Chapter II
THEORETICAL FOUNDATION OF THE STUDY

2.1 Introduction. For any research study, it is not only important but essential to provide a convincing theoretical framework which should have the support of latest body of knowledge related to the field of the study. Consequently, in the present chapter an attempt has been made to provide the necessary theoretical framework for the present study.

This chapter has been divided into two sections. The first section deals with the concepts and nature of the variables and the second section deals with the relationships among the variables.

2.2 Concepts and Nature of the Variables. In this section the concepts and nature of the variables have been discussed in the following order:

2.2.1 Poetry Preferences
2.2.2 Intelligence
2.2.3 Creativity

2.2.1 Poetry Preferences. The first variable contains two concepts. One is poetry and other is preference. The concept and nature of poetry is discussed first.
2.2.1 (A) Boswell asked Johnson, "Sir! What is poetry?" and Johnson replied, "Why, Sir! it is much easier to say what it is not. We all know what light is, but it is not easy to tell what it is." A certain instinctive sense of what constitutes poetry is known to all but to translate this into exact language seems difficult, if not impossible.

Once Coleridge was advising young poets. At that time he defined prose and poetry in this way: Prose = words in their best order, poetry = the best words in the best order. There were many critics like Kuntak etc. in Sanskrit poetics who believed that poetry is the best words in the best order. Modern Hindi poet Ajneya also put more emphasis upon the order of the words than the choice of the words. But Bysshe Shelley defined "Poetry in a general sense may be defined as the expression of the imagination." It means poetry is the language of the imaginations and passions. Some critics defined poetry as musical thoughts, rhythmic creation of beauty, and metrical composition.

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The list of definitions can be extended through many pages. But it is not necessary here to do so. On the basis of the above discussion the task of the present study was not obviously to frame a new definition of poetry but to draw out certain characteristics keeping a set of poems under study in mind for the purpose of the students preferences.

Poetry is metamorphic interpretation of life or it is poetical interpretation which includes treatment of facts of life, experiences, problems, predominately suggesting the emotive as well as imaginative states of human minds. Therefore imaginative interpretation is one of the chief characteristics of poetry.

Since poetry is not a mere imitation but a recreation, imagination plays a key role in it. The well known Hindi poet and critic Dr. Ramkumar Varma remarked,

\[ \text{कल्पना साहित्य की बुन्द शक्ति है। जिस प्रकार ब्रह्मांड, यत्न के माध्यम से अभिल चित्त की युक्ति करता है उसी प्रकार प्रतिभा सम्पन्न लेख या कवि कल्पना के घरारे साहित्य में सौंदर्य की युक्ति करता है।} \]

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6 Dr. Ramkumar Varma, साहित्यवाच्य (Vth Edi.), भारतीय निक्षेप, हैदराबाद, 1956, p.62.
Imagination bridges the gulf between the soul of a poet and the world surrounding him. The perception through senses are essentially fixed and dead but a human and intellectual life is transferred to them through the poets' own spirit which shoots its being through earth, sea and air. The magic change is brought about by the operation of the artist's imagination which reveals itself in language, imagery and symbols. A kind of empathy takes place in creative process and humanizes the entire universe of artistic experiences. Human activities possess contents of all mythology, symbolism, metaphors and personifications. Imagination transforms the emotions of the artist into myths and symbols. Thus the imagination becomes symbolic and representative of the original experience. That's why the second characteristic of the poetry is the symbolic expression of the idea. Modern Hindi poet Girijakumar Mathur advocated symbolic expression of the ideas in this way:

Girijakumar Mathur, "Shimm, Moksha, Bharat, Janpanjand Kavita,"
Poetic process is spontaneous as well as deliberate, natural as well as artistic. The conflict and resolution of contraries in poetic process finds birth in meter. Hence, the genuine poetry must unite and reconcile both natural language and craft, spontaneity and deliberation. No doubt poetry is a particular kind of art, that arises only when the poetic qualities of imagination and feeling are embodied in a certain form of expression. That form is of course, regularly rhythmic form of expression. Third characteristic of poetry therefore is meter and rhythm. Famous Hindi critic Acharya Hajariprasad Dwivedi\(^8\) empathasized meter. He has remarked, "the meter is essential for poetry. Poetry can be more pleasant and attractive by meter." But modern poets deny even the importance of meter in poetry. They insist on the rhythm. Mathur Girijakumar\(^9\) remarked, "rhythm is an internal quality of the poetry."

