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**The problem of tradition and innovation in turkish poetry
(1920-1960)**

Abstract

The article on "The problem of tradition and innovation in Turkish poetry (1920-1960)" is dedicated to the issue of tradition and innovation in Turkish poetry. The theme of tradition and innovation in Turkish poetry reflects different periods of rich literary history and different approaches of writers. The preservation of traditional values and the creation of innovations in literature were characteristic of that period. These two processes played an important role in the development of Turkish poetry. Traditional Turkish poetry, especially in the 19th and early 20th centuries, was dominated by more classical forms and themes. Tradition is important in the historical development of Turkish poetry and the formation of literature. Innovation is more evident in the internal features of the poem. Innovation is manifested in new and unique figurative means of expression in poetry. As a result, poetry as a whole develops and becomes richer. Many poets tried to reconcile these two concepts in Turkish poetry. For example, bringing new content while maintaining classical forms or expressing modern ideas using the style of folk literature are examples of this unity. At that time, both the collapse of the Ottoman Empire and contacts with modern European culture gave impetus to the change in literature. It was also a period when symbolism was more dominant, unlike the realistic approaches of previous periods. This period was distinguished not only in aesthetic terms, but also by a new understanding of literary identity and personal freedom. This period gave rise to the concept of innovation in poetry. It should also be noted that at the beginning of the 20th century, the issue of tradition and innovation was evident in both Turkish and Azerbaijani poetry. Along with the application of new forms in the works of poets and writers, the main feature that

attracted attention was the inclusion of topics of social nature. Poets began to express their personal feelings, the realities of life, and the social issues of the modern era in their poems, in addition to the issues of previous periods. In the works of their poets, lyrics, artistic images and symbolic language were in the foreground. Poets brought their personal feelings and individual experiences to the fore. All these innovations ensured the development of Turkish poetry in a more modern direction after classical, romantic and realism. They used symbolic language and images to reflect the various layers of life and the depths of the human soul. This led to literature becoming not only entertaining, but also a deeply thought-out and analyzed art form. The development of new poetic forms, along with innovations in content and quality in poetry, is one of the most striking moments of this period. The gradual acquisition of a leading role in poetry, along with the traditional forms of classical literature, stemmed from the need for a more intensive expression of artistic thought. Therefore, many poets who wrote excellent poetic works in the new-free poetic form have grown up in both Azerbaijani and Turkish literature.

Key words: *Türkiye, poetry, tradition, innovation, modernism.*

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Türkiyə poeziyasında ənənə və novatorluq problemi (1920-1960)

Xülasə

“Türkiyə poeziyasında ənənə və novatorluq problemi (1920-1960)” mövzusunda məqalə türk şeirində ənənə və novatorluq kimi aktual məsələyə həsr edilmişdir. Türkiyə poeziyasında ənənə və novatorluq mövzusu, zəngin ədəbiyyat tarixinin müxtəlif dövrlərini və şairlərin şeirə fərqli yanaşmalarını əks etdirir. Ədəbiyyatda həm ənənəvi dəyərlərin qorunub saxlanması, həm də yeniliklərin tətbiqi həmin dövr üçün xarakterik idi. Bu iki proses ümumi olaraq türk poeziyasının

