into their hands is found in Act I, Scene III, where he indicates thus:

**This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.**

The above quote shows that the Weird sisters have already trapped Macbeth and he has started to believe their evil prophecies. Since Macbeth knows that there is no way he could become king while King Duncan is still alive, he develops some bad ideas which are to kill the king so that he will inherit the crown from him. Things start getting worse after Macbeth kills King Duncan first and later also Banquo. Therefore, he decides to go back to the Witches, because he believes that the Witches are the only

ones that can save him from the situation in which he now finds himself. After visiting the Witches again, Macbeth is shown the three apparitions of which it makes him to believe the Witches more. The apparitions make him live positively because he thinks he is safe and he shall not live in fear of anyone without knowing that the opposite is true.

While being shown the three apparitions, this is how he reacted to each of them. After the first apparition, Macbeth reacts to each of them thus in Act IV, Scene I, lines 72 - 73:

**Macbeth: Whate'er thou art, for thy good caution, thanks;
Thou hast harped my fear aright. But one word more –**

After the first apparition disappears, or vanishes, the second one comes and after listening to it, he responds:

**Macbeth: Then live, Macduff, what need I fear of thee?
But yet I'll make assurance double sure
And take a bond of fate: thou shalt not live,
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.**

When the second apparition disappears, the third one comes and speaks to him and in response, he says:

**Macbeth: That will never be :
Who can impress the forest, bid the tree
Unfix his earthbound root? Sweet bodements, good.**

**Rebellious dead, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing. Tell me, if your art
Can tell so much, shall Banquo's issue ever
Reign in this kingdom?**

By looking at the way Macbeth reacts to each of the apparitions, one can tell that he truly believes the Witches and the apparitions. He is now in a comfortable zone where he feels that he is invulnerable because he feels protected by the supernatural pow-

er. Although Macbeth has been comfortable after he is shown the apparitions, things start getting worse as his end approaches. His wife starts walking and talking while sleeping and suddenly dies. Macbeth also dies in the end because the evil deeds keep haunting him and all he can see mostly is either bloody hands or a ghost of Banquo. The researcher concluded that the Witches' prophecies play a vital role and they are to be blamed entirely in Macbeth's downfall. If Macbeth had not listened and followed the Witches' prophecies, he would not have fallen into the tragic life in which he finds himself. Macbeth was not supposed to follow the Witches and commit such crimes but could have waited and seen what would happen as he had stated in Act I, Scene III, lines (2-143) if chance will have me king, why chance may crown me without my sir. This is because it could be that Macbeth is supposed to be crowned as a king of a different country or even after King Duncan, had he waited for the right time.

To sum up, when it comes to the way the characters reacted, the conclusion emerged from the study that the main character of the play is affected negatively. Macbeth who followed the Witches' prophecies which dragged him into a bloody life where he lived by killing people and in the end he was killed as well. In other words, one may conclude that the character does not benefit from the way he reacted towards supernatural. If the character could have done the opposite of what he did then maybe he would have survived and he would not have ended up in the situation in which they found himself in the end.

4.4 New Historical Criticism and the play

There is a connection between the texts or the play that William Shakespeare has written and the era in which the play have been written. The New Historical Criticism theory used in this study helped the researcher to analyse the play by looking at the history around the period in which the play was written. critic agrees: 'Macbeth is a play about Scotland, seized at a crucial moment of transition in its history. That is a clear indication that, history has played a role in the writing of the play since it was about Scotland. It also came to light in this study that the same supernatural elements that existed during the Elizabethan era are the same as those that are used in the play. Some of the elements that they have are such as Witches, ghosts, cats, owls and so forth. These are the same elements that Shakespeare has used in the play as well, making one believe that his era has really influenced his writing of the play.

Catherine Vuilleumier assert that; The presence of the supernatural was not a rare occurrence on the Elizabethan and Jacobean stages. But Shakespeare is unique in the number of forms the supernatural takes in his plays and its uncertain, equivocal nature. (p,3).

M. S. Gray, 1967, state that: "Shakespeare's Weird Sisters are similar to the common witches of the day whose main purpose was to concoct charms and potions, to foretell the future, and, at worst, to injure with the "evi-leye". These similarities made them recognizable to his audience. (P, 67).

A.R. Braunmuiler "Macbeth has been called an occasional play in two senses: first, the argument runs, Shakespeare would not have composed a play on a Scottish subject had not a Scottish king come to the English throne. This claim seems very probable. Second, and more specific, some scholars believe Shakespeare composed the play as a 'compliment' to King James, perhaps even as an entertainment when King Christian IV of Denmark, James's brother-in-law, visited his fellow monarch from 17 July to 11 August 1606.(p,8,para 1).

