

Thematic Analysis of Laxmi Prasad Devkota's Poem "The Lunatic"

Lok Raj Sharma¹

¹Associate Professor of English,
Makawanpur Multiple Campus, Hetauda, Nepal
E-mail: lokraj043@gmail.com

Citation: Sharma, L.R. (2022). Thematic analysis of Laxmi Prasad Devkota's poem "the lunatic". *International Research Journal of MMC*, 3(3), 98–109. <https://doi.org/10.3126/irjmmc.v3i3.48641>

Abstract

A literary text can be analyzed through numerous perspectives, and a thematic analysis stands as one of the perennial perspectives practised in analyzing poetry. This perspective embraces a qualitative research method that is used for exploring and interpreting patterned meaning across datasets. This article makes an effort to explore pertinent themes in Devkota's tough philosophical poem "The Lunatic". This article writer employs an inductive approach to analyze the poem. The inductive approach involves deriving meaning and creating themes from data without any preconceptions. This article, which makes use of words, phrases and verse lines mustered from the poem as qualitative datasets, winds up with the rebellion against inhumanity as one of the most prominent themes of the poem. This article will be utterly significant to the teachers and the students of literature.

Keywords: Laxmi Prasad Devkota, The Lunatic, thematic analysis, theme

1. Introduction

Laxmi Prasad Devkota, Mahakavi of Nepali literary arena, was born on November 12, 1909 on the night of Laxmi Pooja festival in Dillibazar, Kathmandu (Nepal, 2008), and died on September 14, 1959 after a long struggle with cancer (Chaudhari, 2021). The Lunatic (Devkota, 1953) got translated by the poet himself into English in 1956 (Lohani, 2021). This poem has been included in the faculties of Management and Humanities at the bachelor level in the compulsory English text book under Tribhuvan University, Kathmandu, Nepal. It is such a poem that is highly read, discussed, and analyzed despite its complexity and recondite philosophical inklings. His other celebrated poetical creations involve "Muna Madan", "Sulochana", "Kunjini", "Shakuntal", "Lunee", "Beggars", "Gaine's song", "The Farmer", "Woods", and "Clouds" and so on.

Devkota struggled hard against his penury and societal evilness during his life time. Broadly, his struggle was against disparity, contortion and inconsistency. The well-being for the people was at the core of his contemplation (Baral, 2010). He expressed his great love for the manual workers. He is the poet of sweats and always stood against exploitation (Gautam, 2010).

He had the delicate heart and nature. He is a poet of rectitude, succulence, clemency and warm-heartedness (Adhikari, 2010). He is a litterateur of the people who belong to the neglected, oppressed and disregarded class, and likewise he preserved more goodwill and sympathy towards women (Adhikari, 2010). Devkota wanted to reform society. He is a progressive and progressivism-oriented poet (Bhandari, 2010). He is a humanist liberal person like Prometheus for the gentle, but an exclamation of volcano, a terrible personality like a lunatic for the wicked (Tripathi, 2010). His love for the nation was supreme and superb. Devkota was a profound nationalist, and a genuine patriot (Chauhan, 2010). He desired to launch an attack against feudal pretense, pomposity, pageant, exploitation, injustice and atrocity (Giri, 2010). Devkota raised a strong voice against superstition and conservative thoughts (Shrestha, 2010). He is not only a great poet, but he is also a good man. He always valued goodness rather than greatness in his life.

2. Literature Review

Literature review in this article comprises a brief definition of poetry, critics' views on the poem "The Lunatic", concepts of themes and thematic analysis, and advantages and disadvantages of thematic analysis.

2.1 Poetry

The literary works entertain, teach a moral lesson, convey meaning and make the readers conscious of some facets of the human state (Lumbera, 2001). Poetry is a form of literature. It is like an art and music satisfying humans' basic desires (Ladesma, 1973). It is "the hymn of praise. Good talk about poetry is nevertheless rare and even the best of it will rest on fallow ground until we ourselves have learned how to penetrate the inner life of a few poems". (Knickerbocke & Reninger, 1963). Poets normally use poems as a means of expressing their admiration, hatred, rebellion, feelings and so on. This poem is fundamentally used to reflect the poet's strong rebellion against inhumanity pervading his society.

