

THE PARADOXICAL ROLE OF THE PARANORMAL IN POLITICS A READING OF SHAKESPEARE'S *JULIUS CAESAR* AND *MACBETH*

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Abstract: The paranormal is all about apparitions that interact occasionally in the course of events amongst people. It is intensely exploited in Shakespeare's tragedies as a means to reveal the mystical aspects of life and especially rulers' lives. This article aims at approaching from the semiotic perspective the paranormal in *Julius Caesar* and *Macbeth* as Shakespeare's art of uncovering the mystical aspect of life and especially that of the political authorities so as to raise awareness upon the issue of dark agents and the insensitivity of man towards the premonitory messages of nature. This study elaborates on the depiction of the paranormal in both tragedies by Shakespeare in order to understand the metaphysical or the mystical facet of political power through the interference of the witches which has led to the regicide in *Macbeth*, and the value of the messages of the Soothsayer and that of nature around the murder of Caesar in *Julius Caesar*. Whence it holds that a careful observation of nature and open-mindedness could profit people far beyond greed, boldness and the trust in magic.

Keywords: Paranormal, Politics, Authority, Conspiracy, Coup d'état.

LE ROLE PARADOXAL DU PARANORMAL EN POLITIQUE UNE LECTURE DES ŒUVRES DE SHAKESPEARE *JULIUS CAESAR* ET *MACBETH*

Résumé : Le paranormal est relatif aux apparitions et leurs interactions dans le cours des événements dans les sociétés. Les interférences paranormales sont intensément exploitées dans les tragédies de Shakespeare pour révéler le mystère autour de la vie en général et en particulier celui des autorités politiques. A travers une approche sémiotique, cet article se penche sur le paranormal dans *Julius Caesar* et *Macbeth* comme l'art du dramaturge Shakespeare de dévoiler la face mystique de la vie et surtout celle des autorités politiques afin d'exposer la question des esprits funestes et l'insensibilité de l'homme face aux messages prémonitoires de la nature. Il s'agit alors d'appréhender les faces mystiques du pouvoir politique à partir de l'interférence des sorcières qui a abouti au régicide dans *Macbeth* et les messages aussi bien des visionnaires que de la nature en lien avec le meurtre de Caesar dans *Julius Caesar*. D'où il convient de retenir que la sensibilité à la nature et l'humilité seraient bénéfiques à l'homme que la cupidité, l'intrépidité et la foi en la magie.

Mots-clés : Paranormal, Politique, Autorité, Conspiration, Coup d'état.

Introduction

The prevalence of coups d'état these decades and the issue of life and its implications leaves to question the symbolism of the authority or the representation of political power in the collective mind whence stands this study. It is generally admitted that life is sacred and every person that takes it away must be put under the rigour of the law (W. Laqueur & B. Rubin, 1979). This common conception of life justifies why murder is primarily an issue which is handled by justice and the police in legitimate States to investigate and punish murderers. In the context of investigation linked to assassination of people and especially rulers, Shakespeare, the British dramatist seems

to have another reading of the hidden causes of crimes and the possibilities to avoid these sad events. According to Shakespeare there are beyond human actions, paranormal interactions which stand either as incentives or warnings agents to a deed whether moral or amoral. In both *Macbeth* and *Julius Caesar*, the death of the rulers has been heralded and followed by mysterious events and/or apparitions as if nature is concerned with the development of affairs around authorities. As a consequence, all the plotters of the military coups have faced mysterious revenges. This clears way to grasp the standpoint of the dramatist upon coups d'état. In nutshell, this study considers the metaphysical symbolism of life and /or power. To approach this study, Semiotics, the study of signs, and the Cultural Anthropology criticisms have been exploited. While Semiotics helps in the interpretation of literary texts and, by extension, culture for it offers parameters to get the meaning of signs which play an important part in the works of art and Humanities. (W. Iser, 2006, p.70-71); the Cultural Anthropology deals with human culture especially with respect to social structure, language, law, politics, religion, magic, art, and technology (C. Calhoun, 2002, p.13-14). It takes then in the light of Shakespeare's works to grasp what is the mission of apparitions in men's lives? Thereafter, it urges to scrutinise to what extent nature can stand as a messenger for men? This article is elaborated in two chapters. The first chapter deals with the incentive action of the paranormal to the regicide in *Macbeth* while the second chapter elaborates on the warning action of the paranormal around the murder of Caesar in *Julius Caesar*.