inkişafında mühüm rol oynamışdır. Türkiyənin ənənəvi poeziyasında, xüsusilə XIX və XX əsrin əvvəllərində, daha çox klassik şeir formaları və mövzuları üstünlük təşkil edirdi. Ənənə, türk poeziyasının tarixi inkişafında və ədəbiyyatın formalaşmasında əhəmiyyətli rol oynamışdır. Novatorluq isə hər şeydən əvvəl, şeirin daxili əlamətlərində, mövzuya münasibətdən, ideya istiqamətindən tutmuş yeni və özünəməxsus obrazlı ifadə vasitələrində və əlbəttə ki, həm də forma xüsusiyyətlərində təzahür edən geniş və çoxtərəfli bir ədəbi anlayış kimi qəbul edilməlidir. Ənənəvi formalarda qələmə alınan bədii parçalar yeni və orijinal poetik obrazlarla zənginləşdikdə həmin formanın özü də yeni mahiyyət kəsb edir. Nəticədə poeziya bütövlükdə inkişaf edib zənginləşir. Bir çox şairlər Türkiyə poeziyasında bu iki anlayışı uzlaşdırmağa çalışıb. Məsələn, klassik formaları saxlayaraq yeni məzmun gətirmək və ya xalq ədəbiyyatının üslubundan istifadə edərək modern ideyaları ifadə etmək bu vəhdətə nümunədir. O dövrdə həm Osmanlı İmperiyasının çöküşü, həm də müasir Avropa mədəniyyəti ilə əlaqələr ədəbiyyatın dəyişməsinə təkan vermişdir. Həmçinin əvvəlki dövrlərdəki realist yanaşmalardan fərqli olaraq simvolizmin daha çox üstünlük təşkil etdiyi bir dövr olmuşdur. Bu dövr təkcə estetik baxımdan deyil, həm də yeni bir ədəbi şəxsiyyət və şəxsi azadlıq anlayışı ilə fərqlənir. Bu dövr poeziyada sanki novatorluq anlayışlarının yaranmasına səbəb olur. Onu da qeyd etmək lazımdır ki, XX əsrin əvvəllərində istər Türkiyə, istərsə də Azərbaycan poeziyasında ənənə və novatorluq məsələsi bu və ya digər dərəcədə özünü göstərirdi. Şair və yazıçıların əsərlərində yeni formaların tətbiqi ilə yanaşı, ictimai mahiyyət kəsb edən mövzuların yer alması diqqəti cəlb edən başlıca xüsusiyyət idi. Şairlər daha əvvəlki dövrlərdəki mətləblərin yanında, şəxsi duyğularını, həyatın reallıqlarını və müasir dövrün sosial məsələlərini də şeirlərində ifadə etməyə başladılar. Əsərlərdə lirika, bədii təsvirlər və simvolik dil ön planda olmuş, şairlər şəxsi duyğularını və fərdi təcrübələrini daha çox önə çıxartmışlar. Bütün bu yeniliklər türk şeirinin klassik, romantik və realizmdən sonra daha modernist bir yönə doğru inkişaf etməsini təmin etmişdir. Onlar həyatın müxtəlif qatlarını və insan ruhunun dərinliklərini əks etdirmək üçün daha çox simvolik dil və obrazlardan istifadə etmişlər. Bu, ədəbiyyatın yalnız əyləndirici deyil, həm də dərinlən düşünlümsü və təhlil edilən bir sənət forması olmasına səbəb olmuşdur. Poeziyada məzmun və keyfiyyət yenilikləri ilə yanaşı yeni şeir şəkillərinin təşəkkül tapması bu dövrün ən diqqətçəkən məqamlarındandır. Klassik ədəbiyyatın ənənəvi formaları ilə yanaşı poeziyada sərbəst şeirin gətirdikə aparıcı rola yiyələnməsi bədii fikrin daha intensiv şəkildə ifadə olunması zərurətindən irəli gəlirdi. Məhz bu baxımdan istər Azərbaycan, istərsə də Türkiyə ədəbiyyatında yeni - sərbəst şeir şəkli ilə mükəmməl poetik əsərlər yaradan onlarla şair yetişmişdir.

Açar sözlər: *Türkiyə, poeziya, ənənə, yenilik, modernizm.*

Introduction

From the researches about Turkish poetry, it is known that in the end of the 19th century and the beginning of the 20th century, there were examples of new spirit and ideological-artistic courage in poetry. The most productive and contradictory and difficult period of Turkish literature was the 19th and 20th centuries. It is obvious that there is no literature outside of socio-political processes to one degree or another. It can be said that the poetry of this period attracts attention with a number of original and interesting features (Aliyev, 2019, p. 11): Rajaizadeh Mahmud Akram (1847-1914), Abdulhaq Hamid Tarkhan (1852-1937), Mehmet Akif Ersoy (1873-1936), Ziya Goyalp (1876-1924), Omar Seyfeddin (1884-1920), Yahya Kamal Bayatli (1884-1958), Rashad Nuri Guntekin. (1889-1956), Ahmad Hamdi Tanpinar (1901-1962), Nazim Hikmet (1902-1963), Ziya Osman Saba (1910-1957), Yashar Nabi Nayir (1908-1981), Orkhan Veli Kanig (1914-1950), Ali Oktay Rifat (1914-1988), Jahid Gulebi (Mahmud Cahid Erencaan-1917-1997), Aziz Nesin (1915-1995), Necati Cumali (1921-2001), Ahmet Sezai Karakoch (1933-2021), Nihad Sâmi Banarlı (1907-1974) and others.