The above discussion can be concluded in the words of Coleridge.\(^10\) He discovered four formulas for greatness in poetry as under:

\(^8\) Acharya Hajariprasad Dwivedi, उपन्यास का संग्रह, p.17

\(^9\) Girijakumar Mathur, भुए के धरातल, भूभिकाः काशी: भारतीय संस्कृति, 1955, p.13.

(i) The sense of musical delight with power of producing it.

(ii) The choice of subjects very remote from the private interests and circumstances of the writer himself.

(iii) The modification of poetic images by a predominant passion.

(iv) The depth and energy of thought that is combination of creative power and intellectual energy.

2.2.1 (B) Lyric Poetry. There are various types of poetry but for the present experiment only lyric form of poetry has been selected. Hence, the nature and concept of the lyric poetry is discussed here.

Lyric poetry, in the original meaning of the term, was the poetry composed to be sung with the accompaniment of lyre or harp. In this sense, much poetry belonging to the impersonal division can also be called lyric poetry. Here it is important to look at the definition which is given in the Oxford Dictionary of Literary Terms

"lyric is now the name for short poems, usually divided into stanzas and directly expressing the poet's own thoughts or sentiments." James Reeves

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defines the lyric as "a short poem in no fixed form expressing a single thought, mood or feeling." In short these definitions reveal the characteristics of the lyric poetry as under:

1. It is a short poem
2. It has no fixed form of expression
3. It expresses a single thought, mood or feeling.
4. It expresses the poet's own thoughts & sentiments.

Some critics divided lyric poetry into two classes, (i) lyric poetry (ii) lyrical poetry. A well known critic of lyric Mr. C.D. Lewis explains the difference between the lyric and lyrical poetry in this manner, "A lyric is a poem written for music for an existing tune, or in collaboration with a composer or in an idiom demanded by contemporary song-writers or simply with music at the back of the poet's mind. Lyrical poetry is a much loser thing, but it has not quite forgotten its origin in music and has not lost the singing line; the liberation of the lyric from music enabled the former to break away from certain conventions, to treat a greater variety of subjects to explore deeper into poetic meaning to be in fact, a lyrical poem."

In such a simpler form this personal poetry is almost unlimited in range and variety. Therefore it may touch nearly

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all aspects of experience from those which are most narrowly individual to those which involve the broadest interests of our common humanity. Human nature seems to change very slowly indeed. The themes of lyrical poetry remain almost monotonously alike from century to century and millennium to millennium. Though its subjects are limitless but one can classify them easily into subject areas such as, lyric of love, lyric of nature, lyric of patriotism, lyric of religious emotion, lyric of life upliftment etc.

2.2.1 (B) Birdview Over Hindi Lyric. The chief vein of Hindi literature is its literature of poetry. It is believed that the beginning of the Hindi poetry was in the middle phase of the 8th century. In this reference Hindi poetry has its own old history of 1200 years.

The first appearance of Hindi lyric can be seen in Sant Kabir's padds, in the medieval literature. Later on, Dadu, Raidas, Surdas and Mira created so many bhakti songs. It was fortunate that all sant poets were good composers too. Not only that in this period there were well known composers such as, Baiju Bawara, Tansen and Haridas etc. They composed bhakti lyrics into various kinds of ragas and rghanis. In short from 1st century to 19th century bhakti lyrics were being created.

At the beginning of the 19th century, the pioneer of modern Hindi literature Bharatendu Harischandra wrote
lyrics in folk style (Gavani, Nautanki etc.) as well as in Khariboli too. Famous Hindi Critic Dr. Varshaney\textsuperscript{14} commented, "Hindi poets were impressed by European Romanticism and Bangla Maha Kavi Rabindranath Tagore".