1. The Fatal Action of Apparitions in *Macbeth*

The tragedy of *Macbeth* is a tragedy around the Scottish throne. It raises the instability of people's vows of fidelity before a mirroring interest. *Macbeth* elaborates on confidence and its corruption through the interaction of supernatural entities. Many of Shakespeare plays put on stage royal courts and issues related to royal families. This is surely linked to the fact that Shakespeare and his company have been privileged to benefit favours from the crown of Britain. They were even referred to as "King's Servants" (R. D. Trivedi, 2009: 100). And their plays were primarily staged at the court before even been staged at the Globe and many other places throughout the kingdom. In his address of issues related to kingship, *Macbeth* stands as one of Shakespeare's tragedies within which the security of the royal family is the main concern. King Duncan is in fact, murdered by a fellow trustworthy general of the army. Treason and over confidence stand then as the main causes of the regicide of the legitimate King. Paraphrasing the Greek philosopher Socrates, Godin holds that wickedness is not granted. It takes an incentive for the fulfilment of an unlawful deed, (C. Godin, 2002). This assertion highlights the fact that anger and its consequences are rooted in many hidden factors that are not all that perceptible by a layman. Subsequently, this allegation calls for a close observation of Macbeth in order to find out external factors which cannot be counted as evidences at a secular court for they cannot be legally exploited by the police or a law court. Factors that have in fact, corrupted Macbeth's loyalty to turn him into a heartless murderer in quest for grandeur. In *Macbeth*, external factors are the Weird sisters. Their interference in the course of events in the play has corrupted order and harmony in the Scottish kingdom. In order to unveil the role of the paranormal which gives the tragic trend to the play, Shakespeare has made Macbeth meet some extra-terrestrial beings after his bloody victory over some invaders (*Macbeth*, I, iii, 40). The meeting which is fortuity to Macbeth's perception (*Macbeth*, I, iii, 48), is rather prepared and nurtured by the

mysterious creatures (*Macbeth*, I,i,8), to whom Shakespeare has given the highest privilege to open the play. The choice of the dramatist to highlight the witches in the opening Scene of the play leaves to realise primarily Shakespeare's desire to prepare the audience upon how ugly and disastrous the play is going to be in the likeness of the Weird Sisters. And secondly, as the playwright's technique of drawing his audience's attention upon the crucial role that the paranormal is to play in the course of the play. Introducing them as wandering entities, Shakespeare represents them in an 'open space' which raises curiosity upon their nature. But also he made them heralded by "Thunder and Lighting." Which is uncommon in Shakespeare introductions. Generally, Kings are announced by solemnities like 'music' and 'flourish'. But contrarily to this celebration of the kings and princes that is common, Shakespeare has put 'Thunder and Lightings', which unveils the uncommonness of the Witches. And the disastrous agent that they will be throughout the play in the likeness of thunder and lightning that provoke fear and destruction when in contact with a material. The fact that Shakespeare stages the witches at the opening of the play, also illustrates the key role that these weird sisters are to play in the course of the tragedy. There is need to point out that this early representation of the witches takes away the limelight from the king who is second classed as he appears only in the second scene of the first Act. A second class position that denotes the effacement of the king or his loss of position and/or fame throughout the play. A situation which is synonymous to invalidity and by ricochet to death in the light of the Bunyoro and the Shilluk conception of royal authority. (B.K. Kloutse, 2017: 460). In his art of second classing Duncan, the dramatist has even put Macbeth before the king. Indeed, the name of Macbeth, a general of the king appears earlier than Duncan. He is even known by the witches and has been made to be met by the mysterious creatures, (*Macbeth*, I, i, 8), "There to meet with Macbeth". By first classing mysterious creatures, that seem to know the future, a matter beyond men's science, raises awareness upon the godlike insight of the weird sisters. Their conference goes like this,

When shall we three meet again?
In Thunder and Lighting, or in rain?
When the hurlyburly's done,
When the battle's lost and won.
That will be ere the set of sun.
Where the place?
Upon the heath.
There to meet with Macbeth.

Macbeth, I,1, 1-8.