2.2 The Lunatic

The poem "The Lunatic" exposes the poet's sturdy discontent against his society which is hostile, dull and futile. Dhungel (2020) articulates his view concerning the poet's wish and mentions that "the poet reverses the existing world and truth and tries to establish his own world with humanity, morality, equality and liberty which the society doesn't accept easily" (p. 320). The society has been suffered by some corrupt people. Such corrupt and so-called scholarly persons do not use their sixth sense, and the people who use their sixth sense are taken as insane. Thapa (2011) inscribes that the poem "The Lunatic" presents this world as "antithetical to the ideal dream of the poet who wears the persona of a lunatic" (p. 19). The poet was not pleased with the so-called intelligent persons who neither approve the opinions and feelings of ordinary folks, nor do they give value to the voice of divinity. Nissani and Lohani (2013) declare that the poet through this poem offers "a memorable expression of his own deepest personal feelings and events of his life along with a clinically accurate indictment of the hollowness of the so-called intellectual aspirants and leaders of the time, and maybe of anytime" (p. 160). Devkota always craved for human goodness and harmony in his society. He trusted that helping the helpless and the sad ones is serving the Almighty God. Duwadi (2011) designates Devkota's works as highlighted with love and goodness and further proclaims that "Devkota's works are filled with the love and belief in human goodness" (p. 23). Devkota does not like the illogical and ostentatious customs and undertakings of society. He employs audacious and fearless poetic persona to launch a rebellion against such irrationalities. Phuyal (2020) articulates that "Devkota's poetic persona dismantles the quotidian irrational mores of society in quest for a just society in the poem" (p. 28). Regarding Devkota's lunatic, Upadhyaya (2009) asserts that "it is difficult to find out anyone to raise a strong voice of revolt against treachery, but he is Devkota's lunatic who does so boldly" (p. 405). The poetic persona is considered insane as his sense of remarking and interpreting things is extremely different from others. Therefore, he ironically communicates his friend, unknown to the readers, that he is surely insane. Concerning his insanity, Tripathi (2010) makes clear that the key term "The Lunatic" is employed in the poem ironically to infer that he is not insane" (p. 122). He grumbles recurrently that people call him insane and exercise to show their misbehavior to him without understanding his feelings, kindness and insights.

2.3 Themes

Every writing has its theme as an essential element. The central idea of the poem conveyed in its opening line is termed as the theme (Diyanni, 2002). The theme is an idea that recurs in or pervades a work of art or literature (Soanes & Stevenson, 2003). It is the abstract concept that is made concrete through representation in person, action, and image (Harmon, 2009). The theme and the subject are different things. The theme of a work is not

its subject but rather its central idea, which may be stated directly or indirectly (Cuddon, 1999). The theme of a work of literature is its crucial or dominant idea. It is conveyed through the selection and arrangement of details; through the emphasis of definite words, events, or images; and the actions and reactions of characters (Kirszner & Mandel, 1991). The theme of a literary work is its underlying central idea or the generalization it communicates. It expresses author's opinion or raises a question about human nature of the meaning of human experience.

2.4 Thematic Analysis

Thematic analysis is a qualitative data analysis method that involves reading through a data set, and identifying patterns in meaning across the data. It is a flexible approach to qualitative analysis that enables researchers to generate new insights and concepts derived from data. It is a method of analyzing qualitative data. It is a type of qualitative analysis that is used to analyse classifications. It is analysis for any study that seeks to discover using interpretations (Alhojaihian, 2012). It can be a constructionist method which examines the ways in which events, realities, meanings, experiences and so on are the effects of a range of discourses operating within society (Willig, 1999). It provides the researchers with lexemes as qualitative data that are employed with codes to form themes in a text.

