

Tracing the Significance of the Prophecies of the Witches in Shakespeare's "Macbeth "and the Nepali Shamans in the Perspective of Folklore

Laxmi Rai and Dhananjay Tripathi
National Institute of Technology, Sikkim, India

Abstract

The practice of witchcraft like shamanism transcends the realms of religion, age and country. When Shakespeare wrote Macbeth in (1606), witchcraft was a topic of considerable importance. The witches in "Macbeth" had the power to see into the future and create storms whereas the Nepali shamans acted as a visible link to the invisible future. The paper tries to assess the witches as mythological construction and an amalgamation of ancient folkloric elements. One such mythical and folkloric element is their unique art of prophesying. Like the prophecies of the witches the predictions of the shamans are clothed with metaphorical overtones. Besides, a shaman and a witch is affiliated to the mystical world of enchantment as they conjure such mystical forces for strength and power acting as intermediaries between the human and the spirit world. The paper would not only highlight the homogeneity of folklore across cultures but it would also probe into the universality in ideas of the enchanting and superior truths personified by the witches and shamans.

Keywords: witchcraft, shamanism, folkloric, mythical, mystical

1. Introduction

Folklorists have identified the homogeneity of folklore throughout the world by stating that it cannot be restricted to limited historical areas. It is apparent that the practice of witchcraft like shamanism transcends the realms of religion, age or country, "However, Pentti Virrankoksi, a historian of Lapland and northern Ostrobothnia, noted that shamanistic witch culture was still a living tradition among the Lapps as late as 17th century" (Nenonen, 2008:78). The study of shamanism is found exhibiting such homogeneity as "shamanism groups together beliefs and activities which have some apparent relationship with those observed in other parts of the world" (Sax, 2015:321). Mircea Eliade (1907), finds broad ethnographic patterns in cultures when he considers a shaman as one who could make worldly journey for the purpose of healing accompanied by supernatural animal companions similar to the witches ".....obvious parallels suggest that at least some of the animal associations in European witchcraft had their roots in archaic shamanism particularly the apparent belief in the witches (or shamans) ability to shape-shift, or to perform magical acts by sending his or spirit out in the form of an animal" (Sax, 2015:322). This indicates that "....

theory and practice in ethnography are in an eternal dialectical movement” (Oppitz, 2014: 308). Therefore, shamanism in general and the folkloric tradition belonging to shamanic animal helpers in particular cannot be clubbed into any single tradition or belief as it is sometimes considered a religious phenomenon and sometimes a form of archaic magic. The kingdom of hell as spirit world by Christians parallels those of witches. It is believed that witches shamans and Greek deities, Zeus and Athena use animal helpers. Possessing the unique art of prophesying a shaman and a witch act as intermediaries to the spirit world. The priestess of Apollo who uttered prophecies in a state of trance during crisis such as plague were condemned as witches and their mascots as sinister emissaries.

2. The art of prophesying in the shamans and the witches

The art of prophesying or soothsaying could be identified in shamanistic witch culture since “Anna-Leena Siikala has suggested that the shamanistic witch culture probably survived alongside this new soothsaying culture until well into the middle ages” (Nenonen, 2008:79). The gift of soothsaying existed orally in shamanistic expressions of the Nepali shamans as indigenous religion which has been transferred from one generation to another. John Dowson (1820-1881), a British Indologist has stated how the beliefs of the shamans are used “as a political resource to exercise their power and control the behaviour of other people” (Holyoak, 2014: 521). The political prophecies or soothsaying flourished in England during the twelfth century in the garb of predictions made by prophets of great repute. Prophets like Sibyl, Saint Jerome, Thomas Beckett combined ideas related to fact and fiction in their predictions. A large part of it was disguised history, foretelling historical events and predictions of fate of powerful men and women. “It is to these often cryptic political prophecies that I should like to turn, for I think they may be significant to our understanding of Macbeth’s experience in the witches’ haunt. The apparitions he confronts –the head, the bloody child, the crowned child – are the same sort of images that are commonly to be found in political prophecies, prophecies which were current in Shakespeare’s time and which would have been easily recognised by his audience” (Jaech, 1983:291,292) Shakespeare’s presentation of the witches in “Macbeth” (1606) is a reflection of the Elizabethan belief on witchcraft as it fulfils peculiar condition of spirit possession which witchcraft demands “One tendency of literary criticism has been to link the witches with current Elizabethan witch-trials, and to show that the *Macbeth* witches had their counterparts in the hags who were brought to trial and held up for view in Elizabethan England” (Tonge, 1932: 234).