Listening to the decision of the weird sisters to meet with Macbeth, alarms about what the matter is to be. In fact, Macbeth whose name is given through the mouth of the Witches is the matter of the discussion of Duncan and his sons in (*Macbeth* Act I, ii), Shakespeare depicts him from the mouth of the Sergeant as a brave and courageous and victorious fighter (*Macbeth* Act I, ii, 14-23).

But all's too weak;
For brave Macbeth (well he deserves that name),
Disdaining fortune, with his brandish'd steel,
Which smock'd with bloody execution,
Like valour's minion, carv'd out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to
him,

Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Such portrayal of Macbeth foretells why the witches have decided to meet with him. In this perspective, it can be viewed that instead of staging Macbeth to the audience, Shakespeare has chosen to have other people talk of him. He is then present in the mouths of the witches and in that of his fellow men. All in all, Macbeth is even celebrated than the King while the princes are depicted as coward men hidden from battlefield and standing by their father to enjoy the fruit of the victorious battle. When Macbeth appears in the third Scene, he is welcomed with praise song by the three witches who seem to be celebrating not only Macbeth's victory, but also his promotions (*Macbeth* I, iii: 49-50). The promotions announced by the witches got soon confirmed through the mouths of the messengers in the following terms, (*Macbeth* I, iii: 104-5), "He bade me, from him, call thee thane of Cawdor". The fact that the first celebration he received is from the witches, shows how swift they are in conveying messages. Through this swiftness, they have been able to make both Macbeth and Banquo take them for agents of truth. Banquo could soliloquise in (*Macbeth* I, iii, 106); "What! Can the devil speak true?" Chance is to notice that all the two first promotions announced to Macbeth got swiftly confirmed by the messengers of King Duncan. In privileging the witches to announce the news to Macbeth, Shakespeare has been able to trouble the faith and the loyalty of Macbeth. From these declarations which are taking form, Macbeth has stepped in and reached the summit which the king cannot bestow him. He committed regicide. He killed a worthy king not in the respect of his duty as he confesses in *Macbeth* I, iv, 28-32, but for his pursuit of greatness. Macbeth can be said to have been badly but boldly influenced by the witches as to corrupt his loyalty. In fact, he fought the war in the respect of his duty without the help nor the assistance of the Weird Sisters, but after the victory, his deserved promotion has been stained by his regicide as he thought the declarations of the witches was a prophecy. The disloyalty of Macbeth can be traced back to his meeting with the witches subsequently, the paranormal through the witches has then corrupted a good mind into knavery in *Macbeth*.

1.2 *Mysteries of the Night*

Alongside the interaction of witches in the course of events throughout the play, there are hallucinations. Actually, some actors have been experiencing uncommon visions. It happens them to see what people around cannot see. These visions turn to be haunting effects. The matter started with Macbeth who sees a dagger moving towards him. A sight that is not common and which denotes a psychological trouble within him. He declares,

Is this a dagger, which I see before me,
The handle toward my hand? Come, let le clutch
thee-
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight?

Macbeth, II, i, 33-38

The fact that the dagger is moving without any hand moving it, raises the question of the animation of the inanimate whence this can be referred to the transcendence of imagination over the reasonable; giving thus way to the paranormal.

In this context, the paranormal unveils the desiderata of Macbeth who though he is overwhelmed with the desire to murder the king, he is concomitantly full of apprehension upon a possible betrayal from the hired murderers or a mistake or even a negligence that can lead to the failure of their fatal mission against king. Anxious of the capacity and the fidelity of his agents, Macbeth is also aware of his lot if the fatal agents miss the target or even betray him. Surely his lot, will not be softer than that of his predecessor Thane of Cawdor's (*Macbeth* I, iv, 1&2). Subsequently, he profoundly wishes to handle the issue himself. Apart from the vision of Macbeth that can be explained in a psychological perspective, there is another type of paranormal manifestation which concerns the uneasiness of nature and the folly of animals. A facet of this paranormal is reported by Lennox at Macbeth's. To Macbeth he reports how horrible the night has been, mentioning unnatural manifestations of the wind, earth, and even some messages heard in the vacuum. He says:

The night has been unruly: where we lay,
 Our chimneys were blown down; and as they say,
 Lamentings heard i' the air, strange screams of
 death,
 And prophesying with accents terrible
 Of dire combustion and confus'd events,
 New hatch'd to the woeful time.
 The obscure bird clamour'd the livelong night;
 Some say the earth was feverous and did shake
Macbeth, II, iii, 52-62.

