It has already been discussed in an earlier chapter that there is a difference of opinion regarding Bengali's date of origin: three of the four outstanding experts on the subject believe that it developed during the ninth or tenth centuries A.D. (Sen 1896; Chatterji 1926, Sen 1940), while the fourth believes that it existed as early as the seventh century (Shahidulla 1953:7). In either case, Bengali is a language with a history and tradition of at least a millennium. Bengali has a rich tradition of folklore and folk literature.

One may name the huge collection of a series of similar, but separate poetic pieces, Mangal Kabyas, whose elements comprise of both the real and imaginary phenomena and beings. They were meant for the adult members of society and to be repetitive to certain extent on certain reinforcing themes. In contrast to the Mangal Kabyas, some of Bengali folk tales and folk rhymes for children, contemporarily pioneered by a few are emphasized here. Its characteristic narration may be meant for all ages, but are locally known to be the narratives to enculturise the children. Moreover, unlike other mythologies the folktales of Bengal seemingly disengage and divert the sublime of erotic symbolization. The folk rhymes are apparently addressed to the children, but the rich edges of meanings contribute deeply to the operation of psyche.
The Mangal Kabyas are the long poetic pieces, which focused on the common social life and characters in terms of reinforcing religious beliefs and practices. All of them are based on the folk deities of Bengal. Three types of deities are found in the literary pieces suffixed by the word "Mangal": Baisnab, Pouranik and Loukik. The present work and also the attention of the scholars and critics have heavily drawn upon the Loukik Kabyas (Bhattacharya 1998). The Kabyas became the resources of the literary growth of the next period. The major Loukik type of Mangal Kabyas includes (1) Shib Mangal, (2) Manasa Mangal, (3) Dharma Mangal, (4) Kalika Mangal, (5) Sitala Mangal, (6) Rai Mangal, (7) Sasthi Mangal, (8) Sarada Mangal, and (9) Surja Mangal etc. Another very famous Kabya, Annada Mangal belongs to a debatable category, because the most of its characters are mythical, Pouranic. The version of Bharatchandra Roy has made Annada Mangal almost a bridge between the middle age and modernity of Bengali literature (Bhattacharya 1998).

Mangal Kabyas are the parallel ideological literary narratives of a period from thirteenth to eighteenth century Bengal that shaped up the discourse of folk/mass culture in the meetings of the common people as well as in the royal court. According to many historians the Mangal Kabyas, in concordance with the earlier Sanskrit texts of first to fifteenth century, had the similar art motives. In addition, they might be the manifest reactions to earlier Buddhism (Sen, 1974). So it was a conflict or its resolution with its 'otherness'. For Buddhism was born in the eastern part of India, apart from its anti-Vedic gesture, it moderated its conflict with orthodoxy in the forms of Mahajaanism. Hinajaanism found its way to the Yoga-Tantric traditions. Moreover, at the time of Turkish Invasion around thirteenth century A.D. all then-existing ideologies appeared to have converged to form a new Pouranik clustering of old and Apouranik indigenous traditions. Buddhist-Jainist, Vedic, Folk-tribal and other previously existing marginal traditions all came close, perhaps in reaction to the alien and enforcing tradition of thought. (Sen, 1991).

There is almost a general structure—Dharma Mangal being an exception—in the construction of the Mangal Kabyas, especially after 16th century.
The sequence of the structural components of the Mangal Kabyas are as follows:

1. Prayer of five deities including Ganesh,
2. Explanation of the cause of the novel,
3. Explaining cosmogony,
4. The creation of the subjects by Manu,
5. Sacrificial ceremony of Prajapati excluding Shib (local variant of the term Shiva or Shiv),
6. Demise of sati, the wife of Shib,
7. Uma's prayer, burning of Madan (the male deity of eros),
8. Lamenting Rati (the wife of Madan),
9. Gouri's marriage (with widower Shib),
10. The quarrel of Shib and Gouri in Kailas Mountain,
11. The tour of begging Shib,
12. Any close relative of Shib striving for establishing his or her own worship,
13. Success of the deity after ups and downs and
14. Return of the gods / goddesses—exiled from heaven—to the heaven.

Some other aspects became inseparable from the Kabyas: Baromasi (annual stereotype of the experiences), Choutisa (lyrics for worshipping the gods in thirty four chronological alphabets) etc.