Research

New forms were applied in the works of poets and writers. Along with content and quality innovations in poetry, the formation of new poetic images is one of the most remarkable moments of this period. In addition to the traditional forms of classical literature, free verse gradually acquired a leading role in poetry. It is from this point of view that dozens of poets who created excellent poetic works with a new form of poetry in both Azerbaijani and Turkish literature grew up. In terms of the development and transformation of Turkish poetry, the concepts of tradition and innovation are very important. In fact, innovation always means criticism of tradition or the search for innovation, but it is not only manifested in the external signs of poetry. Innovation is considered as a literary concept that is reflected in the attitude to the subject, direction of ideas and new form features [5, 5]. Traditional poetry forms were more based on the traditional and classical features of poetry, divan poetry. Of course, the forms of divan poetry, such as radif, rhyme, and various verse structures, served as the foundation of this tradition. Repetition of traditional themes was also considered characteristic for that period. Themes in poetry were usually based on two lovers, romantic relationships, philosophical thoughts, love for the world and nature, as well as the spiritual world of man. These themes were repeated over time without any innovation. The language of divan literature was mainly influenced by Arabic and Persian language and poetry. Although the works created in traditional poetry could not be understood by the entire population over time, their poetic value was

high in all periods. The concept of innovation is an approach that has shaken the previous traditions in Turkish poetry. The main features of innovation in poetry, which began to spread from the end of the 19th century, determined the creation of new forms of poetry. Poets who wrote in an innovative style did not write in traditional forms, but in new ways and free verse forms. The innovative poetry aimed to move away from the influence of the previous palace and aristocratic culture and create a more modern and democratic style. Modernist poets writing in this style tried to enrich their creativity with innovations and modern trends. At this time, benefiting from the influence of European literature, they expanded the boundaries of poetry. There were different approaches to the concepts of tradition and innovation. Many poets and writers were more oriented towards this direction in their works, while a group strongly opposed it and preferred tradition. For example, Mehmet Akif Ersoy (1873-1936), known only as a national poet, regarded the innovations that the Western imperialists tried to introduce in the name of "culture" as provocations and strongly protested:

An iron-armored wall surrounds the west;
I have a border like a faith-filled root.
My nation, do not be afraid! How to suppress such a faith
The lone wolf I call "culture"? [Osmanova, 2012, p.15].

His most famous work "Independence March" was adopted as the national anthem of Türkiye. Here, love of country, struggle for national unity and independence were in the foreground. He turned poetry into a kind of means to awaken the spirit of the people. With those innovations Mehmet Akif Ersoy brought to poetry, he played an important role not only in the literary field, but also in the formation of national consciousness. His poems were written not only for aesthetic pleasure, but also for the purpose of awakening people and drawing attention to the problems of society. In this regard, he is considered one of the greatest innovative poets of the period of transition from Ottoman to modern Turkey. The metaphors used by Akif in his poems when talking about both individual and social problems give the reader the opportunity to derive a deep meaning. Akif used the concepts of freedom and independence in poetic language, metaphors and symbols in his works such as "Independence March". He developed a style of expression in which separate emotions were mixed together in his poems written with an innovative approach. Both individual sufferings and social inequalities were formed as a single whole in his poems.

Akif not only appealed to individual emotions, but also managed to explore the mood of society. That technique made his poetry powerful both on a personal and social level. Mehmet Akif's language had both simple and deep meanings. His language was quite rich and literary, but never compromised on comprehensibility. Akif Ersoy's ability to connect with the public and intellectuals through the language he uses is the key to his literary success. In his poems, he connected with old Turkish poetry and also contributed to modern Turkish poetry. In addition to reflecting the cultural heritage of the Turkish people, he also talked about universal issues such as freedom and justice in his poems. The technical perfection in Mehmet Akif Ersoy's poems is one of the elements that reveal his literary power. (Ersoy, 2023, p. 15). Akif became a name that left a mark in Turkish poetry with its rhyme and verse, depth of meaning, metaphors, richness of language and social criticism. His poems were written with great skill both in terms of form and content, and they carried different meanings every time they are read. As a technically perfect poet, Akif left deep traces in the world of literature.

Four continents

Besher found a statue of himself

Even if I don't listen, I dedicate the whole day to God

I used to live under this idol, still

The swelling is torn from me: Long live the exquisite soul

I ran and stopped to show you a light

Oh, my life partner in all my turbulent life

Whether it's falling or not, I always overcame it, but

This time, I will carry the kendi that hits my wrinkled forehead

Are you in Lamekan, where are you, O absent God?