Alongside the report of Lennox can be counted the uneasiness of livings, such as wild and domestic animals in the dialogue of Ross and the Old Man which also can be pointed out as paranormal manifestations that herald the regicide as if nature was concerned with the lot of rulers. Shakespeare made both the Old Man and Ross discuss the strange events that they have both witnessed. They declare,

[...] on Tuesday last,
 A falcon towering in her pride of place,
 Was by mousing owl hawk'd at, and kill'd.
 And Duncan's horses (a thing most strange and
 certain),
 Beauteous and swift, the minions of their race,
 Turn'd wild in nature, broke their stalls, flung out,
 Contending 'gainst obedience, as they would
 make
 War with mankind
Macbeth, II, iv, 11-18.

Through this dialogue between both the Old Man and Ross, it can be deduced that the turmoil observed by the noble Ross and his fellow predicts the evil that is to befall on Scotland. These uncommon agitations amongst animals especially those of the king highlights how a careful observation of nature could inform about events. This simply means that in the conception of Shakespeare contemporaries, nature is a messenger to every trained observer. Beyond scientific explanation of nature's variations, the metaphysical dimension of nature's manifestation should not be neglected for the good of men. Through the abnormal behaviour of the animals, Shakespeare is depicting how environment is concerned with men's lot. But men's

insensitivity to nature leaves them incapable to set order in their lives to prevent or avoid evils. They are generally vulnerable victims and witnesses of events. The intervention of animals in the play raises the value of Kingship in the realm of spirituality. In fact, this can be traced to the divine dimension of the crown as consecrated by many kingdoms in the past from the Egyptian Pharos who were regarded as gods (E. A. Wallis Budge, 1904, p.3), to the British sovereign that are named 'Defender of faith' following their commitment to religion. A titled gained during the ruling period of King Henry VIII. The royal blood is precious this can be traced back to the assassination of the Archduke Franz Ferdinand on 28 June 1914, which resulted in the first world war with millions of deaths. Death of kings is generally announced by nature. One can refer to the solar eclipse and earthquake that happened at the crucifixion of Jesus Christ according to the Gospel (Luke, 23; 44.) & (Matthew, 27, 51).

2. Warning Action of the Paranormal in *Julius Caesar*

2.1- *Soothsayers or the Mouth of gods*

The paranormal in *Julius Caesar*, is perceptible through the interventions of the soothsayers and the manifestation of nature. Contrarily to *Macbeth*, where the plot is around the incentive role of the witches to bloodshed. *Macbeth* is actually about the conquest and reconquest of the crown of Scotland while the plot in *Julius Caesar* is about the envy and the conspiracy of some henchmen against their great general. The conspiracy oriented towards Caesar is earlier known of a Soothsayer who fought his way out to have Caesar informed. By warning Caesar about the future, the Soothsayer is showing his capacity of predicting the future. Prediction, is then an extraordinary ability that only initiated people possess. The secret upon this job leaves the soothsayers to be regarded as insane people whose declarations need not to be taken seriously. His dialogue with Caesar goes like this,

Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry, Caesar! – Speak: Caesar is turn'd to hear.
Beware the ides of March. (...)
He is a dreamer; let us leave him: - pass.
Julius Caesar, I, i, 14-17 & 24.

Bold enough, the first Soothsayer has not hidden his predictions to Caesar. He even proclaims his vision publicly to Caesar even before the Conspirators especially Cassius and Brutus (*Julius Caesar*, I, i, 25-50). It takes to raise the fact that, the Soothsayer is not consulted by Caesar before his announcing him the tragic future which is to befall him. Things happen as if the Soothsayer was pushed by an invisible hand to utter what he has seen. All in all, this play raises the concern of the supernatural within royal and high authorities' lots. Besides the intervention of the Soothsayers that seem incapable to stoop the heart of Caesar who over esteems himself, stands nature whose predictive manifestations cannot be overlooked in this context.

2.2 *The Metaphysical Messages of Nature*

At the opening of (*Julius Caesar*, II, ii.), Shakespeare made Caesar narrates the intervention of nature into political matters saying,

Nor heaven, nor earth, have been at peace tonight;
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! They murder Caesar!- Who's within
Julius Caesar, II, ii,1-3.