At the end of the second decade, Jayshankar Prasad, Nirala, Pant and Mahadevi have established Chayavad in Hindi poetry. As Acharya Nanddulare Bajpye\textsuperscript{15} said, "In this period Hindi lyric achieved its highest peak of the literary art. J. Prasad has introduced philosophy to poetry while Sumitranandan Pant has written colourful dynamic songs of nature. Nirala has signified the sweetness of the tune of the lyric. But modern lyric reached the top on its way to progress in the songs of poetess Mahadevi. Her style was not only pictorious but melodious.

In the time of freedom struggle once again Hindi lyric has changed its overall nature. During this period Rameshwar Shukla, Shivmangal Singh Suman etc. had written progressive lyrics in which they advocated for the poor, the farmers and the depressed people. Most of the poets were impressed by Marxism and Gandism.

\textsuperscript{14} Dr. Laxminarayan Varshaney. \textit{हिंदी साहित्य का संरचना: भालोमैतली प्रकाशन, 1960, p. 230.}

\textsuperscript{15} Nanddulare Bajpye. \textit{भारत साहित्य के अन्ये अपने. नवाबादी: विद्यासंजी प्रकाशन, 1963, p. 134.}
After independence Hindi literature again came under the shadow of western literature. During this period Ajneya Mathur, Bharati and Jagadish Gupta wrote experimental poems. They made various experiments in the style of the expression and in the content of the poetry.

In the contemporary time Raghuvir Sahay, Muktibodh, Shamsher Bahadursing, Niraj, Sarweswardayal Saxena etc. have been writing the lyrics.

2.2.1 (d) Appreciation of Poetry. The present study was intended to measure students' poetry preferences. Appreciation is the first step of the poetry preference. Unless the student appreciates the poem, he can not be supposed to show his proper preference for a particular poem. Hence, the nature of appreciation should be discussed here.

It is easy to define appreciation in negative terms. Appreciation of poetry is not an admiration of the nobility or grandeur or beauty of thought of a poem. And appreciation is not merely the enjoyment of visual images, not even the process of understanding all the meanings which are expressed in a word or in a phrase, not only the enjoyment of sounds signifying beautiful things. Above all appreciation can not be defined as being transfused with emotion.

What constitutes poetic appreciation? It is not a simple event or a process loosely compounded of a few elements, but is
both complex and complete; and it is an experience in which all of man's finest mental powers are involved. As P. Gurrey observed, "Appreciation is a complex activity in which all the powers of the mind are working together to one end: to experiences all that is possible of what was intuitively conceived by the poet's insight and vision and at the same time to have a lively awareness of all the virtues of the poet's words to express those experiences."

By nature appreciation is a developing process. Margaret Early has identified three stages in the development of appreciation of literature. (i) Unconscious enjoyment (ii) Self conscious appreciation in which the student seeks to learn why selection of literature affects him in certain ways. (iii) Conscious delight in which the reader responds with delight in the literary experience, knows why and reads with range and powers. It is obvious that most students by the time the students enter middle school should have experienced unconscious enjoyment of imaginative literature of some types. At secondary level students have training for self conscious appreciation. In this study Xth grade students have been selected as subjects


and poetry preferences are acquired of the said subjects. Xth is the last year of the secondary education. So it is understood that the students have enough practice for self-conscious appreciation.

Appreciation is one kind of response. To some extent appreciation is the first step of a literary response, judgement.

James Squire in his doctoral research identified five characteristics of adolescents who respond perceptively to imaginative literature.

1. They react with genuineness, they do not substitute the standards or judgements of others - the teacher, critic or other students for their own.
2. They are willing to search for meaning.
3. They suspend judgement until they have tested tentative interpretations.
4. They weigh evidence, judge details objectively and maintain esthetic distance.
5. They fuse emotional and intellectual responses, they are able to respond emotionally at the same time that they are concerned with the way in which literary artists achieve their effects.

