

## FOLKLORE AND LITERATURE

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THE PLACE OF DASTAN “KITABI-DEDE GORGUD” IN NIZAMI GANCAVI’S  
CREATION

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One of the grandest literary monuments of Azeri people is dastan “Kitabi-Dede Gorgud”. “Dastan” has been investigated from different aspects. These investigations will probably be carried out further. One of the problems necessary to investigate is the issue of dastan “Kitabi-Dede Gorgud”’s influence on the written literature and the way writers and poets benefited from this grand monument.

The name of the first musical instrument of the Turkish people is yet met in dastan “Kitabi-Dede Gorgud”. As we know the oldest musical instrument of the Turkish as well as Azeri people was gopuz. The word gopuz is also met in XI century literary monument “Divanu-lughatit-turk” by Mahmud Kashgarli reached us as a written source (1, 335-336). M. Kashgarli’s information draws our attention from two points of view. On one hand this proves dastan “Kitabi-Dede Gorgud”’s antiquity, from the other hand shows popularity of gopuz as musical instrument from ancient times. In spite of the differences between gopuz and saz musical instrument, gopuz is the initial form of saz. In spite of the existence of some articles and notes both about gopuz and saz in Azerbaijan folklore studies, there hasn’t been written any comprehensive and apt work about these ancient musical instruments. Unlike us, Turkish turks widely described the origin and stages of development of gopuz-saz. From this point of view the researches of Abdulgadir Inan, Fuad Koprulu, Bahaddin Ogal and others are noteworthy. Even some non-Turk investigators (e.g. V.V.Radlov, K.A.Vertkov, etc.) expressed their valuable views about gopuz. But previously mentioned and non-mentioned these investigators talking of Uzbek, Kirghiz, Kazakh, Turkmen gopuz-saz, for some reason either gave little information or didn’t mention at all Azerbaijani Turks, directly connected with gopuz-saz. In our opinion, it is based on the fact that dastan “Kitabi-Dede Gorgud”, Nizami, Nasimi and our other poets, a number of our literary-cultural monuments were either referred to other people or were not investigated properly.

Even nowadays one can meet contradictory thoughts and views on which century gopuz gave its place to saz, when saz was formed and used as a musical instrument. Some investigators don’t even think saz a successor of gopuz and think they are totally different musical instruments (1,88). Some investigators refers the date of usage of saz as a musical instrument in Azerbaijan to after XVI century and connect it in the written literature with the name of Shah Ismail Khatai (2, 116).

But in our opinion, if attentively examine the works of many authors living long before Khatai, one can obviously see which century and way saz was used. Taking into consideration

that dastan “Kitabi-Dede Gorgud” covers period preceding XII century, then gopuz fulfilled its function mostly before that time and in the following stage saz prevailed gopuz on the territory of Azerbaijan. Most likely entreaty of saz over gopuz was connected on one hand with the extension of its strings and membranes. The extension of saz’s strings and membranes also widened its possibilities and range as a musical instrument. So, low voiced and few stringed gopuz changed into many stringed and at the same time loud voiced saz.

Beginning with XII century the word saz began to be used both as the term generally given to musical instruments and as nowadays` saz – a musical instrument. The fact of usage of saz as a musical instrument is found in ancient legends and stories. But taking into account the possibility of formation of legends and stories in the following centuries we shall mostly appeal to the written sources.

The place of spreading of gopuz-saz among Turkish peoples is considered territories of ancient Oguzs settling. They tuned and praised their most ancient songs, goshmas and geraylis up strings of gopuz-saz. Thus, as previously mentioned, the development of gopuz, extension of its strings and membranes gradually gave its place to saz. The formation “of saz widely spread among Anadolu peoples since XIII-XIV centuries” (3, 108) in Azerbaijan dates back XI-XII centuries. “XI-XVI centuries Oguz branch of Turkish literature led a bit different way. In XI-XIII centuries “Oguz Turkmen” literature was separated from unioguz literature. The continuation of this literature is Azerbaijani and Anadolu ashug literature beginning from tasavvuf” (3, 70). Naturally, the development and possibilities of saz in XI-XII centuries prevailed gopuz. That`s why different features between poetic samples in Dede Gorgud`s boys and poetic parts from our dastans formed in the following centuries are obviously seen. “Ozan poems were formed and developed by gopuz, ashug poems by saz. Maybe “Kitabi-Dede Gorgud”`s poems seen unformed from first sight, gives such effect because of matching up demands of gopuz. Gopuz songs` form fitted those poems` division and rhythm. It is possible to nominate this hypothesis because the majority of ashug poems fits saz songs” (4, 12).