By having Caesar utter these words, the dramatist would like to drop every inch of doubt and lightness around the ongoing phenomena. For Caesar “the northern star” cannot spot his reputation by lying. (*Julius Caesar*, III, I, 60). Nature seems once again concerned with the lot of rulers and great personalities of the kingdom. In fact, many a time, Shakespeare has opened his Scenes by ‘Thunder and Lighting’ in the play. This depiction of nature unveils the possible sad turn of the plot; seeing that even in current life thunder and lightning create terror to people and leave buildings and even domestic appliances vulnerable. Hence, these dreadful manifestations of nature announce generally horrible situations. The account of Casca upon his fear at the sight of the uneasiness of nature raises awareness upon a ghastly event to come. Casca says to his fellow Cicero:

Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero!
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks; and I have seen
The ambitious ocean swell, and rage, and foam,
To be exalted with the threat'ning clouds:
But never till tonight, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

Julius Caesar, I, iii, 3-13.

This account of the night by one of the Roman officers as Casca leaves to reflect upon the cause of these uncommon manifestations of nature. Indeed, two destructive phenomena happen simultaneously (a tempest and an earthquake). The two most destructive natural phenomena happened and caused a tsunami on the sea. In nutshell, the heaven, as well as the sea and the earth have become such uneasy to cause collateral damages. Heaven and earth are shaken by something beyond their balance forces. The uncommonness of these natural calamities surely uncovers again the intervention of nature in people’s fates, especially leaders. Casca’s above report is sectioned in two. The first section is about his terrible experience with the anger of the wind together with the earth and the sea while the second section is about mysterious sights. He mentions the uncommon meetings with a lion near the Capitol and, phantoms walking down the street and finally the night bird howling at the marketplace in daytime. (*Julius Caesar*, I, iii, 3-15-39). Mysterious events that augur a catastrophic future. In order to raise the equivoque upon the account of Casca, the dramatist has chosen to have the wife of Caesar account a similar watch. Here are her words,

Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons, and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses do neigh and dying men did groan,

And ghost did shriek and squeal about the streets.
O Caesar! These things are beyond all use,
And I do fear them.

Julius Caesar II, ii, 13-26.

Alongside nature's reaction and the Soothsayers' warnings words can be mentioned the troublesome night of Calpurnia the beloved wife of Caesar. As if the warnings has been ordered from the third person to a close relative. It can also be inferred that the dramatist has created this gradation to lay emphasis not only on the over confidence of Caesar by confirming Caesar's declaration to Cassius "(...) I am constant as the northern star" (*Julius Caesar* III, i, 59); but also to highlight to what extent nature and the gods are endeavouring to save Caesar from his dreadful end despite his stubbornness. At last, Calpurnia stands as the unique person that could make Caesar move or even change his decision. He could change either for love or for the trust in his spouse. But none of these hypotheses got fulfilled. Even when Calpurnia got her nightmare within which Caesar is murdered Caesar showed no concerned to such a dream. In order to confirm to Caesar that the dream is not a fake one, Shakespeare made him assist the uneasiness of his wife. Caesar was not at sleep when Calpurnia was. This can be taken on two sides either he is internally troubled that he could not sleep or, that, as an officer he is alerted by the nightmare of his wife that he promised to love and protect according to wedding vows. These are the rooms offered to Shakespeare to turn Caesar as the witness of the dreams of his wife in their private room. Having listened to his wife's unconscious declarations he could say,

Nor heaven, nor earth, have been at peace tonight;
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! They murder Caesar!- Who's within

Julius Caesar, II, ii,1-3.

This session of having Caesar witness the nightmare of his wife is made to impress him but, he seems not such moved as expected to revisit his behaviour and soften his belief in the greatness of his power beyond murderers and death. Even though the dream of Calpurnia meets with the early declarations of the Soothsayer. Caesar is not alerted. As a result, the misfortune that befalls on Caesar (*Julius Caesar*, III, i,75-78), after the failure of Calpurnia's entreaties to convince him upon staying home, leaves the audience admit that her dream is not a common one but a premonitory. The last sign that could prevent Caesar from been murdered is the sign reported after the sacrifice of the animal. Naturally, every living especially the vertebrate have a heart that pulls the circulation of blood in their bodies. Without a heart, life is not possible at least for the vertebrates. It is unbearable that the animal sacrificed on behalf of Cesar is reported to have no heart. Which is a miracle! In such a situation, it takes to clarify that the Priests (slaughterers of the animal) are specialists and this is their job. They know dissection and they know the value of each part of the animals that are slaughtered for sacrifices. For the shape of each part convey a specific message that they get easily (I. Sow, 2008 : 93). In the case of Caesar there is an issue that is very uncommon. The envoy reports;