The paper tries to assess the witches as mythological construction and an amalgamation of ancient folkloric elements. One such mythical and folkloric element is their gift of prophesying which they share with the Nepali shamans. The prophecies of the witches in “Macbeth” bears affinity to the prophecies of the shamans of the Nepali community. Like the prophecies of the witches the predictions of the shamans are clothed with symbolic and metaphorical diction. Their prophecies are ambiguous yet creative since it is rhetorical in tone. The prophecy of the first witch seem to test the curiosity of Macbeth as he struggles to probe into the mystery of their strange yet enchanting revelations, “Lesser than Macbeth, and greater. / Not so happy, yet much happier” (Shakespeare, 1992:30). The shamans too display a similar disposition as they invoke the enchanting forces before prophesying, “satyabolnuparcha, Parmeshwar ; sancobolnuparcha, he Parmeshwari!” (Miller, 1997: 39) A shaman in these lines exhorts the forces of enchantment to be true in what they state.

Macbeth too demonstrates a similar tendency of doubting divine providence and taking refuge in the forces of evil.

2.1 Common folkloric elements in the witches and the shamans

The study is an attempt to trace the significance of the witches of Shakespeare's "Macbeth" and the Nepali shamans by identifying the common folkloric elements which would bind them together. The paper would not only highlight the homogeneity of folklore across cultures but it would also probe into the universality in ideas of enchantment and superior truths personified in the witches and shamans.

Establishing the idea of 're-enchantment' (Ritzer, 1999) in place of disenchantment the study would focus on an alternate, extended superior reality personified in the witches and shamans. The gift of prophecy which the shamans and the witches of Shakespeare's "Macbeth" possess would refute to Max Weber's (1864-1920) idea on rationalism that the modern world can grow without the enchanting forces. Shakespeare's "Macbeth" is replete with the mysterious and enchanting truths of the universe, "Shakespeare has been paradoxically praised for glorifying current superstition into the stuff of great tragedy and condemned for sharing or at any rate humouring the "superstitions" of a barbarous age." (black magic, tonge, 237). Undoubtedly, ideas on rationalism are an inevitable aspect of human existence and conduct but beneath it lies the non-rational aspects of human existence pointing towards a greater reality. Just as rational aspects form an inevitable part of human existence, the metaphorical connotations in the guise of enchanting prophecies cannot be ignored, "Similarly, gender and magic play a forward role in "Macbeth", and issues of control surround the prophecies of the witches; if the witches foretell the future it is possible that they control the future actions of the protagonist, or by persuasion influence Macbeth to carry out their mysterious wills" (Spotto, 2010:65). Empowered by executing control, a shaman and a witch seems to function in the reality of the myths of those they prophecies and control. In shamanic discourses social realities are intersubjectively constituted. Their language is clothed with social realities as language manifests in social action, persuading those who come under their influence. A shaman's prophecies are disguised culturally providing insights into origin of man, myths and sagas of the past to which the patient who seeks his advice is affiliated to. A shaman and a witch is affiliated to the mystical world of enchantment as they conjure such mystical forces for strength and power, "Amidst tremble and leap, a shaman seeks power and inspiration from some enchanting force. "When performing the act of healing, the enthusiasts and witchdoctors were in frenzy: they leapt about, stamped the feet and mumbled. Through his spells the soothsayer acquired his strength from the gods and then began a battle against his opponents, the envious (i.e., the hostile fellow humans) and the demons (Nenonen, 2008:79, 80).