2.5 Views on the Thematic Analysis

Thematic analysis has been poorly branded, yet widely used in qualitative research (Braun & Clarke, 2006). It should be a foundational method for qualitative analysis, as it provides core skills for conducting many other forms of qualitative analysis (Braun & Clarke, 2006). Many authors have maintained that thematic analysis is a process used by many qualitative methods; it is not a separate method, rather something to be used to assist researchers in analysis (Boyatzis, 1998; Holloway & Todres, 2003; Ryan & Bernard, 2000). It should be considered a method in its own right (Braun & Clarke, 2006; King, 2004; Leininger, 1992; Thorne, 2000). It is a method for identifying, analyzing, organizing, describing, and reporting themes found within a data set (Braun & Clarke, 2006; Boyatzis, 1998). A rigorous thematic analysis can produce trustworthy and insightful findings (Braun & Clarke, 2006), however, there is no clear agreement about how researchers can rigorously apply the method. Although thematic analysis has been well described (Aronson, 1994; Attride-Stirling, 2001; Crabtree & Miller, 1999; King, 2004), the guides on conducting thematic analysis have primarily focused on conducting research with an applied focus (Guest, MacQueen, & Namey, 2011) or described inductive versus deductive coding (Fereday & Muir-Cochrane, 2006). Despite certain demerits, it has been one of the persistently employed methods for dealing with poetry.

2.6 Advantages of Thematic Analysis

Thematic analysis offers a highly supple approach that can be modified for the needs of many studies, providing a rich and detailed, yet complex account of data (Braun & Clarke, 2006; King, 2004). As it does not require the detailed theoretical and technological knowledge of other qualitative approaches, it offers a more accessible form of analysis, particularly for those early in their research career (Braun & Clarke, 2006). Researchers who are relatively unfamiliar with qualitative methods may find that thematic analysis is easily grasped and can be relatively quick to learn, as there are few prescriptions and procedures. They argued that thematic analysis is a useful method for examining the perspectives of different research participants, highlighting similarities and differences, and generating unanticipated insights. It is also useful for summarizing key features of a large data set, as it forces the researcher to take a well-structured approach to handling data, helping to produce a clear and organized final report. Though there are many advantages of using thematic analysis, it is also important to acknowledge the disadvantages of this method. It is a

qualitative data analysis method that involves reading through a data set and identifying patterns in meaning across the data. It is a flexible approach to qualitative analysis that enables researchers to generate new insights and concepts derived from data.

2.7 Disadvantages of Thematic Analysis

The shortcomings of thematic analysis become more obvious when considered in relation to other qualitative research methods. The lack of substantial literature on thematic analysis—compared to that of grounded theory, ethnography, and phenomenology, may cause neophyte researchers to feel uncertain of how to conduct a rigorous thematic analysis. A simple thematic analysis is disadvantaged when compared to other methods, as it does not permit researcher to make claims about language use (Braun & Clarke, 2006). While thematic analysis is flexible, this flexibility can lead to variation and a lack of coherence when developing themes derived from the research data (Holloway & Todres, 2003). Consistency and cohesion can be endorsed by applying and making explicit an epistemological position that can coherently fortify the study’s empirical claims (Holloway & Todres, 2003). Inconsistency of themes due to flexibility of methods may lead the researchers to the state of misunderstanding of a phenomenon or text.

3. Method and Materials

This article is based on a qualitative research which embraces phrases and verse lines drawn from the poem inductively as the primary data. Major words of the phrases and verse lines are coded, and the themes are formed according to the codes. Finally, what the themes suggest is concisely elucidated. Books and journal articles on the poem “The Lunatic” and the thematic analysis serve as the secondary sources of data for the study.

4. Steps of Thematic Analysis

The researcher followed five steps for performing the thematic analysis to come to the conclusion. They were:

Step 1: Familiarization with the data: It involved a detailed overview of all the data collected before starting to analyze individual items.

Step 2: Coding the data: Coding was highlighting phrases or verse lines with “codes” to describe the content of the text.

Text	Codes
Surely, my friend, insane am I (line 1)	Friend / insanity
Such is my plight (line 2)	Plight
I visualize sound (line 3)	Visualization of sound
I hear the visible (line 4)	Hearing of the visible
And fragrance I taste (line 5)	Taste of fragrance
And the ethereal is palpable to me (line 6)	Palpability of the ethereal
Those things I touch- / Whose existence the world denies (lines 7-8)	Denial of existence
Of whose shape the world is unaware (line 9)	Unawareness of shape
I see a flower in the stone (line10)	Flower in the stone
When wavelet-softened pebbles on the water’s edge, / In the moonlight, / While the enchantress of heaven is smiling unto me, / They exfoliating, mollifying, / Glistening and palpating, / Rise before my eyes like tongueless thing insane (lines 11-16)	Enchantress of heaven
Like flowers, / A variety of moon-birds, / I commune with them as they do with me, / In such a language, friend, / As is never written, nor ever printed, nor ever	Communication with the flowers