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2.2.1 Preference: Its Meaning and Nature. As the complete study is centered around the main term preference, it is essential to clarify the concept in general and the concept of literary preference in particular. In the fields of psychological and educational research the term preference has been referred widely such as value preference, job preference, cognitive style preference, teaching method preference etc.

To start with dictionary meaning according to Nilson - W.A.19 the meaning of preference is as under:

(1) Act of preferring or a state of being preferred, the setting on one thing before or above another, higher estimation, prediction, prior choice also the power or opportunity of choosing, as, to give him his preference.

"Leave the critics on either side to contend about the preference due to this or that sort of poetry" - Drydan.

"We fair ones show a preference too blind" - Keats

One who or that which is preferred, the object (person or thing) of choice or superior favour, as which is yours."

Fowler and Fowler\(^{20}\) have defined the term preference as under:

"Liking of one thing better than another thing one preference, prior right esp. to payment of debts, favouring of one person or country before others in business relations."

In (Consolidated Glossary of Technical Terms) R.P. Naik and others\(^{21}\) have described the term preference as under:

Preference = तरस्ति, अतिधारण, आभिलक्ष

According to dictionary meaning preference is a choice, prior claim, like better. Though preference is not just a choice but it connotes the complexity inherent in the process of choice when a person is supposed to choose between the two or more things. The process of preferring one thing instead of the other leads one to think about the deeper level of the thing to be choosen. The process thus becomes a psychological task, which includes a different interests of chooser.


According to Getzed Jacob W.22 "The difference between a preference and interest is that the preference is relatively passive, while the interest is inevitably dynamic. A preference is readiness to receive one object as against another, it does not induce as to seek out the object. In contrast the basic nature of an interest is that it does induce us to seek out particular objects and activities."

The difference between preference and choice can further be distinguished in a different way also. While one is preferring any object from the objects, he is comparing, discriminating one from other and counting plus-minus into the mind. Then he puts all the objects into order according to their merits. At last he makes his final choice. On the other hand when one is choosing any thing, he rejects some thing at the same time. In short, there is no rejection in the process of preference but there is rejection definitely in the process of choosing. Neilson W.A.23 defines the term choice in Webster's new International Dictionary of the English language, in this way - (1) "Act of choosing the voluntary act of selecting or separating from two or more things that which is preferred, election, selection."


Deliberate choice of good - Browning.

(2) Power, opportunity or privilege of choosing option.

"Choice there is not unless the thing which we take be so in our power that we might have refused it."

(3) Alternative, as death or exile was the only choice.

This description shows that there is option or either or in the basis of the choice. And in the base of preference there is neither option nor either or. It can be concluded that there is 50% probability to be chosen for every thing within a given set in the process of choosing, while in the process of preferring there are 100%, 90%, 80% etc. probability to each and every thing. In short, in the process of preferring all the things - objects obtain either 100% of liking or least or liking but not zero percent of the liking of the person showing the preference. On the contrary in the process of choice only one thing obtains 100% of liking and the rest of them have no chance to obtain any percent of likings.

Though the preference is a sequential process, it is affected by many external and internal factors. Such as, the situation, condition, age and circumstances, maturity and attitude etc. Therefore the process of preference is not always basically sequential but many a time it is aesthetic also, as it is fundamentally connected with the emotive or interest aspect of the human being.
This is a general analysis of the meaning of the term preference. But preference has different meanings in different references. For the present study the term preference should be analysed in view of literary response.

The major educational focus in literature is individual student's response to an individual work of literature. Response is best defined as the on-going interaction between the individual and the work, an interaction that may continue long after the individual has finished reading. This response is never fully explicit, for one could not tell of all the associations, ideas, feelings and reflections. On the basis of the above discussion one can switch over literary preference. Alan C. Purves gives the definition of literary preference in this way, "The behaviour refers to an overt act of response by which one signifies a liking for certain literary works more than others."