Dönerim's passion has been afaki since eternity

Those drops of light sprinkled and filled the dome

It's the traces of my age looking for you everywhere

There is only one truth, yes, from the world you know,

Even if I've been there for 50-60 years, I'm still surprised

We are all in love with ourselves

A simple snake can't be drawn to this strange love.

Mehmet Akif Ersoy's poem "Four Continents" occupies an important place in his literary world and has deep layers of meaning. The poem especially talks about human

inner conflicts, existential questions and metaphysical searches. The poet asked important questions both on the individual and social level, and tried to reach the depths of the human soul. When conducting a literary analysis of the poem, we can consider the following elements: The poem deeply talks about the contradictions in the inner world of a person, the search for God. From the first verse, man's battle with "idols" and "nafs" is described. Mehmet Akif talked about the fight against the evil inside a person and how that fight turned into a battle of "self-mockery". "It is a statue of itself that humanity worships." This line is a symbol of a person actually worshipping his "whole". Man has become a slave of his soul, his worldly soul. Here, Akif called for transcending one's ego and ego. In the poem, the obstacles that people face on the way of life and their struggle to overcome these obstacles are depicted with symbolism. The lines "Is it a mountain that confronts me, I will always overcome it" symbolize the difficulties of life, the resistance felt against these difficulties. Akif portrayed a person who did not give up in the face of life's difficulties (Ersoy, 2018, p.115).

- This time it was my own stone that hit my wrinkled forehead...

This line describes the individual facing their own inner problems and struggles. Here, Akif meant that obstacles in a person's life sometimes arise from his own internal conflicts. The poem also talks about the reality that people are looking for and the efforts they make to find it. Akif emphasized the idea that God was the only truth that people seek. The only thing that is real is its existence, everything else is temporary compared to this reality. "There is only one truth, yes, from the world you remember" This clause means that everything a person encounters in the world is temporary and the real truth can only be found in God. Akif urged people to turn away from worldly things and turn to spiritual values. The poem also talks about both worldly and spiritual dimensions of love. When Akif said that a person was in love with himself, he meant that this love was both personal love and spiritual love for God. Man looks for love and presence not outside, but within himself. It is enough to pay attention to one of his works so that it is possible to express an opinion about Mehmet Akif Ersoy. Mehmet Akif Ersoy was a national poet and writer who has a great place in Turkish literature and culture. Akif's poems and writings symbolize the people's fighting spirit and national identity, and also offer deep thoughts on the social and cultural problems of his time. The poets and writers who wrote and created in that period understood well that a certain determination to fight for innovations is necessary and they were able to give this determination in their works against the background of the political landscape of the time. For this reason, it is possible to understand the poetry scene of that period on the basis of newly created poems in 1920-1960. (Ersoy, 2023, p. 42). For example, when we pay attention to the work of

poets of that period, the image of the Motherland acted as a lyrical hero and was an example of new emotions and a new form of vision. Social issues were used in his poems, mostly to explain the history, identity and culture of Turkish nationality. National values in his poetry were the basis of Yahya Kemal's understanding of nationalism. He made great contributions to Turkish literature and embodied the Turkish identity in his poetry. Let's look at the poem "From another hill" by Yahya Kemal (1884-1958):

I looked at you yesterday from the hill, dear Istanbul
No place I haven't seen, walked, loved.
My life is very happy!
Loving a simple neighborhood is worth a lifetime.

How many prosperous cities are seen in the world,
But you are the creator of magical beauties.
I will say that he lived, in the most pleasant and longest dream
He who lives a lot in you, who dies in you, who sleeps in you.

Bayatli was also an innovative poet. He updated his poetry in the content he used and the way he used language in accordance with the requirements of the modernism trend. Bayatli experimented in the name of purifying and simplifying his language and tried to overcome the boundaries of traditional poetry. Innovative elements such as symbolism, mystical thinking and free expression find their place in his poems. One of the most important features of Yahya Kamal Bayatli's poems is his combination of sensibility and modernity with classical style. This shows that he was both a traditional and a modern poet. He created rich and deep meanings by combining both ancient poetry styles and new literary trends in his works. In general, the main idea of Yahya Kemal Bayatli's poems is the creation of compatibility between the concepts of "nationalism" and "modernism" in his works. He played an exceptional role in the process of modernization of Turkish literature, developing his national identity with the inspiration he received from Western culture. Yahya Kamal Bayatli, influenced by Western culture in his literature and outlook, but combining it with his own national values, created an exceptional world of art. When he went to Paris in 1903, he was an admirer of the West and a supporter of the Young Turk movement, but over time, especially after 1912, he became more aware of his Turkish identity and began to express it more in his poetry. The main idea in Yahya Kemal's poem was to strengthen the culture, history and identity of the Turkish people by