spoken, / Unintelligible, ineffable all. (lines 17-22)	
Their language laps the moonlit Ganges shore, / Ripple by ripple (lines 23-24)	Charm of Nature Language
Surely, my friend, am I insane, (line 25)	Friend / insanity
Such is my plight (line 26)	Plight
Clever and eloquent you are! / Your formulas are ever running correct (lines 27-28)	Fixed Formulas
But in my calculations one minus one is always one (line 29:	Productive calculation
You work with your senses five (line 30)	Sensory perception
With the sixth I operate (line 31)	Extrasensory perception
Brain you have, my friend (line32)	Mindedness
But the heart is mine (line33)	Heartedness
To you a rose is but a rose / It embodies Helen and Padmini for me (lines 34-35)	Embodiment of Helen and Padmini
You are strong prose (line 36)	Solidity
But I am liquid poetry (line 37)	Liquidity
You freeze, I melt / You decent when I go muddy / When I am muddled, you are clear / And just the other way about (lines 38-41)	Rigidity, Melt, Decency, Muddle , Clarity
You have a world of solids / Mine is one of vapour / Yours is thick and mine is thin. / You take a stone for a hard reality (lines 42-45)	Solidity, Vapour, Thickness, Thinness
I seek to catch a dream, / Just as you try to grab that cold sweet, minted coin's reality (lines 46-47)	Catching a dream
Mine is a badge of thorns / But yours is one of gold and adamant (lines 48-49)	Badge of thorns / Badge of gold and adamant
You call the mountains mute / But orator do I call them (50-51)	Muteness , Orator
Surely, my friend, a vein is loose in my brain, / I am insane (lines 52-53)	Friend / insanity
Such is my plight (line 54)	Plight
In the frigid winter month / I basked in the first white heat of the astral light (lines 55-56)	The astral light
They called me crazy (lines 57)	Craziness
Back from the burning –ghat / Blank –eyed I sat for seven days / They cast their eyes on me and called me one possessed (lines 58-60)	Possessedness
Shocked by the first streak of frost on a fair lady's tresses / For a length of three days my sockets filled and rolled (lines 61-62)	Fair lady's tresses
For the Buddha , the enlightenment one, touched me in the depths, / and they called me one distraught (lines 63-64)	Distraughtness
When I danced to the bursting notes of the harbinger of this spring (lines 65)	Bursting notes of the harbinger

They called me one gone crazy (line 66)	Craziness
One moonless night , all dead and still /Annihilation choked my soul / And up I jumped upon my feet, (lines 67-69)	Annihilation
And the fools of the world put me in the stocks. (line 70)	The worldly men
I sang with the tempest one day , (line 71)	Song with the tempest
And the wise-acres of the world dispatched me down to Ranchi. (line 72)	Ranchi
And once when at full stretch I lay upon my bed, / As one but dead, / A friend of mine pinched me so sharp, / And said, “Oh, mad man, / is thy flesh now dead?” (lines 73-77)	Death
Year by year such things did occur, / And still , my friend, I am insane, (lines 78-79)	Friend / Insanity
Such is my plight (line 80)	Plight
I have called the Nawab’s wine all blood (line 81)	Nawab’s wine / blood
And the courtesans all corpses,(line 82)	Courtesans as corpses
And the king a pauper (line 83)	king as pauper
I have denounced Alexander the Great, / And I have deprecated the so-called high-souled ones (lines 84-85)	Alexander
And I have deprecated the so-called high-souled ones (line 85)	So-called great ones
And the insignificant individual I have raised / Up an ascending arch of praises, / Into the seventh heaven (lines 86-88)	The insignificant individual
Your highly learned men are my big fools, / Your heaven is my hell, / Your gold, my iron. / Friend, your piety, my sin (lines 89-92)	Learned men, Big fools, Heaven , Hell, Gold/,Iron, Piety, Sin
Where you feel yourself clever, / There, there (line 93-94)	Cleverness
I find you stupid innocent (line 95)	Stupid innocence
Your progression is regression to me. / Such is the upsetting of values, friend, (lines 96-97)	Progression/ Regression,
Your universe to me is but a hair (line 98)	Universe / Hair
Surely, my friend , / I am absolutely moon-struck, / Moon-struck indeed, (lines 99-101)	Friend / Moon-struckdness
Such is my plight (line102)	Plight
I find the blind the peoples’ pioneers. / The cave-penancer do I find a runaway, the detester of humanity / And those who climb the platform of lies do I declare to be but dancers dark/ And I declare the defeated ones the splendid laurelled victors. / Advancement is retreat. (lines 103-107)	Cave-penancer/ Runaway, Defeat/ Splendid laurelled victors, Advancement / Retreat
May be I am a squint, / Or that I am a crack, friend, / Just but a crack. (lines 108-110)	Friend / A crack
Look at the strumpet-tongues a dancing of shameless	Shameless leadership!,