If we take into consideration that it is possible to meet initial folk poetic forms samples in the work “Divani-lugatit-turk” by M.Kashgarli and goshmas, geraylis and other poetic fors were widely spread in XIII century, then these samples were also performed in the period of Khagani and Nizami.

Sometimes the word saz used in Khagani and Nizami`s creation was presented as the name given to a general musical instrument and “beginning from XVI century saz was shown as a musical instrument belonging to ashugs” (2, 117). But if we attentively study Nizami`s creation, we could meet a number of explanations on the formation and development of gopuz-saz. Of course, they drive our attention as written source. Once professor M.Hakimov also touched these issues: “Nizami`s following words:

...Once hid in a jar,  
Searched these seven jars` sound.

really point to the connection of saz and its seven membranes with the sound of a jar, which is also actual nowadays. It obviously shows that in Nizami`s time saz had five strings (?!), seven membranes” (5, 219). But the poet himself used not five but three strings. In Nizami`s time

five strings were not so reasonable because gopuz had two strings, in transition phase one more string was added and it reached three ones. From poet's creation it is obvious that at that time gopuz had already changed into three stringed saz:

Barbad sang dastan on three stringed saz  
Made drunk while being awake (6, 276).

Most likely three stringed saz used by Nizami also preserved its old name in our dastans in the following centuries. If we have a look at any dastan, regardless of strings' quantity, we can see that there three stringed saz made holy drives our attention with their sensitivity and heartiness. In Nizami's creation saz is presented as a musical instrument conquering the hearts and bringing people joy:

Singer, don't draw your hand off saz,  
Because this work can't be without it.  
To anybody whom saz helps,  
Joy will find the way to his heart (7, 562).

We don't condemn that in Nizami's creation all saz phrases mean their today's meaning. But at the end we shall see that in Nizami's time gopuz at the same time already proved itself as saz. Because saz used by Nizami differs from the other sazs. Maybe this comes from Nizami's intelligence and farsightedness. Because as the great German poet said, Firdowsi wrote for the past, Anvari for the present, Nizami for the future. Anyway, in Nizami's creation saz of Azeri Turks differs from the other sazs (musical instruments). This is one of the features of Nizami's greatness.

The sources show that even in Nizami's time the tradition of ashug poetry, playing saz, writing poems was widely spread. In the poet's works the value given to saz and poems draws our attention. Nizami's deep knowledge of saz poetry, at the same time his usage of saz in different meanings also proves this fact:

See my [heart's] fire, tune your saz,  
Maybe I shall sleep sweetly under your voice (8, 596).  
Or:  
Listen to this pearly saz,  
See what tells its sound (8, 137).

If Nizami treats saz in such way, i.e. from different point of view in XII century, it means that ashug poetry, folk poetic forms were also widely spread at that time.

In Nizami Ganjavi's time saz was not in its initial stage, it had been famous as advanced musical instrument containing pain, joy and sorrow of "wide masses" (M.Qorkiy).

In spite of the fact that in Nizami's time all musical instruments were called saz, Nizami as if knowingly writes that after Nakisa played saz, Barbad played setar:

Nakisa chun zad in efsane ru saz  
Setare Barbad berdashat avaz (9, 433).

Thus, there were differences between these musical instruments, when one of them stopped, the other played.

Maybe, in some moments the word saz was used as the name given to the stringed musical instruments, and this must be accepted naturally. As mentioned previously, stringed musical instruments were very alike and exchanged one another in names. As well as other musical instruments were called gopuz.

Musicologist S, Abdullayeva writes that in Nizami’s poems we can meet about 40 musical instruments, 14 of which are stringed (10, 17).