using the experience and methods obtained from the West and to express them artistically. In Yahya Kemal's poems, the concept of nationalism and nationalism is very important. He put Turkish history and culture at the center of his poetry, and used the symbols of history, geography and people in order to protect and develop this national identity. In his concept of nationalism, there is a realistic approach instead of ideal nationalism. In Yahya Kemal's understanding, the Turkish nationality first exists as a historical and geographical reality, and it is necessary to continue the existence of a nation formed on the basis of this reality. Turkish history occupies a central place in Yahya Kemal's poem. He interpreted Turkish nationality, unlike many other poets, not only with a romantic understanding, but in a more objective and local way. The brilliant periods of Turkish history, as the most important and valuable heritage, played a major role in the establishment of national identity. Yahya Kemal glorified the life and culture of a nation that arose in Anatolia after 1071, accepting Turkish history as "pre-history". This approach also incorporated the geographical limits of Turkish nationality. Yahya Kemal's concept of nationalism is also related to geographical reality. He accepted the concept of real nationalism as opposed to Ziya Gökalp's idealistic Turanian nationalism. That is, he accepted that the Turkish nationality is a real structure formed only in the geography of Anatolia, and he glorified that reality in his poems. Turkish nationality and culture continued to exist in this geography, especially as a result of the history and culture that arose after 1071. Yahya Kamal is known for his education in Paris and his admiration for Western culture, but over time he decided to use the knowledge and experience he gained from the West only as a tool. Inspired by Western poets and literary trends, for example, Parnassianism and Romanticism, he covered these influences in his poetry with a national character. Borrowing the forms and dimensions of poetry from Parnassism, he tried to express the feelings, history and self of the Turkish people in these poems. Yahya Kemal's poems have very little social and economic themes. Unlike other Marxist poets, he did not deal extensively with social issues such as the poverty of the people. Instead, he more glorified national and cultural themes. Social issues are used in his poems, mostly to explain the history, identity and culture of Turkish nationality.

Turkish poetry in the 1920s-1960s is characterized by a number of new aspects. This, first of all, appeared with the attitude of the poets who wrote and created in that period to people, the world, and society. The view of the typical social-political, cultural-spiritual landscape of that period was reflected in different forms in the poem. Although the sphere of influence of figurative poetic imaginations expanded in newly created poems, in many poems this aspect was manifested either

at the level of rhetorical pathos or pure praise. As an example, if we pay attention to the poems of Cahit Sıtkı Tarancı (1910-1956), we can feel in the images the comfortable psychological state that was typical for that period and prevailed in the society. Cahit Sıtkı Tarancı is one of the most important poets of Turkish literature and is considered one of the most important names of modern Turkish poetry. His poems have both modern and traditional elements. Tarancı's poems generally focus on universal themes such as the transience of life, human loneliness, love, death and existence, but also bear traces of traditional Turkish poetry. In the poet's poem "I want a country", the image of the homeland appears clearer and brighter, it promises peace to a person: I want a country

Let the sky be blue, the branch green, the field yellow,
May it be the land of birds and flowers.
I want a country
Let there be no pain in the head, no longing in the heart;
Be the support of your brother.
I want a country
Let it be from the heart as to live and love;
If so, let the only complaint be about death.

Many symbols and images are used in the poem: Blue, green, yellow colors: They symbolize the beauty of nature and the yard. Each color represents a different aspect of life—the freedom of the sky, the nurturing power of trees and nature, and the fertility of the soil. The tone of the poem has hope, love and desire. The homeland, which is the poet's dream, was described as a blessed and peaceful place. Each sentence is generally an expression of deep hope and desire. The poet wanted not only the nature of his homeland, but also the social and emotional state to be perfect. Tarancı used simple but effective language. The words in each line of the poem have the ability to think and influence the reader. The vivid language in the description of colors and nature connects the reader with the beauty and harmony of the homeland. Cahit Sıtkı Tarancı's poem "I want a country" is full of deep attachment to the country and idealism. The poem describes that the homeland is not only a geographical place, but also a place of people's relationships, living conditions and mutual love. This image of the ideal homeland created by the poet emphasizes both the beautiful nature and the harmony between people.