leadership! / At the breaking of the backbone of the people's rights! / When the sparrow-headed bold prints of black lies on the papers, / Challenge the hero in me called Reason, with conspiracy false, / Then redden hot my cheeks, my friend / Their colour is up. (lines 111-117)	
When the unsophisticated folk quaff off black poison with their ears / Taking it for ambrosia, / And that before my eyes, my friend, / then every hair rises on end, / Like the serpent tresses of the Gorgons, / Every one so irritated! (lines 118-123)	Poison / Ambrosia
When I see the tiger pouncing upon the innocent deer, / Or the big fish after the smaller ones, (lines 124-125)	The tiger and the deer, The big fish and the smaller fishes
Then even into my corroded bones, my friend, / The terrible strength of the soul of Dadhichi- the sage, / Enters and seeks utterance. (lines 126-128)	The soul of Dadhichi
Like a clouded day crashing down to earth in the thunderbolt, / When a man regards a man as no man, / Then gnash my teeth and grind my jaws, set with the two and thirty teeth, / Like Bhimsen's teeth, the terror-striking hero's, (lines 129-132)	Thunderbolt, Teeth, Jaws, Bhimsen's teeth
And then, / Rolling round my fury-reddened eyeballs, / With an inscrutable sweep, / I look at this inhuman human world/ Like a tongue fire. (lines 133-137)	Fury-reddened eyeballs, A tongue fire
The machine parts of my frame jump out of their places, / Disordered and disordered! / My breath swells into a storm, / Distorted is my face, / My brain is in a blaze, / Like a wild, wild conflagration. (lines 138-143)	Disorder , Conflagration
I am infuriated like a forest fire, / Frenzied, my friend, / As one who would devour the world immense. (lines 144-146)	Forest fire,
Surely, my friend, (line 147)	Friend
I am the moon-bird of the beautiful, / The iconoclast of ugliness! / The tenderly cruel! / The bird that steals the celestial fire! / The child of the tempest! (lines 148-152)	Iconoclast of ugliness, Child of the tempest
I am the wild eruption of the volcano insane! / Terror personified! (lines 153-154)	Eruption of the volcano, Terror personified!
Surely, my friend, / I am a whirl-brain, whirl-brain, / And sure, such is my plight! (lines 155-157)	Friend / A whirl-brain
And sure, such is my plight! (line 157)	Plight

Step 3: Generating themes: It included the combination of several codes into a single theme, because a theme is broader than a code.