Shakespeare's affinity to the extended truths of human existence was probably due to the presence of a shared liminal character since the genre of drama and the Elizabethan age co-existed in him through the ideas of late Renaissance and early Reformation. The age of Renaissance and Reformation nourished Shakespeare's understanding about the relationship between magic and science. Shakespeare's universality could be evinced in the way he represented both ideas of magic and logic reasonably as he could state things beyond possibilities. The verdict of both historical and scientific research seems to state that Elizabethan witchcraft was not a delusion as it could be explained rationally This paper chose

for a closer analysis William Shakespeare's "Macbeth" (1606). Macbeth the protagonist of Shakespeare's "Macbeth" was influenced by the prophecies of the witches. The altered state of consciousness which a shaman undergoes during shamanic initiation of prophesying is found representing a difference in psychological functioning to a normal waking consciousness. The shamans engage in the enchanting task of prophesying where the patient under its mystifying impact loses his waking consciousness and enters the realms of an altered state of consciousness. Because the research involved the study of the witches in the perspective of Nepali Shamans, an attempt was made to personally experience these ecstatic altered states in the shamans if not the witches believing that a more complete knowledge would result if one relied on its first hand information. Shaman Suk Bahdur Rai of Sikkim in India opined that he inherited the tradition and knowledge of shamanism from his ancestors. According to him the occult world is the innate condition of the human soul which can be perceived by supernatural beings like them by rising above the realms of the physical world. The experimental approach helps us measure the relevance of the prophecies while identifying the indigenous cultural practice of prophesying. Listening to shamanic utterances were like encountering a semblance of beautiful word play, deep cultural insights and opinions, metaphorically equated with proverbs. It was as if the primeval psyche of men beautifully corresponded to the assimilation of mythical analogies, universal truths and a shared conceptual reality about human existence. This shared conceptual reality in case of Macbeth's witches and shamans would be moving between the subjectivity and cultural practices of the west and east eventually resting on a uniform subjective analysis relating to common myths identified in the shamanic witch culture of prophesying, mystical power, animal helpers etc. Besides, the shamanic world view identified in the witches has survived through an invocation to the occult world as a cognitive condition in which one perceives the nonordinary. V M Mikhailovsk stated that the shaman is "an intermediary in man's relation with the world of spirits" (Hultkrantz, 2007: 7). The shamans like the witches in "Macbeth" acted as intermediaries to the supernatural world of spirit, "Eliade (1964) uses the term "magical flight" to connote "soul journey" (Peters, 1981:4). It is through this magical flight to the underworld or the spirit world that the witches and shamans could prophecies. A shaman takes an imaginary flight and describes what he sees in the voice of the spirit that possessed him. The Shamanic State of Consciousness is one where "the shamans purpose in journeying to it in the SSC is to interact consciously with certain guardian power or spirits there, which are usually perceived as power animals" (Nicholson, 1987:3). The shamans and Shakespeare's witches alike have been under the influence of a guardian spirit. The shaman Suk Bahdur Rai whom we met mentions about the spirit called "bir masan" who could plough the fields under the influence of shamans. Likewise, Shakespeare witches were influenced by a similar spirit in the form of Hecate, "But make amends now: get you gone, /And at the pit of Acheron/ (Shakespeare, 1992: 66).

Life revolves around a sense of mystery which Shakespeare probes into To quote Emily Dickinson, "The world is not conclusion/A sequel stands beyond /Invisible, as music, /But positive as sound" (Aston, 1997: 90). Shakespeare's "Macbeth" "pursues the invisible world of inner vision by taking refuge to his own skill of transforming the invisible alternate reality into a convincing one together with voicing his inclination towards the occult which harbours such an alternate, extended and mysterious reality, "He still remained indeed baffled before the mystery of life and death; but he had gained vigour to cope with fate; he could

“accept all things not understood”(Dowden, 1957: 45).Shakespeare portrays on stage the rituals of demonic possession, thereby upholding the idea of an alternate extended reality. The witches of “Macbeth” may act as a psychiatrist or shaman in trying to create a self-fulfilling prophecy or alluding to a culturally and psychological meaningful experience for their patients in a culturally embedded setting. “For example, a psychiatrist who believes that a patient will have a psychotic experience may easily set up a self-fulfilling prophecy (Bravo and Grob, 2015:126). The witches have instilled the seed of ambition in Macbeth by their prophecies which satiated his thirst of becoming the undisputed monarch of Scotland. Their prophecies were self-fulfilling and hence made him a slave to its evil designs, forbidding him to take refuge to any other source. The witches have successfully transplanted in Macbeth the dream of winning the crown by cultivating a psychological meaningful experience after grasping his intentions through their power of supernatural. Macbeth, falls under such demonic possession represented by the witches.“Their spells have already wrought upon his blood”(Dowden, 1957: 249).