The commoner contents of the Mangal Kabyas include

I. Description of the coastal trade,
II. Sculpture and other forms of art, represented by the creator artist Biswakarma,
III. Marriage events, procreation, death performances and rituals,
IV. Rebirth,
V. Elaborate and detailed description of cooking,
VI. Civil life in villages and towns,
VII. Narratives of wars, killing, revival of life, borrowed from earlier epic traditions, and
VIII. The female folk abusing their husbands, their annual cycle of experience (*Baramasya*), testing of their chastity to their husband (Bhattacharya, 1998).

The tales of creation among other parts of the fictions are given more importance in the present work, because it would help to introduce the major mythical figures of the deities of Bengal. The tales of creation of the major Mangal Kabyas are analysed below, because the lineage relation of the Kabyas and psycho-drama of the deities suppose to give the narrative(s) of desire of that time. The outer broad narrative of the poetic literature is sometimes associated with a Pan-Indian deity, such as Šib. The local Bengali deities—e.g., Manasā, the goddess of snakes, or Chandi, the destroyer feminine counterpart of Šib, or Śitalā, the goddess of smallpox, or the folk god Dhama-Thākur—are narrated in the inner focused narrative of each Kabya. Those poems vary greatly in length, from 200 lines to several thousand, as in the case of the Chandi-mangal of Mukundarāma Cakravartī, a masterpiece of 16th-century Bengali literature.

*Mangal-kābya* are most often heard at the festivals of the deities they celebrate. There is some disagreement among scholars as to whether or not the poems actually constitute an essential part of the ritual, without which it would be incomplete and not efficacious. Some of them, however, such as the Manasā Mangal, have become so popular that village singers, or gāyaks, often sing them for the amusement and edification of a village audience.

*Mangal* poetry, though guised as the continuity of the Vedic tradition, is noncanonical literature and so has changed not only over the centuries but also from singer to singer, each performer being free to incorporate his own favourite legends and observations on the society around him. The texts are thus valuable not only as folk-religious documents but also historically. The large number of variants, even among those texts that have been committed to writing, does, however, make dating extremely difficult. Thus some commonest version is selected here for mentioning the characters. Simultaneously, Mangal Kabyas cannot be characterized by content, except by saying that they all tell the story of how a particular god or goddess succeeded in establishing his or her worship on Earth.
Mangals are similar in form despite the wide variance in length. They are written for the most part in the simple payār meter, an appropriate form for oral literature. Another characteristic of Mangal poetry is its earthy imagery, drawn from village, field, and river, quite different from the elaborate and sophisticated imagery more typical of Sanskritic and court poetry.

It is not possible to extrapolate what really happened in the participants of the oral traditions. However, my sharing of the kabyas, especially the trope in general, given skeletally above as structural components may be analysed in brief.