Codes	Themes
Insanity	Condition of Insanity
Plight	A dire situation
Friend	Addressing a friend
Visualization of sound, Hearing of the visible, Taste of fragrance, Palpability of the ethereal, Extrasensory perception,	Sixth Sense
Fixed Formulas	Rigidity / Fixity
Productive calculation	Creativity
Mindedness, Heartedness, Solidity, Liquidity, Rigidity, Melt, Decency, Muddle , Clarity, Muteness , Orator, Bursting notes of the harbinger, Annihilation, Song with the tempest, Death	Incongruous Personality
Solidity, Vapour, Thickness, Thinness, Badge of thorns / Badge of gold and adamant, Sensory perception	Incongruous world
Flower in the stone, Enchantress of heaven, Communication with the flowers, Charm of Nature Language, Catching a dream, Embodiment of Helen and Padmini, The astral light,	Imagination
Frost on a fair lady's tresses, the soul of Dadhichi	Sympathy for the innocent
Nawab's wine / blood, King as pauper, Alexander, So-called great ones, Cave-penancer, Shameless leadership!,	So -called great ones
Courtesans as corpses	Prostitution
The insignificant individual	Unnoticed Heroism
The worldly men, Crazy, Ranchi, A crack, A whirl-brain, Moon-struckness, Possessedness, Distraughtness	Misjudgement of the People
Learned men, Big fools, Heaven , Hell, Gold/Iron, Piety, Sin, Cleverness, Stupid innocence, Progression/ Regression, Universe Hair, Defeat , Splendid laurelled victors, Advancement , Retreat	Discrepant judgement
The tiger and the deer, The big fish and the smaller fishes	Cruelty of the powerful
Quaff off black poison with their ears / Taking it for ambrosia	Alcoholism
Iconoclast of ugliness, The child of the tempest, Eruption of the volcano, Terror personified!, Disorder , Conflagration	Rebellious spirit
Thunderbolt, Teeth, Jaws, Bhimsen's teeth, Fury-reddened eyeballs, A tongue fire,	Rebellion against inhumanity / cruelty
Denial of existence, Unawareness of shape	Inability

Step 4: Reviewing themes: It was act of going through the themes whether they genuinely represented the data or not. The codes extracted from the poem provided the researcher with some rudimentary themes like “Condition of Insanity”, “ A Dire Situation”, “Addressing a Friend”, “Sixth Sense”, “ Creativity versus Fixity”, “Incongruous Personality”, “Incongruous World”, “ Imagination”, “Sympathy”, “ So-called Great Ones”, “ Unnoticed Heroism”, “Misjudgement of the People”, “Discrepant Judgement”, “ Abhorrence towards Alcoholism” ,“ Repugnance towards Prostitution”, “Cruelty of the Powerful”, “Rebellious Spirit”, “ “Rebellion against Inhumanity” and “ Inability”.

Step 5: Defining and naming themes: Defining themes involves formulating exactly what we mean by each theme and figuring out how it helps us understand the data. Naming themes involves coming up with a succinct and easily understandable name for each theme. The poet expresses the condition of insanity in an ironical way to emphasize that he is sane. His assertion reminds us of the poem entitled “Much Madness is Divinest Sense” by Emily Dickinson. The poet’s divinest sense is not understood by the people, and they claim him to be insane. In fact, the condition of insanity is the sanity of the divinest sense. Though “Addressing a Friend” as a theme may sound superficial, the poet addresses his friend recurrently to express his feelings and views in the poem. The things which are unseen, unheard, undone, unrelieved and unvalued are seen, heard, done, believed and valued by the poet. People use just five sense organs to perceive the things and the world, whereas the poet uses one more extrasensory organ to take in the things. It is the use of the sixth sense. His ways of doing; viewing and being are utterly different from others. Therefore, they find him to be eerie, insane and cracked. The poet does not like rigidity or fixity. His numerical calculations are creative, productive and eloquent. The poet stands differently from others. His personality does not suit the society. His world of thoughts, deeds and situations seems incongruous in his real society. His imaginative power is superb. He treats nature as an unfailing source of pleasure. Imagination gives him an escape from the bitter reality that is full of sorrows and wants. Devkota is a great humanitarian poet. He displays his immense sympathy for the poor, weak and innocent beings. He detests the evil and mean deeds of so-called great persons. He loves the good ones rather than the great ones. He glorifies the common folks in his writing as he does in his short epic “ Muna Madan”. Common folks are real heroes, but they remain unnoticed despite their good and useful deeds. People do not understand his feelings, do not realize his imaginative faculty, do not feel his delicate heart, and do not grasp his innovative thoughts; therefore, they misjudge him and call him insane. His evaluation and consideration of things is quite different from that of the others. The things valued by others are unvalued by the poets and vice versa. People take alcohol as a means of enjoyment and pleasure. They take it as if it is ambrosia. The trend of using alcohol has spread as civilization in Nepalese society. Devkota takes it as a perilous poison and goes against it. Devkota takes prostitution in a negative way. He takes prostitutes as living corpses. The powerful are mostly cruel to the powerless. This spiteful cruelty can be observed in the human society, in the animal society, and even in the insect society. Whenever he sees the cruelty, he becomes a fire, a storm and a volcanic eruption to scuffle against cruelty. He can’t tolerate inhuman activities in the human society. He raises the voice of revolt against inhumanity. He is a living spirit that can’t be controlled, paused or suppressed, but it is unrestrained, spontaneous and inflamed to rebel against viciousness. The worldly people are unable to perceive the existence and form of things. The things perceived and understood by the poet are not perceived and understood by others.