As far as the present study is concerned preference is one kind of judgement. It is not an act, just as a love at first sight. Here researcher has collected preferences for particular poems. And it is obvious that poetry is a symbolic and abstract

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form of art. Before showing any preference for such poetry, it requires critical reading. Reading of poetry calls for an emotional involvement, not generally demanded by other types of content areas of reading. When a reader reads a poem, he is alert about the shades of meaning and the interrelationships of details, he employs active rather than passive approach, he evaluates and questions as he reads; and his focus is less on what the author says than on what the author means by what he says. In short, appreciation is the first and basic process for the preference for poetry. Before indicating a preference for any poem, it should be appreciated very well. In the present study, a reader had six poems of different types of content at a time. Hence, it was assumed that a reader would read critically each poem, compare all the six with one another, drawing the merits and demerits of each poem, before showing the preferences for each poem. Here over and above preferring poems on the basis of interests the reader was expected to prefer characteristics given with each poem. There were six characteristics for most liked poem as well as six characteristics for least liked poem. It was expected for the reader to prefer one characteristic from six characteristics of each most liked and least liked poem.

To sum up it can be said that poetry preference depends on a reader's aesthetic sense and ability of critical reading.
2.2.2 **Intelligence.** According to Mehrens and Lehmann the definitions of intelligence generally fall into one of the following patterns:

1. Ability to think abstractly
2. Ability to learn
3. Ability to integrate new experiences and adapt to new situations.

First group of definitions (by Binnet, Terman, Garrett, Rexkinght) emphasise the ability to carry out abstract thinking. It means the effective use of concepts and symbols in dealing with situations.

The second group of definitions (Buckingham, Thorndike, Woodworth, Dearborn) lay stress on the ability to learn. The child with greater general ability possesses extensive ability to learn and to gain wide range of experiences.

The third group of definitions (Burt, Pintner, Warran, Freeman) state that it is an ability to integrate the new experiences and adapt to new situations. It is the ability to recognize one's behaviour pattern so as to act more effectively and more appropriately in novel situations.

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Is intelligence a simple quality and ability, or is it a complex quality or ability? This question opens an avenue in developing theories of trait organisation. Halstead has characterised the theory of intelligence in terms of a number of factors and traits as below:

1. Unite Factor Theory (Binnet, Terman, Stren)
2. Two Factors Theory (Spearman)
3. Group Factors Theory (Hotzinger, Herman)
4. Multy Factor Theory (Thurston and Guilford)

Guilford J.P. proposed a box-like model structure of intellect SI model. Its one dimensions is operation. Operation indicates the mental process performed or the activity involved. He further narrated five groups of operation abilities: Cognition, memory, convergent thinking, divergent thinking and evaluation.

To conclude the discussion, intelligence has been variously defined as the ability to think abstract, the capacity to learn, the ability to respond in the term of truth and fact and the ability to adjust to one's environment. "But in the field of


educational psychology, the definition of intelligence as the capacity to learn is as satisfactory as any."\(^{28}\)

Intelligence is quantitative in the sense that it is measured by the number of tasks that one can do. There are two types of tests that have been used for measuring intelligence, (i) verbal intelligence test (ii) non-verbal intelligence test. The methods of administering intelligence test are also of two types, (i) individual testing (ii) group testing.

2.2.3 **Creativity.** Creativity is a concept which is highly admired and less defined in the process of researches, though many thinkers and researchers have attempted to define the term from different angles. In different types of studies, it is found that the term like imagination, originality, insight, adventurous thinking, ingenuity, discovery, intuition, problem solving and invention have been referred to, but even then, it is observed that the term creativity remains undefinable. Some psychologists have tried to define creativity in terms of:

(i) a mental ability consisting of many components of abilities.

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(ii) a capacity to do or produce something of a particular nature;
(iii) a subjective experience or process having special characteristics.

A few representative definitions of creativity falling in the above mentioned categories are as under:

Simpson defined creativity as the...'initiative which one manifests by his power to break away from the usual sequence of thought into an altogether different pattern of thought.'

Wilson while offering an operational definition of creativity, synthesized the diverse meaning of creative process prevalent at that time and described creativity in terms of:

(a) the outflow of individual or group, through which a product is structured
(b) an action of the mind that produces a new idea or insight
(c) the mental process of manipulating environment which results in the production of new ideas, patterns of relationships.