I read the structure of the Mangal Kabyas as multi-layered and conveniently supplemented by new narratives. All the psychodrama of the loukik deities differentiate the same trope into many by using Shib as anchor to the lineages of kabyas. Each Kabya (poetic literature) of Mongal (benediction) titled after the focused narrative (for instance, Manasa Mongal, Annada Mongal, Chandi Mongal) differentiates itself from the other. It becomes justifiably exclusive in spite of too many similarities with all others. In both diachronic context of historical period and synchronic context of a new psychodrama, the centrally focussed narrative acquires separate psychodynamic articulation. Any analysis needs to be very minute about the narrative of the story. On the other hand, the structural components are repeated to sustain a broad ‘outer’ script of an intensive ‘inner’ psychodrama. Both the outer and inner ‘scripts’ are populated with the deity characters related to Shib. The deities are derived from the Hindu pantheon of gods and goddesses as related with one another. Those characters are found in other folk and mythical narratives with varied symbolic articulations. The sequence of the ‘structural components’ of the ‘outer narrative’ is the resolution of a meta-narrative, which is ready to incorporate any micro ‘inner narrative’. The outer narrative holds the sequence begins with the less dramatic, but puzzlingly symbolic ontological and axiological introduction—Ganesh, cosmogonic interpretation of the emergence of the deities, categories of the universe and the human subjects on earth by the royal authority of sacred creation. It follows the overt psychodrama based on the
interaction of Shib with the three major forms of feminine (Sati, Uma, and Gouri) counterparts of his conjugality. Shib and other conflicting authorities of male deities of higher and lower ranks move around the floating signifier of feminine counterpart of Shib. It starts in the heaven (swarga) and comes down to earth (loukik / Marta), though shifting its space when necessary. From the king Prajapati (otherwise known as Brahma) Dakkha, Madan, Rati and a lot of other deities are the movers of the narrative, which ends in the final retrieval of the gods and goddesses in the heaven. The focal drama of the inner narrative takes place on earth in the middle of the whole sequence of the outer narrative. Because of the nature of folk-narration, it is complex, multi-layered and pluri-vocal. I share the most commonly agreed interpretation here. Ganesh, the fictional author-recorder of the narrative is the oedipal resolution of the position of the son of shib and his feminine other, Gouri / Uma/ Sati. The cosmogony is an improvised local extension of the cosmogony of highest order of knowing and knowledge at Vedic or post-vedic period. Manu, the sagacious saint is the temporal author-translator of the norms for the local socio-symbolic. Though commonly believed supreme gods, Brahma, Bisnu and Shib are known to be creator, protector and destroyer respectively; all the alternative roles are available throughout varied narratives on them. Shib is seen in all the three roles in the narrative. The he is omnipotent and self-sustained, he is found less active without the association of his feminine counterpart (Gouri / Uma/ Sati). She (shakti) makes him effective Shib, who is the meditating tranquil beholder of everything remaining indifferent to external. While he (the masculine) goes for an action of protection, destruction and creation, it is the feminine of energy that makes him so. It either in challenging Prajapati / Brhma/ Dakkha, the father of the feminine or in search of the feminine in the form of begging, or in protecting his creation of the feminine, Manasa or in giving support to the evil-destroyer Chandi, a reincarnation of his conjugal feminine. The focused inner narrative is voiced while Shib—as a fluid, plurivocal, yet pivotal enigma of symbolisation—is energised.
Dharma Mangal

Like the other Mangal Kabyas it has its central figure, Dharma Thakur. The identity of the great deity is explained. It introduces Dharma as a formless entity neither a subject, nor an object. In the warmth of desire it splits into two entities. One is Nil (mind and finite) which impregnates the other Anil (air and infinite) in order to generate an embryo. From the embryo emerges Dharma Thakur, His manifest form of personhood. At first, Dharma Thakur was alone with no second in deep meditation for a long time (a mythical period of fourteen epochs). After the success in meditation and as a result of unburdening the previous load He yawned. The yawn gave birth to Uluk, the carrier bird, an owl, the symbol of good. This symbolic entity of the only non-human other got engaged in holding the fatigue of the meditating Dharma Thakur. Gradually the sole objective of meditation led Him to the creation of the earth. His exhaustion of doing this results in a beautiful young girl Adyadevi, Ketaka. She was the product of His sweat. Primarily she was the lonely maiden daughter of Dharma Thakur. Her father, Dharma Thakur mediated at a distant place beside a river. He forgot His own daughter, His creation. Kamadeva, an agent like deity communicated the desire and loneliness of the daughter to Him. He sent as a gift to His daughter from which a life-taking fluid was taken up by her. It gave her pregnancy. In another version of Dharma Mangal Dharma Thakur was married to Adyadevi, But because of His meditation He left her just after marriage. During the long separation His memory arouses the desire for the young lady. It resulted in the release of His semen. It was sent to His wife, taking up which she got pregnant. However, the triplet, Brahma, Vishnu, and Shib were born, none of whom had any power of vision. Appearing in the putrid state of corpse, Dharma, the father tried to test His three sons. Only Shib showed the ability to recognize His father. He embraced the corpse and launched a dance of respect. Shib involved his brothers in the duties for the corpse. Such deep engagement pleased father Dharma. Shib was first bestowed with the power of vision. On the appeal of Shib, Brahma and Vishnu were given the same power. Finally, Brahma was advised to carry
on the act of creation, Vishnu was advised to maintain it, Shib was advised to marry Adyadevi, Ketaka in this birth; if not possible in every subsequent birth and to destroy creation, if felt necessary. Adyadevi, on the other hand was advised to create human beings. She expressed her inability to reproduce, because she was not born of the womb (Ajoni Sambhaba). Instantly, she was also subject to rebirth and initiated to marry Shib.