6. Conclusion

A theme is the essence of a text. Exploring a theme in a text is actually a tough task. Thematic analysis is just one of the several ways to deal with the poem in a fair way. “The Lunatic” by Devkota, a humanitarian poet, is an intricate poem. His philosophical insights are fastidious for average readers to decipher his expressions. He displays his singular craftsmanship in the employment of diction to reflect his resilient abhorrence and rebellion against fixity, cruelty and viciousness. This article will be beneficial to those who are interested in dealing with the themes of literary texts.

References

- Adhikari, K. R. (2010, October, November, December). Devkotaka nari patra [Female characters of Devkota]. *Bhrikutee*, 5, pp. 41-53.
- Adhikary, R. P. (2020). Devkota's voice of rebellion and critique in the lunatic. *International Journal of All Research Writings*, 1(10), 98-106.
- Alhojaihian, M. (2012). Thematic analysis: A critical review of its process and evaluation. Retrieved on July 26 2015 in Mohammed A. PDF. *West East Journal of Social Sciences*, 1(1), 39-41.
- Aronson, J. (1994). A pragmatic view of thematic analysis. Retrieved from <http://www.nova.edu/ssss/QR/BackIssues/QR2-1/aronson.html>. *The Qualitative Report*, 2, 1-3.
- Attride-Stirling, J. (2001). Thematic networks: An analytic tool for qualitative research . doi:10.1177/146879410100100307. *Qualitative Research*, 1, 385-405.
- Baral, R. R. (2010, October, November, December). Devkotama vidrohachetana: Mulya-nirupanako prayash [Rebellious spirit in Devkota: An evaluation]. *Bhrikutee*, 5, pp. 10-21.
- Bhandari, J. (2010, October, November, December). Laxmi Prasad Devkota: Baicharik sachhyema [Laxmi Prasad Devkota: Ideological Evidence]. *Bhrikutee*, 5, pp. 113-116.
- Boyatzis, R. (1998). *Transforming qualitative information: Thematic analysis and code development*. Thousand Oaks, CA: Sage.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology . doi:10.1191/1478088706qp063oa. *Qualitative Research in Psychology*, 3, 77-101.
- Chaudhari, S. (2021, September 21). *Laxmi Prasad Devkota Biography, the Mahakabi or poet the Great of Nepal*. Retrieved January 25, 2022, from <https://www.thedigitalbiography.com/laxmi-prasad-devkota-biography/>
- Chauhan, J. (2010, October, November, December). Rusee prishthbhumbata mahakavi Devkotalai chihauda [Spotting great poet Devkota from the Russian background]. *Bhrikutee*, 5, pp. 137-141.
- Crabtree, B., & Miller, W. (1999). Using codes and code manuals: A template for organizing style of interpretation. In B. Crabtree, & W. Miller (Eds.), *Doing qualitative research* (2 nd ed., pp. 163-178). Newbury Park, CA:: Sage.
- Cuddon, J. A. (1999). *Literary terms and theory*. England: Penguin Book.
- Devkota, L. P. (1953). The Lunatic. In S. Lohani (Ed.), *Visions: A thematic anthology* (pp. 243-248). Kathmandu: Vidyarthi Pustak Bhandar.
- Dhungel, N. (2020). Counter-hegemonic consciousness in Nepali poetry: A comparative study of Mukarung's “Bise Nagarchi's Explanation” (Bise Nagarchiko Bayan) and Devkota's “The Lunatic” (Pagal). *The Criterion: An International Journal in English*, 11(6), 307-323.
- Diyanni, R. (2002). *Literature: Reading fiction, poetry and drama*. (pp. 754-756). London: Plexus Publishing.
- Duwadi, E. (2011). The call of Devkota's “Spring” poems. *Devkota Studies*(10), 23-36.