What say the augurers?
They would not have you stir forth today.
Plucking the entrails of an offering forth,

They could not find a heart within the beast.
Julius Caesar, II, ii, 37-40.

Can this report be taken for true or has it been manipulated by Calpurnia or the priests? As far as the influence of Calpurnia is concerned there is a very little chance left to try to corrupt the servant seeing that the servant is sent during her discussion with Caesar and this discussion was still on when the servant came back (*Julius Caesar*, II, ii, 1-50). Or can the faithfulness of the message be questioned? As for the faithfulness of the servant or slaves is concerned, there is no way for servants to defy their masters for such behaviour especially in the context of reporting an augur can be taken for an offense against their masters and the gods consulted. Upon the legal status of slaves in old civilisations, Raymond Westbrook holds that,

In law, a slave may be defined as a person who is owned by another in the manner of a chattel, subject only to special considerations that may arise from his humanity. Such considerations may affect the extent to which the rules of property law are applied and may vary from system to system, but they do not derogate from the basic status. (R. Westbrook, 1995, p.1634)

With regards to Raymond's allegation, it can be deduced that the faithfulness of the servant sent by Caesar cannot be questioned. In such a circumstance, there is need to bend upon the integrity of the Priests consulted by Caesar. Integrity is one of the main characters of priests. They are supposed to be servants of Gods whence they cannot afford altering messages received from the supernatural to satisfy the will of people at the risk of being punished severely. In the ancient Greece, (Sophocle, 1982, p.100), relating to the power of the gods, made Créon declare, "in this land, said the god, / What is sought for can be caught; only that which is not watched escapes." This is just to mean that nothing is hidden to gods and to discover the truth one has to refer to them. Still in his perspective to expose the constancy of priests and seers in the transmission of the truth, (Sophocle, 1982, p.102), depicts the meeting between Teiresias, the Prophet and Oedipus. During their meeting, Teiresias boldly declared to Oedipus that "Thou art the accursed defiler of this land". Which is not an easy declaration to make to a ruler. This illustration aims at showing the integrity of the messengers of gods in old civilisations. It can also be argued that the priests consulted are not aware of the discussions between Caesar and his wife and even not aware of the vision of Calpurnia. The Soothsayer could have influenced the message if only they were to meet the servant; but this does not happen. In the light of the demonstration above there is no chance for the message of the priest to be altered by an external factor.

Conclusion

The Paranormal has played a very important role in the tragedies of Shakespeare. Within both plots, it has been discovered that the paranormal appears in many different and paradoxical facets throughout the studied tragedies. While in *Macbeth*, the intervention of the Weird sisters is shown up as the very incentive to the coup by raising the Macbeths' taste for power which resulted in the macabre plot against King Duncan., the latter being assassinated during his peaceful visit to the Macbeths'. Contrarily to the regicide in *Macbeth*, Shakespeare's *Julius Caesar*, is a tragedy upon Caesar who has been

insensitive to the warnings of the soothsayers, the priests, his wife and even nature. In fact, the warnings started earlier to prevent him from the plot of his fake friends who are envious upon his success. But as a logical person and a prototype of an intrepid roman warrior he tries by all means to neglect the warnings whence his assassination. While Shakespeare seems to show the corruptive action of the dark entities over people to leave them responsible for their evil actions before the law in *Macbeth*. *Julius Caesar* is rather a call for humility and open-mindedness of people. People and especially rulers should be ready to listen to even the least amongst their citizens. Advice from relatives, prophetic speeches of the soothsayers and nature should be observed with much care for life preservation and harmony. Both plays confirm the belief expressed by Calpurnia upon the concern of the cosmos related the lot of rulers. She says "When beggars die, there are no comets seen; / The heavens themselves blaze forth the death of princes." (*Julius Caesar*, II, ii, 330-31).

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