The interesting fact is that Nizami mentioning a number of musical instruments, didn’t mention gopuz. Most likely in that century saz was more useful than gopuz, gopuz had already given its place to saz. If not so, it was impossible that such a poet like Nizami who mentioned more than 40 musical instruments, didn’t mention gopuz. From the other hand, if all musical instruments in Nizami’s time were called saz, why does the poet present juft saz and as separate musical instruments? N. Ganjavi’s creation is such written monument that it is possible to find a new feature every time while reading. From the poet’s works it is obvious that in XII century some instruments were played both with mizrab and fingers. The poet gives interesting information about saz making, its membranes, strings, handle and base, which is the ancestor of today’s saz. In our opinion, Nizami Ganjavi knew much knowledge about gopuz, but as saz was popular in the poet’s in the poet’s time, he ascribed all he heard about gopuz to saz. It is also interesting that along with saz the name juft saz was widely spread in Azerbaijan in XII century. This musical instrument reminds favourite instruments of our today’s ashugs – armpit saz (11). Doesn’t the word juft saz resemble golcha gopuz in dastan “Kitabi-Dede Gorgud”. Another interesting fact is that in spite of the fact we meet gopuz in N. Ganjavi’s creation, the word ozan is not met. A great scholar H. Arasli who has seen this word for the first time notes that: “Nizami writes:

Navasaz khinagarani-shakarf  
Ba ganuni-ovzan baavurda harf.  
[A singer sang his  
Beautiful songs like ozan].

The word ozan used by Nizami in modern language replaces ashug. This word is met in Azerbaijani literature in dastans “Dede Gorgud” (12, 3).

Then a question arises. Why does Nizami use the word ashug? Then, the poet knowingly replaced gopuz by saz. According to Nizami’s description saz’s handle was made of a hardly found sandal tree, the base from common cheap pumpkin, strings from silk or guts. Nizami’s description reminds us legends connects with Dede Gorgud’s gopuz making: “Dede Gorgud wanted to make such a musical instrument that he could play all melodies. But he suffered in finding a tree for a musical instrument but everything was in vain. Once walking in the forest in search of the tree, he met devils. They asked him to show them musical instrument made

by him. Dede Gorgud pretended leaving the forest but hid and secretly heard their talk. Devils were talking about him: “Dede Gorgud will not be able to make gopuz because he doesn’t know that gopuz can’t be made of any tree. He must make the handle of lokh-jid tree broken by wild boar, tighten camel skin up it, prepare strings from the tail of loudly neighing mare, after that fix them over dry pumpkin prop and then spread sasisit-kuray glue over strings. Gopuz can be made only in that way (13, 552-554).

Probably Nizami closely knew this legend about Dede Gorgud. He was the man inventing and teaching ozans to play gopuz-saz. In Nizami’s description “Master thinking day and night” – i.e. Dede Gorgud wants to make such gopuz-saz that nobody can make it and which will differ from other musical instruments.

...He performed such melody on saz  
That nobody else couldn’t play it (7, 481-482).

As seen, this gopuz-saz couldn’t be made by everybody, only Aflatun – Dede Gorgud could invent it and nobody could play it besides him.

From the poet’s description it is obvious that the scholar tightening skin up the empty pumpkin made sounds of seven jars. This shows that in Nizami’s time saz either had seven membranes or Nizami according to his intelligence wished this in accordance with the days of the week. As known from dastan “Kitabi-Dede Gorgud”, musical instrument gopuz developed much in Azerbaijan in the Middle Ages, differ from saz in Nizami’s time at all. It is also interesting that according to Nizami’s description saz unlike gopuz was played with mizrab: “mizrab was beaten first slowly, then loudly” (7, 482).