2.2 The witches in Shakespeare’s “Macbeth”

“Macbeth” is one of Shakespeare’s greatest tragedies revolving around the themes of crime, punishment and guilt. The play renders these themes as a psychological rendition of human ambition, desires and treachery by juxtaposing the invisible and transcendental truths. The esoteric background of Shakespeare’s thoughts has been captured in lines of Mendle, “we can find many instances in which Shakespeare turns his gaze into the world of the infinite” (Aston, 1997: 9).The witches in the play “Macbeth” represent an agreeable picture of the cosmic forces that protract the universe. The witches ‘portrayal may appear fictional but their representation of temptation, desire serves as the very kernel of human existence. It therefore justifies the claim “Imagination is not a state, it is human existence.” (Rountree, 2013:124). The witches may be the figment of Shakespeare’s imagination but the vices represented through them are an inevitable aspect of human existence. However, there have been written records of the existence of the witches in the past. In 1597 James published a book “Daemonologie” which voices the existence of the witches. “A year after James’s accession, Parliament increased the penalties for witchcraft, and subsequently many unfortunate women were denounced as witches, were tortured and were burnt to death. “Macbeth” may well have contributed to the climate of opinion in which such barbarities occur” (Shakespeare, 1992: 9). The witches represented the popular superstition of the day. The frequent trials of the witches in the sixteenth and seventeenth century gave evidence to this fact. In 1588 Bishop Jewel appealed to Queen Elizabeth to take strong measures against wizards and witches. As to the former, Shakespeare took, as material for his purposes, the ideas about the witch-craft that he found existing in people around him and books like Reginald Scot’s “Discovery”. Macbeth is portrayed as a traitor for plotting the murder of Duncan, king of Scotland. Lady Macbeth takes command over her husband when he hesitates to murder his monarch, benefactor and guest. The witches in the play are unnatural in appearance inflicting storms and mishaps. But they play a pivotal role in possessing Macbeth through their sinister charms suggestive of a demonic possession. “Macbeth is rapt in silence, and with eager longing demands, “Speak if you can: what are you?” When they have given him the three Hails, as Glamis, as Cawdor, and as King, the Hail of the past, of the present, of the future, Macbeth starts. “It is a full revelation of his criminal aptitudes,” Mr. Hudson has also said, “that so startles and surprises him into a rapture of meditation” (Dowden, 1957:250).

Shakespeare in his portrayal of the witches has undertaken a herculean task of moving between different mythical realities which may be termed as thematic blocks. “The origins of concern with going native is the fear of going against rational science in favour of a primitive myth and in religion terms turning away from God to Superstition” (Wallis, 2014: 254). It is indeed a herculean task as perceiving the world through mythical perspective challenges ideas based on rationalism. But such alternate, extended truths may gain momentum when such truths “acquires meaning from its oppositional relation to the norm” (Wallis, 2014: 253). The reality of the mysterious alternate truth embodied in the witches and the shamans appear to be strangely mysterious to the normal and dominant ideas. Not until such enchanting truths are considered as products of deposited memory in the human psyche through the collective consciousness and primeval psyche. According to Levi Strauss (1979) a shaman cures people on the basis of mythic language by skilfully locating a present situation which occurred in the past and emotionally playing with emotions recorded in the primeval psyche. To substantiate, the shamans like the witches in “Macbeth” psychologically entices the victim (Macbeth) and encroaches his realm of unconscious. Once the patient or Macbeth unites with the myth, the shaman or the witches uses a metaphor to lighten the patients or Macbeth’s anguish. According to the Jungian interpretation of shamanism, “The call to Shamanism may be received with considerable ambivalence, and those who receive it may be regarded as “doomed to inspiration” (Mayes, 2014:332). Shakespeare’s perception of the metaphysical reality could justify the claims stated above, “There are things in the psyche which I do not produce, but which produce themselves and have their own life, and there is something in me which can say things that I do not know and do not intend”(Nicholson, 1987: 2). Probably it is the impact of the archetypal patterns that were innate, unchanging inevitable and similar to all cultures, “anthropological constant” which could perhaps, forgo questions of rationality (Szakolczai, 2015: 2).

