A number of early modern Bangla tales dedicated to the fictional holy men (pîrs) and women (bibîs) critique religion and society through their parodies, rather than articulating doctrine or theology. Because they are fictions, any approach to their religiosity must use hermeneutic strategies suited to the literary world in which they operate. But the imagination exercised in these tales is not unlimited, rather, the parameters of the discursive arena in which they operate—the imaginaire—can be defined by two types of presuppositions and two types of intertextuality that both enable and constrain what is possible to express.