Even beginning with XIV century Oguz by origin historian Abubakr ibn Abdullah ibn Aybek-ad-Davadari in his work “a pearl from the life of famous people” written in Arabic in Egypt, talking about heroic dastans of ancient Turks, “Oguzname”s and other issues, notes that Turks have a very famous book called “Oguzname”. Here their primitive life, first rulers are describes. It’s a pity that original of this work hasn’t reached us... The fact is that in Harun ar-Rashid’s time this “Oguzname” was translated into Arabic language. If so, this work translated into Arabic in VIII century couldn’t be translated from folklore – oral literature. It means that then particular parts of dastan “Dede Gorgud” existed (14, 17). If we take this reality into consideration, probably Nizami Ganjavi was acquainted not only with “Oguzname”s and legends and stories from “Kitabi-Dede Gorgud” but also with the written sources on this theme.

While reading N.Ganjavi’s poems we can meet both similarities of plot, figures, legends, stories, etc. between the poet’s works and dastan “Kitabi-Dede Gorgud” and a number of Turkish phrases, which aren’t used in colloquial language but kept their initial form in folklore and “Kitabi-Dede Gorgud”’s boys. Dastan “Dede Gorgud”’s spirit is especially felt in Nizami’s creation. It shows that the poet knew if not all but some boys of dastan “Dede Gorgud”. A great scholar, academician H.Arasli investigating both dastan “Dede Gorgud” and Nizami’s creation saw this fact 70 years ago. In his article under title “Folk words, phrases and proverbs according to Nizami writes: “Majority of Azerbaijani words in Nizami’s language we see in dastans “Dede Gorgud”, which is natural. A number of motives connected

with dastans “Dede Gorgud” in Nizami’s poems shows that the poet listened to these dastans willingly (12, 3).

In reality N.Ganjavi’s usage of Turkish expressions and knowledge of “Dede Gorgud” dastan is not new thought. But if “Dede Gorgud” dastan is valuable from the point of view of study the period preceded XII century, the study of Nizami’s creation is also important from the point of view of study that century’s social-political, cultural-moral, ethical-esthetic, etc. values. The depth and versatility of thought richness of meaning and contents in the poet’s works give us opportunity to tell this. Sometimes we have to refer to different foreign investigators’ works in order to study our past. We even repeat those investigators’ wrong views. But the people having such an ancient monument as “Dede Gorgud”, poets like Nizami and Nasimi while studying their past would better refer firstly to the written sources, i.e. their own art and poets.

N.Ganjavi’s works contain many issues on our past and because of reaching us, play the role of a source. The poet gave second life to many legends and stories and eternized them in his works. In Nizami’s works motives and traces of monuments “Kitabi-Dede Gorgud”, “Oguzname” must be searched firstly in his figures. The poet used the previous sources while describing saz. He appraises gopuz-saz invention as a fruit of intelligence and comes to a conclusion that “The master who invented saz” surprised most of people with his intelligence.

According to a legend, Dede Gorgud extended his life with gopuz, for a long time didn’t let death come nearer. Sitting on the carpet on the water he played gopuz and sang. He didn’t sleep for a whole week, neither at night nor in daytime, struggles... The people rightly connected this struggle with music and music force.

In our opinion, Nizami Ganjavi’s knowledge of legends and stories of Dede Gorgud helped him in skillful using of myths, legends Aflatun’s making the musical instrument in his work “Iskandarname”. To more exact, the poet showed here Aflatun as a prototype of Dede Gorgud. In connection with this issue professor M.Hakimov writes: “Nizami linked for some reason the invention of a musical instrument – saz, widely spread in his time with the name of Aflatun (5,218).

Its answer was simple. Firstly, in that time Dede Gorgud wasn’t as popular as Aflatun. From the second hand, Dede Gorgud’s presence next to Iskandar wouldn’t be real. Aflatun was a historical personality and Nizami used Azerbaijani folklore to make his heroes more figurative. We can also meet this fact in other characters. “He (N.Ganjavi – N.Kh.) not only changed this or other character, a hero of folklore, event, plot, but also sometimes moved characters as he wished. In other words, he strengthened other peoples’ mythic characters and formed new original ones” (15, 278).