The social acceptance of the authors of Dharma Mangal is known to be problematic as they were personally not very conforming to society. One of such authors, Ramai Pandit alludes to another original author of Dharma Mangal. His name was Mayur Bhatta. Some famous Ban Bhatta was said to be the in-law of Mayur Bhatta. All of them are said to be the sufferers of sin related to incest. (Sen, 1974).

a. There are wide-ranging connections of Dharma Mangal with much older texts and scriptures of India.

b. In Rig Ved (local term for Veda) and Satapatha Brahmana Prajapati, similar to Dharma Thakur is represented as nullity, void.

c. As Dharma Thakur was alone at first with no second Atman is found alone in the beginning of creation in Brihadaranyaka Upanishad.

d. Gaajan sacrificial ceremony of Dharma Thakur is said to be and really appear to have connection with the Vedic Rajsuya sacrificial rituals.

e. The retrieval of subjects and animal wealth by the supreme creator Prajapati in Sunahswep legend in Satapatha Brahmana is very close to the recovery of subjects-wealth-sons by the king Harishchandra in Dharma Mangal. The Ekadasi observance in Rajsuya is mentioned in the earliest tale of the worship of Dharma Thakur.

f. The earliest synthesis of the two legends of Dharma Thakur and Prajapati has its reference at Aitareya Brahman in Rig Ved. The tale is known as Harishchandra-Rohitaswa-Sunahswep.
g. Many other references of Dharma Mangal indicate that Dharma Thakur has become a floating symbol, substituting His name with Brahman, Atman, Paramhansa, Prajapati, Barun, Aditya, Som, and Narad.

h. The major parts of the fictions seem to narrate the creation and urge of recovery of the created subjects (living creatures, human beings, wealth) alienated from the creator. A worry of getting lost of its own substance seems to haunt the authority of the creator. There is always an anxiety of loosing fullness.

i. Purusa Sukta conceives of the appearance of cosmic person by means of dismemberment, who was all-alone with no second. Previous to that there was an undivided oneness. It was energized by the power of heat, Tapas. It was the cosmic heat of creation, the procreative heat of sexual desire, the ritual heat of sacrificial fire etc. The supplementing narration helps perceiving the creator more as an abstract symbol of authority and desire creating the separate beings, but ultimately not loosing the relations with the fullest One, the creator.

Shib Mangal

It explains the descent of Shib and His wife similarly to Dharma Mangal. Shib’s wife Sati and then Gouri is always a rebirth of Adyasakti / Adyadevi. The core narrative of this Mangal Kabya has been almost missing. The admixture of different subsequent versions of the original one in some way complicates the construction. Certain simplified narrative is available. Amidst the conflict of prestige between economically poor the son-in-law Shib and his very rich father-in-law Dakkhya compelled Sati to leave her husband’s home and to arrive her father Dakkhya’s house. Sati died at the effect of listening severe criticism of her husband. Shib chose the only option of destroying everything. It included the wealth, power and prestige of Dakkhya. Sati on the next rebirth in the form of the daughter of Giriraj and Menoka was called as Gouri. She was married to Shib and started living in poverty. She motivated Shib to be a good cultivator and succeeded. But Shib is not also
strong in his sexual morality. After forgiving a lot of times Gouri demanded the bangles of shell from her husband. It was the minimum symbol of a woman being married and a married woman should demand. Shib was so poor that he could not even fulfil her small desire. Frustrated Gouri went to the home of her father. Shocked and broken-heart according to the advice of Narad Shib in disguise of a shell worker went to Gouri to sell bangles. As soon as Gouri liked his bangles Shib exposed himself and both were reunited. The image of hardy cultivator of Shib paralleled an always lustful and family-indifferent meditating character.

a. The image of Shib has been a changing one. His earliest appearance had little similarity with that in Shib Mangal. His mention began even earlier than the conception of Prajapati, Brahma, and the earliest creator of late Vedic age.

b. At the time of Greek invasion the old nature-god Shib or ‘the auspicious’ emerged as supreme. The mention of Shib-Dakkhya conflict began from that time.

c. Rudra-Shib, the deity of love and the deity of fear started to represent a double form since Vedic time.

d. According to many scholars the later representation of Shib as Aṛdhanaṛisvār (half man and half woman) converges well with such earlier conception. One of the most masculinised aggressive figures is said to be capable of holding two gender positions, opposing emotions of love and fear among other things of duality in him.

e. The frequent conversion of images or appearances, from dirtiness to fairness, from powerlessness to powerfulness, encompassing opposing sexual urges, ruling over the death and destruction is indicative of free-floating, self-actualizing, resistance-indifferent, ever-surviving nature of narcissistic desire.