(d) the capacity to produce through imagination or capacity for original work

(e) the emergence in action of a novel relational product growing out of the uniqueness of the individual on the one hand, and materials, events, people or circumstances of his life on the other.

(f) the mental process that involves a rearrangement of the past experiences with possibly some distortions into a new pattern better satisfying some expressed or implied need

(g) the process which results in a novel work that is accepted as tenable or useful or satisfying by a group at some point in time and

(h) the process by which something new is produced; an idea or an object including a new form or arrangement of old elements."

Mednic defined creative thinking as... "the forming of associative elements into new combinations which either meet specific requirements or are in some way useful, the more mutually remote the elements of new combination, the more creative the process or solution."

Cited in Ibid.
Creative thinking according to Torrance\textsuperscript{32} is the process of sensing gaps or disturbing missing elements, forming ideas or hypotheses concerning them; and testing these hypotheses. "Subsequently, Torrance redefined creativity as, "...a process of becoming sensitive to problem, deficiencies, gaps in knowledge missing elements, disharmonies and so on, identifying the difficulty, searching for solutions, making guesses or formulating hypotheses and possible modifying and retesting them, and finally communicating the results."

Keeping these definitions in mind it is sufficient to say that it is the ability to look at the simple and obvious in a new way. Originality is an integral part of creativity but it does not come in vacuum. Creativity is a dynamic element within all children to do things which they never thought they could do.

2.3 Relationships among the Variables. This section can be divided into two parts. The first part of the section describes the relationships between the creativity and intelligence and the second part of the section describes the relationships among the poetry preferences, creativity and intelligence.

2.3.1 Intelligence V/s Creativity. The general belief is that creativity is a part of one's intelligence and is fairly

reflected in the IQ intelligence and is fairly reflected in the IQ of a person. However many studies conducted in the last two decades to dichotomise these two abilities can be usefully distinguished from general intelligence both conceptually and in terms of measurement. Investigators have some reasons for distinguishing creativity from intelligence. When the second look is being taken at intelligence tests, many deficiencies become apparent. One of the most obvious is their emphasis on convergent, conforming thinking. Guilford\textsuperscript{33}, Thurstone\textsuperscript{34}, Getzels and Jackson\textsuperscript{35} and others have made this clear.

Others have criticised the intelligence test for their exclusive concern with traditional academic value systems which have little to do with life outside this system.

Traditional test of intelligence are heavily loaded with tasks requiring cognition, memory and convergent thinking.

\begin{itemize}
\item \textsuperscript{34} L.L. Thurstone. Creative Talent, in L.L. Thurstone (Ed) \textit{Applications of Psychology}. New York: Harper and Brothers, 1952, p. 20.
\item \textsuperscript{35} J.W. Getzels and P.W. Jackson. \textit{Creativity and Intelligence}. New York: John Wiley and Sons, Inc., 1962, p. 60.
\end{itemize}
Divergent thinking is the basis of creative thinking. So the findings of the researchers Getzels and Jackson, Pathak, Cropley, Singh, Yamamoto, Mehdi, Sharma and Others reported low positive correlations between these variables.

In fact, the usual finding is that the relationship between measures of creativity and intelligence is modest, but is nevertheless statistically significant of particular importance is the tendency of persons with high IQs to show a great range of creativity i.e. from high to low whereas persons of low IQ, generally show only low creativity scores. Thus high I.Q. does not guarantee high creativity, but appears to make it more feasible.

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36 Ibid.


In view of what has been reported above, it is obvious that the issue of relationship between intelligence and creativity is still open.

2.3.2 Poetry Preference, Intelligence and Creativity. As it is stated previously that poetry is a symbolic expression of the experiences. It suggests that a reader should encounter with the abstraction of experiences. Hence, it is necessary to define the term symbol. According to Richards I.A. 43 "symbol is a word or image signifying not only the actual object or idea, but all the ideas, attitudes and responses associated with it. The compounding of many meanings in one word creates a large idea. As image establishes a primary and secondary relationship, the symbol obliterates the relationship, giving the image freedom to work at many levels at once." It means a reader who has more ability to think abstractly can appreciate the poem much better than one who has less abstract thinking ability. The discussion naturally leads to the conceptual structure of intelligence. J.P. Guilford 44 proposed three bases of the structure of human intellect.