As known, the Greeks didn’t have saz, even the most famous musical instrument of that period – ud belongs not to Greeks but Arabs. N.Ganjavi didn’t differ these musical instruments as he didn’t write the history, because the poet aimed to create characters. That’s why he connected saz invention with the name of Aflatun. Maybe knowingly Nizami made

saz holy, considered it above all musical instruments, because saz had distinctive peculiarities. Only its master could play it. From the other hand there was magic in equally as a saz described by Nizami. Actually Nizami`s creation hasn`t been investigated as required from this point of view. Each word, character, description of the poet isn`t monosemantic and tells us many facts. His every word reminds us the history and makes a man think. Nizami`s views on saz are needed to investigate even nowadays.

In spite of the fact that Nizami wrote in Persian, he always thought in Turkish and tried to create Turkish character. “It`s not occasional that Persians while talking about Nizami and Khagani`s poems say: “buyi-turk miayad (Turkish smell comes)” (12, 3). It`s also interesting that Nizami connects saz playing exactly with Turks (Azerbaijanis), wishes that lovers standing in front of each other sing “jangi”:

Let a Turkish with almond eyes play,  
Let the hair fall over the strings.  
When those strings touch gentle hands,  
Let them break and mix with silky hair.  
Let you tune a merry melody,  
And let her answer you with jangi (7, 551).

The poet gives vast place to the music in all his poems. N.Ganjavi uplifts saz as a musical instrument to the sky, wants to show its possibilities.

The poet in the light of his prism values music as if it came from the Heavens, as moral food, life giving force, able to any miracles, giving people the most splendid feelings, relaxing and beautiful. Nizami can`t think human intelligence apart from music. He believes and makes his readers believe that clenched hearts and sad souls will achieve their dream with the help of music. Naturally, saz is also worldly like poet`s works. But this saz`s root comes from gopuz, Oguzs and Dede Gorgud.

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## NIZAMI GƏNCƏVI YARADICILIĞINDA “KITABI-DƏDƏ QORQUD EPOSUNUN YERİ

### XÜLASƏ

“Kitabi-Dədə Qorqud” dastanı möhtəşəm bir abidə kimi özündən sonra yaranmış həm şifahi, həm də yazılı ədəbiyyatımıza öz təsirini göstərmişdir. Çox güman ki, Nizami Gəncəvinin də dastanın ayrı-ayrı boylarından xəbəri olmuşdur və yeri gəldikcə əsərlərində onlardan istifadə etmişdir.

N.Gəncəvinin poemalarında “Kitabi-Dədə Qorqud” dastanından gəlmə süjet, obraz, əfsanə, rəvayət və s. oxşarıqlarla bərabər, bir çox türk ifadələrinə rast gəlmək olur ki, onlar canlı danışq dilimizdən çıxsa da, xalq poeziyasında və eləcə də “Kitabi-Dədə Qorqud” boylarında öz ilkin izlərini qoruyub saxlamışdır. Xüsusilə “Dədə Qorqud” dastanının ruhu Nizami yaradıcılığında açıq-aydın hiss olunur.

“Dədə Qorqud” dastanı XII yüzilliyə qədərki mənzərəni öyrənmək baxımından nə qədər dəyərlidirsə, Nizami yaradıcılığının tədqiqi həmin yüzilliyin ictimai-siyasi, mədəni-mənəvi, etik-estetik və s. dəyərlərini üzə çıxarmaq baxımından bir o qədər əhəmiyyətlidir. Şairin əsərlərindəki fikir dərinliyi və çoxbucaqlılığı, məna və məzmun zənginliyi bunu söyləməyə imkan verir.

Nizaminin əsərlərində “Kitabi-Dədə Qorqud”, “Oğuznamə” kimi abidələrin motivlərini, izlərini birinci növbədə onun yaratdığı obrazlarda axtarmaq lazımdır. Şair sazı da təsvir edəndə özünəqədərki mənbələrdən bəhrələnmişdir. O, qopuzun-sazın icad edilməsini aqlın, idrakın məhsulu kimi qiymətləndirir və bu qənaətə gəlir ki, “saz icad edən ustad” öz idrakı ilə bir çoxlarını mat qoydu.