2.3 The occult and metaphorical nature of the prophecies

Both the Shamans and the witches fit into the role of a poet in their pursuit of giving a concrete shape to their vision of a transcendental yet eternal truth. As Theseus says in Shakespeare’s “A Midsummer-Night’s Dream”, (1600) “The poet’s eye, in a fine frenzy rolling, /Doth glance from heaven to earth, from earth to heaven;/And, as imagination bodies forth/The forms of things unknown, the poets pen/Turns them to shapes, and gives to airy nothing /A local habitation and a name.”(Guha, 1974:1).The shaman transforms into a poet with his metaphorical expression of conjuring divine grace. The witches too make use of philosophical and metaphorical diction in order to shape their allusion of the unknown and occult into figments of factual reality. As the third witch says, “Thou shalt get kings, though thou be none” (Shakespeare, 1992: 30), Macbeth falls prey to her prophecy as the expression of the witch in the manner of a metaphorical poem only hints and doesn’t clearly state the meaning of her prophecy. The vague and indirect suggestions of winning the crown lures Macbeth to seek advice of the witches for the second time. Probably, the witches through their power of speech could pen down what was already inside Macbeth, the repressed desire of winning the crown. “One of the ways that tribal societies maintain the sacramental nature of their psychoactive plants is to use them in ritualised settings where embedded meanings are shared by the community at large....”(Bravo and Grob, 2015:125). It is this culturally embedded ideas of royalty which Macbeth related to through the vague and confusing prophecies of the witches.

Probably, it is the homogeneity of folklores across cultures which have enhanced the universality of Shakespeare. Shakespeare's life transcends the world of personal experience as Shakespeare becomes an 'Everyman' whose episodes in the journey of life were his experiences as a man and not of his self. This justifies him being called a culture hero. The speeches of the witches as prophecies may appear to be rhetorical and ambiguous but the working of the universal idea of evil becomes distinctively real through the witches as personifications of evil, "They also wanted to use the witch as an "everyman" figure and remind readers of the sinful potential in every Christian soul" (Willis, 2013:19) The witches heighten the invincibility of evil, though they may be considered as fragments of Shakespeare's imagination. It is at this crucial juncture of integrating the different realms of expression in society through a common consciousness where the universality of Shakespeare makes a gigantic leap towards grasping the universally acknowledged alternate and extended reality. Both the shamans and the witches represent universal mystical reality but the difference lies in their approach. The witches personify evil and a shaman goodness but both represent the enchanting aspects of human existence. The difference is that the shamans do not heighten but they in turn lighten the invincibility of evil through their strangely divine ways provided people are more open and not unbiased to their superior understanding. It would be appropriate to recognise their endeavours, "If one accepts that the shamans are neither deviant nor deranged, insane but rather are valuable members of their communities who have abilities in a number of domains (including healing) then one becomes more open to learning from their perceptions of illness"(Bravo and Grob, 2015:127). The witches temporarily lured Macbeth with their evil designs in the process of healing his frenzied ambitious mind while the shamans permanently cured the patients through their strangely divine ways of prophesizing. The witches are supernatural beings who exhibit the universal symbolic meaning of evil common to all cultures in the form of a shared and extended reality. Cordelia's plight in Shakespeare's "King Lear" demonstrates what Jung calls "one of the greatest errors of our civilization, that is the superstitious belief in verbal statements" (Hopkins, 2007: 47). Macbeth's plight also demonstrates the same idea of falling prey to the prophecies of the witches, "This it is by means of verbal echo, not dramatic confrontation, that Shakespeare first connects Macbeth to the weird sisters" (Kranz, 2003:46).

The director of the film "Shamans of the Blind Country" (1981), Oppitz coined the term thematic blocks as discussed earlier. The indulgence in mythical allusions by William Shakespeare in "Macbeth" could be considered as a thematic block which reflected a connection with representatives of local culture in the form of shared reality. But it is even more intriguing to find how Shakespeare through the witches in "Macbeth" and the shamans make use of such thematic blocks in the form of myths by orienting them in their speech and expressions. Shamanism does not have a specific doctrine. Therefore, in the hands of writers like William Shakespeare, shades of shamanistic culture found in the prophecies of the witches could become a medium to reach the other realities beyond the apparent reality. The shaman culture breeds amidst ambiguous and rhetorical speeches true to a shaman. The witches in "Macbeth" show a similar consistency as they trap Macbeth in the web of their ambiguous expressions. Probably, it is because of the lack of clarity in their prophecies, the witches can be called a trickster like the shamans. The trick maybe apparent in terms of transcending the limitations of logical understanding. The witches' assurance that Macbeth would never be harmed by a woman may be baffling since there is no one who is not born of