- Fereday, J., & Muir-Cochrane, E. (2006). Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development. *International Journal of Qualitative Research*. Retrieved from <http://ejournals.library.ualberta.ca/index.php/IJQM/article/view/4411/3530>, 5, 80–92.
- Gautam, K. (2010, October, November, December). Devkota ra darshan [Devkota and philosophy]. *Bhrikutee*, 5, pp. 26-35.
- Giri, J. (2010, October, November, December). Devkotako Krishibala geetinatayama pragatisheel chetana [Progressive consciousness in the Devkota's melodrama farmer] . *Bhrikutee*, 5, pp. 143-159.
- Guest, G., MacQueen, K. M., & Namey, E. E. (2011). *Applied thematic analysis*. Thousand Oaks, CA: Sage.
- Harmon, W. (2009). *A handbook to literature*. New Delhi: Dorling Kindersley.
- Holloway, I., & Todres, L. (2003). The status of method: Flexibility, consistency and coherence . doi:10.1177/1468794103033004. *Qualitative Research*, 3, 345–357.
- Kafle, D. (2010). Lost and found in translation: A comparative study of different translations of the Poem “Pagal”. *Devkota Studies*(8), 83-96.
- King, N. (2004). Using templates in the thematic analysis of text. In C. Cassell, & G. Symon (Eds.), *Essential guide to qualitative methods in organizational research* (pp. 257–270). London: Sage.
- Kirszner, L., & Mandel, S. (1991). *Literature*. Boston: Heinie & Heinie.
- Knickerbocke, K. L., & Reninger, H. W. (1963). *Interpreting Literature*. Toronto: Holt, Rinehart and Winston, Inc.
- Ladesma, A. (1973). *Literaturefor today's children*. (pp.24-30). United States: Random House, Inc.
- Leininger, M. (1992). Current issues, problems, and trends to advance qualitative paradigmatic research methods for the future. doi:10.1177/ 104973239200200403. *Qualitative Health Research*, 2, 392–415.
- Lohani, S. (Ed.). (2021). *Visions: A thematic anthology*. Kathmandu: Vidyarthi Pustak Bhandar.
- Lumbera, B. (2001). *Tagalog poetry* (pp.121-125). Abiva Publishing House.
- Nepal, A. (2008, October 28). *Biography of Laxmi Prasad Devkota: Nepali Mahakavi*. Retrieved January 25, 2022, from <https://xnepali.net/laxmi-prasad-devkota-nepali-mahakabi/>
- Nissani, M., & Lohani, S. (Eds.). (2013). *Flax-golden tales* (Shorter ed.). Kathmandu: Ekta Books.
- Phuyal, K. (2020). Beyond protest and poetry: Political vision in Devkota's selected Poems. *SCHOLARS: Journal of Arts & Humanities*, 2, 27-36.
- Ryan, G., & Bernard, H. (200). Data management and analysis methods. In N. Denzin, & Y. Lincoln (Eds.), *Handbook of qualitative research* (2 nd ed., pp. 769–802). Thousand Oaks, CA: Sage.
- Shrestha, D. R. (2010, October, November, December). Laxmi Prasad Devkotaka kathako yetharthbhumi [Real land of Laxmi Prasad's stories]. *Bhrikutee*, 5, pp. 178-180.
- Soanes, C. S., & Stevenson, A. (Eds.). (2003). *Oxford dictionary of English* (2 nd ed.). New Delhi: Oxford University Press.
- Thapa, I. B. (2011, April). The Lunatic': A confluence of Apollonianism and Dionysianism. *Devkota Studies*(10), 19-22.
- Thorne, S. (2000). Data analysis in qualitative research . doi:10.1136/ebn.3.3.68. *Evidence Based Nursing*, 3, 68–70.
- Tripathi, J. (2010, October, November, December). Pagal kabitama Devkota [Devkota in the poem the lunatic]. (5), pp. 118-135.



- Tripathi, J. S. (2010, October, November , December). Pagal kabitama Devkota [Devkota in the poem the lunatic]. *Bhrikutee*, 5, pp. 118-135.
- Upadhyaya, R. (2009). Devkota ra Lu Sun: Pagalprati dui drishti (Devkota and Lu Sun: Two prespectives towards the lunatic) . *Bhrokutee*(5), 404-406.