Furthermore, Savithri .1962,says; It is idle to speculate whether Shakespeare "believed" in ghosts, witchcraft, demoniacal possession and similar phenomena. It would be more sensible to remember that Shakespeare was a product to the age he lived in , in spite of his extraordinary insight and knowledge of human nature which seems so "modern" to us.(P,38).

To sum up, Macbeth is one of Shakespeare's greatest tragedies, but it could also be considered a history play. Shakespeare based his play on actual historical events recounted in Holinshed's Chronicles of England, Scotland, and Ireland. First published in 1577, the Chronicles include the story of an 11th. C. Scottish king named Macbeth. meaning that history played a great role in the writing of the play therefore, it have such elements to show what was happening during that time.

4.5 Summary

This chapter has looked at the analysis and the discussion of the result based on the research questions. It has also looked at the theoretical framework which looked at how Shakespeare's work has been influenced by the era in which he has written his work, as well as how the supernatural elements of their time have emerged in his work.

CHAPTER FIVE

FINDING, CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTION FOR FURTHER STUDIES.

5.1 Introduction

This chapter sum up the whole research and shows the findings with some recommendations concerning the topic, The Development of Elizabethan and Jacobean Drama, Shakespeare's tragedy, the Role of Supernatural in The Play of Macbeth.

5.2 Findings

The major findings of the study were that:

- * In the reigns of Elizabeth and James, especially during the last two decades of the sixteenth century and roughly the first two of the seventeenth, English drama touched the highest peak of creative achievement.
- * It is now generally agreed that Shakespeare's sources for the supernatural in the play were mainly Holinshed's Chronicle and the anonymous True Tragedy of Richard III.
- * The presence of the supernatural was not a rare occurrence on the Elizabethan and Jacobean stages. But Shakespeare was unique in the number of forms the supernatural takes in his plays and its uncertain, equivocal nature.
- * Shakespeare uses supernatural such as witches, omens, apparitions and ghosts in his tragedy to bring in some dramatic effects, confusion, conflicts and chaos amongst the characters.
- * It also reveals that the prophecies that are used in the play is all warnings which were meant for the main character and came true in the end.

* It also reveals that although the main character(Macbeth) reacted to the supernatural and warnings, he is affected negatively in the end.

5.3 Conclusions

Shakespeare's plays contain a number of supernatural elements that have been the object of much study and debate. The presence of the supernatural was not a rare occurrence on the Elizabethan and Jacobean stages. But Shakespeare was unique in the number of forms of the supernatural that he takes in his plays. Some of the supernatural elements that he has used are such as Witches, ghosts, dagger and others. One scholar explained the use of supernatural in Shakespeare's work by indicating that: the use of Witches ghosts, and unseen powers respectively has evolved and invested all the circumstances and the features of popular supernatural so that it may be readily accepted by the audience (Frag,2008, p. 26).

This study was, therefore, undertaken to find out how Elizabethan and Jacobean era play great role in the development of drama, and the role of supernatural elements in the play of Macbeth by Shakespeare. The study has investigated the role that supernatural plays in the play. The researcher believes that there must be some aspects that influenced Shakespeare to use supernatural in his play. The study focused on how Shakespeare uses supernatural to structure his play. Findings indicate that such elements simply introduced into the play in order to bring in dramatic effects, confusions, and chaos amongst the characters and also for the play to be more interesting, which will also make the reader curious, as to what is going to happen next.

The study was also aimed at determining the consequences on the main character for following supernatural. The findings rev-

ealed that although the main character in the selected play reacted to the supernatural warnings, at last he was affected negatively and had to suffer because of the way he had reacted to supernatural. Macbeth suffered because he believed in the Witches' prophecies and followed what they told him. This study may be helpful to teachers and those who interested in Shakespeare's work especially in Sudan.

5.4 Recommendations

Based on the findings of the study, this study recommends that more studies be done on some other elements used by Shakespeare in the same play as well as their effects on the play, also it recommends that, the country should care about drama and the role which it play in the development of the societies.

5.5 Suggestion for Further Studies

- * Irony in Elizabethan and Jacobean Drama Shakespeare's Tragedy "MACBETH".
- * Female Characters in Elizabethan and Jacobean Drama with Reference to MACBETH.
- * Visions in Elizabethan and Jacobean Drama with Reference to MACBETH.

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