(1) **Operations**: Evaluation, Convergent and divergent thinking, memory and cognition.

(2) **Content**: The material or content involved figural, symbolic, semantic and behavioral.

(3) **Types of Products**: Units, classes, Relations, Systems, Transformations, Implications.

The organism of the structure suggested in the above classification seems to show that intellect is an agency which enables the learner to deal with various information in a number of ways. Poetry is an abstract form of the art which requires an intellectual dealing, and divergent as well as convergent thinking.

The relationships amongst the variables can be ascertained with poetry appreciation point of view. Appreciation is a psychological as well as linguistic process. Semantic aspect of the language connects it to psychological process - comprehension. It means for proper comprehension semantical realization is a basic requirement. Comprehension is the first step of poetry appreciation. So it can be said that the difference in the semantic level may reflect in the level of appreciation. Bruner observed it and related this difference with intelligence.

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He stated that teacher will find in the class-room, some students still operating mainly in the iconic mode while others will have achieved the symbolic mode of representation. Difference in the efficiency of utilising the symbolic mode, would expectedly, be associated with differences in language skill and orientation to language use as well as with difference in the level of intelligence. Appreciation depends upon language skill. And Bruner shows the students of high level of intelligence are undoubtedly higher in language skill. So these difference directly affect the level of appreciation.

Appreciation is defined as the interpretation of new ideas or impressions with the help of past experience. Until the reader makes the poem a part of his intellectual self, it remains merely words. But once the statement becomes a part of a reader's experience and changes him into something new and better, the poem 'means' something within the experience of the reader the only place it should mean anything. In this way appreciation is one kind of creative process. One who is creative can create various ideas from the limited words. As Torrance observed the verbal behaviour of the creative student that..." When we see what happens when they do 'speak out their ideas' there is a little wonder that they are reluctant to communicate

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their ideas. Frequently, their ideas are so far ahead of those of their classmates and even their teacher." It proves that a creative reader can bring out various meaning from the poem. The divergent thinking ability helps him in this meaning inclining process. In other words in the process of inclining meaning when intelligence - convergent thinking stops, the creativity - divergent thinking begins.

Creativity and poetry appreciation can be related at the point of sensibility, trait of reader's personality. According to William Wordsworth\textsuperscript{47} for appreciation requires a reader of "more than usual organic sensitivity." It can be clarified that the reader who is more sensitive can appreciate poem much more than average reader. The researchers of creativity have also reached to the conclusion that the sensitivity is the important factor of the creative personality. Torrance\textsuperscript{48} has underlined the characteristics of a creative personality in this way. "A high degree of sensitivity, a capacity to be disturbed and divergent thinking are essentials of creative personality." Both the quotations emphasize sensibility. The high degree of sensitivity is base of the aesthetic appreciation, as well as the high degree of sensitivity is essential for creative personality. Therefore it can be said that the creative reader can appreciate better than the ordinary reader.

\textsuperscript{47}Wordsworth William, Lyrical Ballads, Preface.

Poetry says what it means but it means, in attempting to say this 'all' it often ceases to be poetry. Brooks Cleanth remarked. Hence, the criticism of poetry depends upon individual comprehension ability. Comprehension ability is the chief and major field of reading achievement. Research studies have shown that a close relationship exists between reading achievement and creative expression. Russel Irene observed that the children who show good spatial coordination are better readers. These studies present that the creative reader is more aware of the meaningfulness of integrative experiences. For appreciation it is rather essential to have the awareness of meaningfulness of integrative experiences which reflect in poems.

To sum up this discussion, it can be stated that there are definite relationships among the poetry-preferences, intelligence and creativity of the reader students.

The next chapter will present the detailed account of related past studies.

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49 Cleanth Brooks, *The Well Wrought Urn* (III Ed.)