a woman. "Be bloody, bold, and resolute: laugh to scorn/ The power of man; for none of woman born/ Shall harm Macbeth." (Shakespeare, 1992: 71). It is evident that the witches and shamans appear to be tricksters who entangle their victim with their mesmerising vocabulary. Contradicting to Dowson who opined that the witches control the behaviour of the people we would like to state that witches and shamans do not control the behaviour of the people since they are already manifested in their psychology in the form of primeval truths and shared realities.

The witches and the shamans use a vocabulary which calls for an imaginative mind transcending the limitations of conceptual logic. Their prophecies possess the power of merging into the world of inner imageries and visions. When Macbeth commands the witches to tell him whether Banquo's issue would become the future king he is made to see, "A show of eight kings, who pass one by one across the back of the cavern as Macbeth speaks, the last with a glass in his hand; Banquo's Ghost following" (Shakespeare, 1992: 72). A shaman too can perceive and predict the future, ".....for he can now, even with his closed eyes, see through darkness and perceive things and coming events which are hidden from others; thus he looks into the future and the secrets of others" (Nicholson, 1987:X11). These thoughts make us view Shakespeare in a new incarnation. He transforms into a visionary artist in the manner of a prodigious shaman. Shakespeare through the witches reaches the higher dimensionality of the celestial world. Although the prophecies of the witches lack the conceptual rationality, they embody the spirit of the age. The prophecies of the witches are relational and subject to social facts and hence logical or scientific in approach, "But in the Renaissance and Reformation period, instead of substituting supernatural powers, and persons, and events for the natural facts of the world, men recurred to those facts, and found in them inspiration and sustenance for heart, and intellect and conscience" (Dowden, 1957: 12). It is because the supernatural represents an alternate reality of human existence. In "The Psychic world of William Shakespeare", 1960 Sherman Yellan asserts that Shakespeare's ghosts show similarity to those which were reported to Psychic research societies in the 19th and 20th centuries. It has also been said that the plays of strike a discordant note without an insight into occult thinking.

Mircea Eliade, Romanian historian of religion, and fiction considers shamanism to be the most archaic and widely distributed occult tradition. The shamans and their prophecies voice the presence of such tradition as they are seen constructing reality in the manner of a ritual. "After a few minutes Uttar begins to react. He starts shaking to the rhythm of the drum, his shoulders and crossed legs moving up and down with increasing force as if surrendering to the hypnotic effect of the beat" (Miller, 1997:127). A Shaman is believed to be healer. The vision of the witches through its created reality can help its seeker like Macbeth feed his ambitious mind which is a form of psychological healing. The shamans and the witches restore the psychic balance in the patient by allowing them to connect to the alternate, superior reality. Perhaps, it perceives the world in a different way. The cave, darkness, stream and the cauldron in Shakespeare's "Macbeth" are showcased as abounding in enchanting truths of human condition, "The cauldron, which was a domestic tool for the creation of food and nourishment, could then become inverted within the legend of witchcraft as it would then become the vessel in which poison is brewed" (Spotto, 2010:57).

Pursuing research on Shakespeare and knowing about the greater reality through the witches made us retrospect on why Shakespeare's occult has been universally acknowledged. Probably it is because of Shakespeare's universal leanings and his faith in the occult tradition of magic to create desires and wishes as they are within us and therefore indispensable. We are, effortlessly, like Macbeth drawn towards the magical alternate truth as humans are conditioned and not fed or ingrained by the greater reality. "A show of eight kings, who pass one by one across the back of the cavern as Macbeth speaks, the 'last with a glass in his hand'; Banquo's ghost following"(Shakespeare, 1992: 72) When Macbeth is shown this image, he at once identifies with the idea of crown and royalty as it has already formed a part of his memory.