In general, his poems reflect both poetic sensibility and deep thinking about the inner world of man. Tarancı worked on the themes of existence, death, time,

loneliness, love and homeland. In his poems, he explored the inner world, psychological state and meaning of life. Elements of romanticism and modernism appear together in the poet's poems. Although innovative tendencies were noticed in the creations of poets, the use of tradition was equally evident. However, in the examples of literature written in traditional methods for that period, the creative approach attracts more attention. For example, Sezai Karakoç (1933-2021) was noted for his love of classical literature and adherence to tradition, but he managed to breathe new life into his work with unique stylistic features:

My beautiful legs are tied with silk
I am his sila, my foreigner.
I am the hair on Mary's cheek.
My eyes are green, his eyes are black.

I am as white as sin, he is as black as repentance (Aliyeva, 2000, p. 8). The dialogue between tradition and innovation in Turkish poetry was an ongoing process. Poets made Turkish poetry an important field of art both nationally and internationally by preserving the rich literary values of the past and turning to modernist styles. Even today, the conflict and harmony between tradition and innovation continues in Turkish poetry. Modern poets combine both new styles and classical forms to create different poetic experiences. Innovative approaches are brought to the themes and structure of traditional poetry, and social and philosophical issues become poetry in a more relevant way. In short, the period 1920s-1960s, which is defined by the concepts of tradition and innovation, characterizes Turkish poetry as a stage where different ideologies and experiences meet. One of the important aspects that conditioned his poetry with innovations and was characteristic for that period was the establishment of the Republic and social changes. The 1920s was a period when Turkey became a modern state and the society began to be reconstructed. The collapse of the Ottoman Empire paved the way for the formation of a new Turkish identity, language and culture. These changes also affected poetry. For example, the first literary group of the Republic period is "Yeddi mashala" (Yıldız, 2006). The members of this group, named after the magazine "Yeddi Mashala" published in 1928, included Muammer Lutfi Bahşî (1903-1947), Kenan Hulusi Koray (1906-1943), Sabri Esat Siyavuşgil (1907-1968), Ziya Osman Saba (1910-1957), Yashar Nabi. Nayır (1908-1981), Vasfi Mahir Kocatürk (1907-1961), Covdat Gudrat Solok (1907-1992) opposed the poem of "Five Syllables" and wrote that it was time to open new horizons for Turkish poetry. In addition to being inclined towards Europe, the

main goal of these young artists who benefited from French poetry was to create innovation in poetry. One of the characteristic features of that period was the creative use of tradition. It also meant to enrich the well-known folk poetry motifs, classical content and subjects, not to modernize them at the same level or to repeat them in a weaker way, but to add something to them either in terms of content or form. That was also shown in relation to classical forms. When artistic pieces written in traditional forms are enriched with new and original poetic images, that form itself acquires a new essence. As a result, poetry as a whole genre develops and enriches. It should be noted that innovative poetry makes the reader think, breaks traditions and opens new artistic horizons, modern poetry tradition necessitated the introduction of new forms and themes in Turkish poetry. For this reason, it is necessary to pay more attention to the analysis of the new trends and trends in the works of the poets who wrote and created in that period, to examine the connection, closeness and differences between traditional poetry and modern poetry.

Conclusion

Between the 1920s and 1960s, Turkish poetry went through great changes and stages of development. This period was both a period in which the connection with tradition was maintained. During this period, the concept of innovation was also strengthened. Also, political, social and cultural changes had a direct impact on poetry. Therefore, many poetic movements and poets emerged during this period. In poetry, the concepts of tradition and innovation represent two main directions of literary development. These concepts determine the approaches and esthetic positions of poets in terms of form, content, language, and means of expression in poetry. Tradition (i.e., literary tradition) is adherence to the poetic rules, subject and form characteristics, style and means of expression of previous periods. Tradition is a literary heritage. Traditional poetry is poetry written according to the rules of classical literature or folklor poetry. Innovation (i.e., innovation) is an attempt to challenge or renew poetic tradition. It is the creation of new forms and contents, taking into account the poet's individual thinking and the socio-political demands of the time. Innovative poetry is a poetic style that breaks with traditional rules, is based on an individual worldview, and is free expression. When poems are written in traditional and innovative forms, they differ in terms of form, meaning, language, style of expression, and approach. These two directions are the main paths of development of the literary process.

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