**Manasa Mangal**

It has in its central deity Manasa. Vedic thought put up two symbols of tutelary gods; one is immobile, tree and the other is mobile, snake. In Eastern India the tree and
snake seem to coalesce in the same body or symbolic formation. The trees may vary. *Bat, Aswathha, Seej, Tulasi*, Manasa merged in the symbol of the tree. Literally Manasa means strong desire. Before Islamic period Manasa was at one with Saraswati-Sree. At first she was differentiated from Sree/ Lakkhi, though both of them have similarities. Both Saraswati and Manasa represent the fifteenth century constructs of new goddess, one is husband-devouring (*Pati-grashi*) and the other is devoid-of-husband (*Pati-hin*).

- a. Saraswati is said to be unmarried (disputed wife of Vishnu), Manasa is also an independent lady, her marriage with saint Jaratkaru is said to be an eye-wash.
- b. Shib, the father of Manasa desired his daughter, quite alike Brahma desired his daughter Saraswati.
- c. Saraswati is the goddess of learning, whereas Manasa is the goddess of science of poison.
- d. Both of them are fond of music and song.

Before the emergence of Sree Chaitanya all such goddesses, especially Manasa represents the most popular folk images. The image is significant in the idealization and acceptance of devouring and poisonous aspects of femininity and the associated ceremonies. In Manasa Mangal Manasa becomes a condensation of different and even opposing identities:

- e. River-flooding conceptions of female deities *Ila, Saraswati, Sree* of Vedic origin;
- f. *Baak* of Soma-tradition in mountain-dwelling *Gouri, Haimabati* and water-playing *Gouri* who energise *Rudra, Aditya, Basu* and other world deities. They are also of Vedic origin;
- g. The snake-prince, *Basundhara* of Vedic origin;
- h. Murderous and misfortune-making Vedic conception of *Nirriti* and *Arayi*;
- i. Post-Vedic *Kamalasana*;
- j. Post-Vedic Nag goddess (in two senses of elephant and snake).
- k. *Mahamaayuri* and *Jangulitara* of Mahajaan Buddhist origin and
l. Folk tutelary goddess whose abode is in the Seej tree.

m. These images combine and recombine to form four goddess at later dates: Chandi/ Rudra Chandi, Kamal-Lakhkhi, Saraswati and Manasa.

Dharma Mangal describes the first generation, Shib Mangal concentrates on the next generation, and Manasa Mangal descends to the third generation of the lineage of Dharma. Ganga, the wife of Santanu was invited to cook in the celebration of the victory of the gods (Sur) over their opponents (Asur). Shib was in charge of returning Ganga under certain conditions. Shib failed to maintain them. The failure resulted in the rejection of Ganga by Santanu. Subsequently Shib accepted Ganga. While Shib engaged himself in the prayer of his father Dharma beside the same river, mentioned in the Dharma Mangal, satisfied Dharma came to the abode of his son. There he looked at the face of Ganga. It changed the texture of her face to extreme fairness. She became fair-faced (Dhabal Mukhi). On his return Shib was reported by Ganga that she saw Parambrahman. The other gods started praying Ganga. Shib placed Ganga on his matted locks (Symbols of penis). Instantly, the new wife of Shib, Gouri-Chandi appeared. Shib according to the order of his father started to go to Kalidaha tank to pick lotus regularly. The place is known to be the home of snakes. Suspicious Gouri tested the chastity of her saint-like husband. The adultery of Shib was exposed. Shib took revenge on his wife. On the next arrival at Kalidaha Shib released his sperm on the leaf of the lotus. The mother of Basuki shaped Manasa/ Padma out of it. One day, Shib got very angry seeing all the flowers of Kalidaha spoilt by the snakes. He invited snake-eater Garur to destroy them. At the urgent appearance of Manasa the owner of the treasure of poison in front of Shib forgot the identity of Manasa. Shib got amorous to Manasa. The exposure of the identity of daughter helped him prevent himself from any incest. He named his newly found daughter Manasa, the desire. Shib took her to his home at her earnest request, but could not save her from the wrath of his wife Chandi. The severe and regular conflict between the two ended in the departure of Manasa from her father’s house. Manasa had already established her supremacy over the life-taking and life-giving
power. Shib produced one daughter, Neto from his tears for accompanying banished Manasa and one son Dhamai for protecting Manasa. There is alternative version of the fiction of Manasa Mangal. Brhamma and Vishnu, two brothers of Shib were at an encounter between their own god party and their opponents over the possession of Elixir. Some deceptive strategies of Vishnu angered Shib. He denied to receive elixir at the cost of fowl means and promised to receive the product of next churning. It was poison instead of Elixir. Shib held on to his own promise. After taking poison he went close to death. Manasha was called upon to save the life of her father. Manasa in spite of condemning Chandi saved her father’s life. Manasa was married to saint Jaratkaru, who as a result of conspiracy of Chandi was frightened by his wife. After giving Manasa one son Jaratkaru went to Sanyas (i.e. celibacy and distance from society). The other daughter Neto was married to saint Basistha. He also after providing Neto with a son went to sanyas. The mother identity of both her daughters was the result of the insistence of Shib.

