A Note on Translation, Transliteration, Suffixes and Italicisation

All translations from Kannada into English are mine, unless and otherwise mentioned. I have made use of already available translations by others as well. References are given to such translations in the footnotes. I am grateful to all the translators whose works were of immense help in the making of this dissertation. I have used accepted transliterations whenever they were available and transliterated on my own, when required. I followed the heard form, which may at certain places differ from the 'standard form'.

Though the non-English words are usually typed in italics, I have not followed that convention with regard to the Kannada words related to the Vīraśaivism and Bhakti writings for the present dissertation is crowded with such terms. Following several scholars, who have worked on subjects like this one, I too in certain places used Kannada words with English suffixes especially, in the instances of plural forms. For example, Kannadigas; Vacanas; Sharanas and so on.
The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances—as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpccio Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative.

...the Text does not stop at (good) Literature; it cannot be contained in a hierarchy, even in a simple division of genres. What constitutes the Text is, on the contrary (or precisely), its subversive force in respect of the old classifications.

- Roland Barthes