3. Conclusion

Our discussion rests on the blend of real and unreal being the reality of the universe. Therefore, a shaman makes use of images and metaphorical expressions which voices the movement between fact and fiction. The shamans and witches relate to the mythical reality which appears to be fictitious but they respond to desires which cannot be far from factual realities. This integration could be established as "the relationship between logic and magic is indispensable. The relationship though contradictory is but complementary. Men have been conditioned to welcome such thoughts and desires as they move between fact and fiction while establishing a relationship with social or religious truths and connecting to the mystical and the mysterious realities. Evans Pitchard said, "Science deals with relations, not with origins and essences...A relational analysis can be made at any point where religion is in functional relation to any other social facts moral, ethical, economic, juridical, aesthetic and scientific and when it has been made at all points, we have as full a sociological understanding of the phenomenon as we are ever likely to have." (Oppitz, 2014:309).The prophecies of the shamans and witches contain the element of mystical reality, a mysterious power which includes religious or spiritual experience. In "Macbeth" the spiritual experience is generated while introducing the witches as representations of evil, "The idea that any dealings in magic or sorcery involved the renouncing of goodness is understood in all plays with magic theme." (Tonge, 1932: 243) To quote, "Without this element Shakespeare's plays would have been a mere transcript of the visible and palpable and would not have embraced, as they do, the 'more things that are in heaven and earth than are dreamt of in our philosophy.'"(Guha, 1974: 48). Besides, "It is known from Frances Yates that modern science and rational thought, including Bacon and Descartes grew out of Renaissance magic"(Szakolczai, 2015: 2).

References

- Shirley, N. (1987). *Shamanism-An Expanded View of Reality*, Varanasi: Pilgrims Publishing, 1987.
- Ake, H. (1993) 'Introductory Remarks on the Study of shamanism" *Shaman An International Journal for Shamanistic Research*, vol. 1(1-2) p. 7.
- Aston, N. M. (1997). *Aston, Shakespeare in the Twentieth Century*, New Delhi: Prestige Books.

- Edward, D. (1957). *Shakespeare A Critical Study of his Mind and Art*, London: Routledge and Kegan Paul Ltd.
- Bravo, G. and C. Grob. (1989). "Shamans, Sacraments and psychiatrists", *Journal of Psychoactive Drugs*, vol. 21(1) p. 126.
- Rountree, C. (2008). "Auter film directors as contemporary shamans", *Jung Journal: Culture and psyche*, vol. 2(2).
- Wallis, R. J. (2000). 'Queer shamans: Autoarcheology and neoshamanism', *World Archeology*, vol. 32(2) p. 253.
- Mayes, C. (2005). "The Teacher as Shaman", *Journal of Curriculum Studies* vol. 37(3) p. 332.
- Szakolczai, A. (2007). "Image-magic in a Midsummer Night's Dream: Power and Modernity from Weber to Shakespeare", *History of the Human Sciences*, vol. 20(4) p. 2.
- Guha, P. K. (1974). *Shakespeare's Appreciations*, Calcutta: Jadavpur University.
- Miller, C. J. (1997). *Faith Healers in the Himalaya*, Delhi: Book Faith India.
- Tonge, M. (1932). "Black Magic and Miracles in Macbeth", *The Journal of English and Germanic Philology*, vol 31(2). pp. 234-246.
- Spotto, I. (2010). "Jacobean Witchcraft and Feminine Power", *Penn State University Press*, vol. 45, pp. 53-70.
- Willis, D. (2013). "The Witch –Family in Elizabethan and Jacobean Print Culture", *The Journal For Early Modern Cultural Studies*, vol. 13(1) pp. 4-31.
- Crawford, A. W. (1924). "The Apparitions in Macbeth", *The John Hopkins University Press*, vol. 39(6) pp. 345-350.
- Kranz, D. L. (2003). "The Sounds of Supernatural Soliciting in 'Macbeth'", *University of North Carolina Press* vol. 100(3) pp. 346-383.
- Nenonen, M. (1993). "Envious are all the people, witches watch at every gate" *Scandinavian journal of History*, vol. 18(1) pp. 77-91.
- Jaech, S. L. J. (1983). "Political Prophecy and Macbeth's "Sweet Bodements", *Shakespeare's Quarterly*, vol. 34(3) pp. 290-297.
- Sax, B. (2015). "The Magic of Animals: English Witch Trials in the Perspective of Folklore

Anthrozoos”, *A Multidisciplinary journal of the interactions of people and animals*,
vol. 22(4) pp. 317-332.

Shakespeare, W. (2000). *Macbeth*, 1606 Ed. Wordsworth Classics London: Wordsworth
Edition Limited.