A few focal points, which appear culturally significant also include: (a) At all the subsequent Pouranik and Loukik episodes of Mangal Kabya the fictions explained the desperate effort of Manasa to achieve the highest recognition from the people, especially from the most powerful and rich section of society. (b) Moreover, it was at the cost of the highest position of her father Shib. She became successful and ironically aided by her father himself. This aspect of describing the fulfilment of the desire of the highest recognition resonate similar narration of the success of Chandi in Chandi Mangal and (c) Shib became the ultimate authority or agency for bringing in the success.

Chandi Mangal

It focuses Chandi, the wife of Shib. The Chandi in the Chandi Mangal is an accentuation of one of her two earliest forms. (i) Chanda Binasisni, one is the annihilators of Chanda, the bad demon; Parbat-durger Adhisthatri, the founder of mountain fort, a warrior; (ii) the other is the mother of all animals, peace-keeper, and dweller of forest (Bindhya
In Chandi Mangal the second form prevails, though at stages of fictions other images, like, *Kamale Kamini* (i.e. the lotus-dwelling goddess) of Manasa appear. The chief characters of two separate fictions Phullara and her husband Kalketu, the hunter-warrior on the one hand and Khullana and her husband on the other accepted Chandi as the saviour and provider of life, wealth, peace etc.

Here again, Shib became the ultimate authority for bringing in the success of achieving the highest recognition of Chandi.

**Sitala Mangal**

It presents a similar structure of the narrative, which upholds the recognition of the female deity Sitala. The malevolent child-snatcher Hariti of Mahajaan Buddhism or Sitalamma—a water dwelling, health deity of southern India—has been transformed into Sitala in the form of a stone in the shrine of tutelary god.

The focal issues appear that (a) Sitala became severe in her frightening persuasion by demonstrating the life-taking and life-giving power; (b) Shib became the ultimate resource of power for securing the position of Sitala.

**Kalika Mangal**

It upholds Kalika, a goddess with major affinity with the non-Aryan folk resource. Kalika has much identification with Chandi. It seems that Chandi has undergone many changes in course of becoming the substitute of Kali/ Kalika. The mighty plunderers and the followers of Tantra principally worshipped the deity. After a long time she was recognized by common people as a fierce mother figure. Though split into different forms of Bhadra Kali, Rakkhsa Kali, Dakhkhina Kali, Smasan Kali, Maha Kali, Unmatta Kali etc. – each having its own distinct features—she was explained in the Mangal Kabya as a deity to be recognized for the success of deceptive acts. She was associated with socially disapproved love relations also. In later days she went through the concepts of Tantra and
some other traditions. The Kalika mangal of Bidyasundar becomes the second section of Annada Mangal. The first part is Annada Mangal of Mukundaram Kabikankan Chandi, rewritten in very rich language of Bharatchandra Roy. Annada is a new form of Gouri, who improvised it for gaining an image of provider of wealth, food and prosperity. She started giving alms to her poor husband Shib who decided to travel for begging means. Staring from Shib she got her target of making Kuber submitted to her authority. Bhabananda, an earthly character was the substitute to Nalakuber, the son of Kuber, who finally recognized the power of Annada.

In order to underline the exceptional note of Shib in this narrative is his subdued and helpful roles in extending the fame of the feminine deity, even at the cost of his own position and prestige.