Nizaminin təsvir etdiyi sazın səsinə, sehrinə nəinki insanlar, hətta heyvanlar belə biganə qala bilmir, təsirlənir, xoşal olur, “huşdan gedir”, “huşa gəlir”. Şair öz prizmasından yanaşaraq musiqini ilahidən gəlmiş və hər cürə möcüzələrə qadir olan, insanlara ən xoş duyğular aşılayan, rahatlıq gətirən, zövq oxşayan, mənəvi qida, həyatverici bir qüvvə kimi qiymətləndirmişdir. Nizami insan aqlını, idrakını musiqidən kənar da təsəvvür etmir. Nizaminin yaratdığı sazın kökü qopuzdan keçir, Oğuzlardan və Dədə Qorquddan keçir.

Bizə belə gəlir ki, Nizami “İskəndərnamə” əsərində Əflatunun çalğı alətini düzəltməsini təsvir edərkən Dədə Qorqud haqqında olan miflərdən, əfsanə və rəvayətlərdən məharətlə bəhrələnmişdir. Daha doğrusu, şair burada Əflatunu Dədə Qorqudun prototipi kimi göstərmişdir. Bu deyilənlər də onu göstərir ki, “Kitabi-Dədə Qorqud” dastanının ayrı-ayrı boyları, hissələri, dastandakı bəzi qəhrəmanlar haqqında olan əfsanə və rəvayətlər şairə tanış imiş.

**Açar sözlər:** Nizami Gəncəvi, Dədə Qorqud, saz, qopuz, rəvayətlər, əfsanələr, obrazlar

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МЕСТО ЭПОСА «КИТАБИ-ДЕДЕ ГОРГУД» В ТВОРЧЕСТВЕ  
НИЗАМИ ГЯНДЖЕВИ

РЕЗЮМЕ

Дастан «Китаби-Деде Горгуд» является величественным памятником и оказал влияние на всю последующую за ним устную и письменную литературу. Вероятно, Низами Гянджеви был знаком с отдельными боями-сказаниями дастана и воспользовался ими в своих произведениях. В поэмах Н.Гянджеви наряду сюжетами, образами, преданиями взятыми из «Китаби-Деде Горгуда», есть множество тюркских изречений, которые исчезли из разговорного азербайджанского языка, но сохранились в народной поэзии, а также в боях-сказаниях дастана «Китаби-Деде Горгуд». Стиль «Китаби-Деде Горгуда» ясно прослеживается в творчестве Низами. Насколько «Китаби-Деде Горгуд» является ценным источником для изучения социально-политической жизни нашего народа до XII века, настолько важно изучение творчества Низами для выявления социально-политических, культурно-нравственных, эτικο-эстетических и прочих ценностей. Глубина мысли и многогранность произведений поэта, смысловое и тематическое богатство позволяет продемонстрировать это. В произведениях Низами мотивы «Китаби-Деде Горгуда», «Огузнаме», в первую очередь, следует искать в созданных им образах. Поэт описал саз, черпая сведения из источников, существующих до него. Он оценивает изобретение гопуза, саза, как продукт умственной деятельности человека и приходит к выводу, что «уstad, смастеривший саз» удивил всех своей находкой. К звукам изображенного Низами саза не могут остаться равнодушными не только люди, но и животные. Саз впечатляет их, оказывает положительное воздействие. Они «уходят в бесчувственное состояние» и «приходят в себя». Поэт сквозь собственную призму оценивает музыку как нечто божественное, как способная на волшебство, дарящая людям самые лучшие чувства, приносящая покой, улаждающая вкус духовная пища, жизненная сила. Низами Гянджеви не представляет себе человеческий разум без музыки. Саз, изображенный Низами, берет свое начало в гопузе, у огузов, у Деде Горгуда. Мы считаем, что Низами был знаком с легендами и преданиями о Деде Горгуде. Поэтому он мастерски воспользовался этими мифами, легендами и преданиями, изображая изготовление Афлатуном (Платоном) струнного инструмента в поэме «Искендернаме». А точнее, великий поэт создал здесь образ Афлатуна как прототип Деде Горгуда. Все вышесказанное указывает на то, что отдельные бои-сказания, отрывки, легенды и предания о некоторых героях дастана были известны этому поэту.

**Ключевые слова:** Низами Гянджеви, Деде Горгуд, саз, гопуз, сказания, легенды, образы