Sasthi Mangal

Though not popular compared to other kabyas and deities, it presents Buddhist Hariti or another deity Katyayani Durga as the central figure to be recognized by society. The deity might be identifiable with the guardian mother deity of Harappan time. She is named after the sixth (Sastha) date of child birth and felt responsible for the life of child. Her place was originally in the shrine of Manasa, the tutelary goddess.

CONCLUDING ANALYSIS

The focal ideas about the Mangal Kabyas emerging from the discussion with other cultural consultants highlight a mix of mythic and realistic images of culture. The most of the Mangal Kabyas have a uniform structure and many similar constituent elements. Even the narrative of a Kabya for a deity represents the similar structural constitution and narrative of resolution of ends. All these suggest a more or less sustained cultural backdrop of the literary representations and performances. The kabyas are synchronic portrayals of
varied aspects (trading, art, cooking, conflicts, rural and urban scene, etc.) of reality and myths of a particular period and its past. However, each kabya is focused on the drama of certain ideal mythological characters which were valued by the people. The folk conception of social life has been the imagery of the drama of godly characters. The portrayal of Shiva, both as a high god and as a locally identifiable character, especially to the rurally predominant society seems to represent the popularity of the character. Perhaps the popularity could enable the transformation of a god and his associates to a family character in the dramatic web of relations. The cosmological interpretation of Atman and other beings is emulative to the tradition of Upanishadic ancestry and kept distinct from the story part of the deities.

The Kabyas became the signifying space of articulating the imaginary supernatural and the worldly experience thus making rhetoric on its own. The variation is principally regarding the central deity of each Kabya. In spite of the structural similarities derived by the critics each part varies from author to author especially in the details of their contents. The cosmogonies of the major Kabyas may exemplify it. The variation addresses the alterations of the relationships among the deities, particularly centred on Shib. The reference of Shib in most of the Mangal Kabyas points out the supremacy of the image. Shib emerged to be a symbolic position of central attention for depicting the different hierarchical pictures of the world of deities and the social life. Shib appeared advantageous and problematic as well in altering the focal points of varied Kabyas. The compulsion of keeping the male authority of family or lineage on top of the symbolic articulation of the social structure may be assumed. The emergence of new supernatural authorities is accommodated within that grand structure of authority. One deity might be allowed to defy the authority of Shib e.g. in most cases the relations of Shib with feminine deities, like Manasha, Chandi and others. 'She' might be shown to have succeeded, but with the final approval and / or support of Shib, sometimes at the cost of his position. At least morally the position of Shib as supreme in the relational network of deities is sustained.
The image of Shib was subjected to different forms of unreason and degraded social positions. The narratives are rich in suggestions of psychological themes like aggression, jealousy, guilt, joy, free, satisfaction, etc. and have coloured principally the women deities. The narratives are not morally judgmental to the focussed means of the deities for achieving their goals. The feminine deities are also flexible enough to break away with the normative positions of gender or their roles. A regular shift of the position from norm to normlessness for succeeding the goals is approved by the culture. The success of the deities rests on the fear, depression of loss and urge of submission of the human beings. The major elements of loss include wealth, children, glory, ownership, subjects, health and obviously all objects of desire mirroring the psychic crisis of the listeners to the orators and interpreters of the texts. The deities, though being guided by the normative beliefs and practices, are subject to explicit erotic illustrations. The kinship structure of the deities as the projection of human society is treated as an arena of the play of desire. Desire emphasizes the creation and satisfaction of erotic aspect of the deity more than any other context like, the reproductive growth.

Shib is again at the centre of the free play of erotic desire, though the first creator Dharma Thakur is also subject to the free play of desire for the creation of the universe. The Oedipal, Electral, polygamous and other manifestations of the erotic desire are abundant, especially when Shib appears to problematise the position of himself in the hierarchy of regard. Apart from the context of desire, Shib is the form of realising the extremities of deviant, but respected personality, except the affinity for wealth. Shib in most of the Kabyas, is representative of the rural, sometimes agriculturalist family. He was never made to match the urban-wealthy identities or narrated in any sort of affinity to it. Shib had been gradually transformed as the enigmatic sign/symbol, which enabled itself to centre and decentre any narrative discourse in order to accommodate and justify the rise of other strong deities as ego-ideals.