



A Note on khutū and chatuq

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But as he can't afford to feed it well, it has withered to a mere skeleton and looks as if it were dying. Whenever its master rides through the *bāzār*, the butcher and the tanner say, 'When will you call us for your horse, sir?' The horse is so emaciated that it can no longer neigh, and when it meets a mare, it simply starts releasing wind. It appears as if it has neither bones nor flesh in its body, and when breathing looks like bellows of a blacksmith.

"One day it so happened that I had to go somewhere and asked my friend if I might borrow his horse. With all humility he said, 'The horse is at your disposal. But, believe me, you will do better if you ride a donkey. Recently a young friend of mine took it for his marriage procession; it moved so slowly that by the time he reached his bride's home, he had grown old. I recall riding on it when the Mahratta army invaded Delhi. I was ordered to take part in the combat, but in spite of all the whipping and spurring, the horse wouldn't move. The people in the streets jeered and taunted, 'Why don't you fix wheels or tie sails to it so that it moves?' Nevertheless, I arrived at the battlefield, but on discovering that it was a real battle where I had to fight, I simply took to my heels and returned home. If you still insist upon riding this horse, I will indeed have no objection.'"¹⁵

¹⁵ For Urdu text see Āsī, *Kulliyāt-e Saudā* (Lucknow, 1932) pp. 371-375.

The miniature shows the horse and rider, the rider conversing with a person standing nearby. The representation of horses is common in Mughal miniatures but caricatures of them are quite rare. One good example is where Mullā Dō Piyāzah, the famous buffoon of Akbar's court, is shown riding a horse.¹⁶ In the present miniature the figure is more realistic, and the failure of the artist to draw a successful caricature may be attributed to the absence of such a tradition in the art of miniature painting.

Another imaginative miniature is that of a young man talking to a beautiful lady in a garden where flowers are blooming, and, in the foreground, fountains are running.

Most impressive in all these miniatures is their simplicity of design and microscopic exactness. The coloring is harmonious and the perspective fairly good. The delicacy with which hair is drawn displays mastery with a single hair brush. The microscopic rendering of the costume is delightful as much as it is never obtrusive. Very often slight shading is used, giving the figures an effect of roundness. The stiff formalism of the early Mughal period is absent, and men and women appear in natural attitudes. In view of their artistic and historic value, these miniatures deserve the attention of scholars of Mughal art.

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¹⁶ Free Library of Philadelphia, miniature numbers M141 and M213; *Album of Mughal Miniatures*, 102G, Princeton University Library, fol. 45 A.

A note on *khutū* and *chatuq*

The word "*chatuq*," found in Kāshgharī's *Diwān Lughāt at-Turk*, is shown to be a "ghost word," the result of a scribe's miscopying the correct *khutū*, which refers to the tusk of the walrus or the narwhal, and derives ultimately from the Chinese *ku-tu-si*.

In his study of the Unicorn¹ Richard Ettinghausen cited the definition of *chatuq* in Kāshgharī's *Diwān Lughāt at-Turk* (c. 1075)² as follows:

Horn of a sea fish imported from China. It is (also) said that it is the root of a tree. It is used for knife handles. The presence of poison in food is put

¹ R. Ettinghausen, *Studies in Muslim Iconography I: The Unicorn* (Freer Gallery of Art Occasional Papers I,3), Washington, 1950, p. 122.

² Facsimile (Ankara, 1941) 541, 3; Editio Princeps (ed. K. Rif'at, Istanbul, 1335) iii, 164, 9; Tercüme (B. Atalay, Ankara, 1939) iii, 218, 3.

to the test by it because when broth or other dishes in the bowl are stirred with it the food cooks without fire (if poison is present in it), or if the horn is placed on a bowl it (the horn) sweats without steam.

Ettinghausen compared this with notices of *khutū* in al-Bīrūnī and other Islamic writers, and with the Chinese *ku-tu-si*, discussed by Laufer,³ and rightly concluded that *chatuq* refers to the tusk of the walrus or the narwhal. On the difference in names, he reminded us that Brockel-

³ B. Laufer, "Arabic and Chinese Trade in Walrus and Narwhal Ivory," *T'oung Pao* XIV (1913), p. 315 ff.

mann had accepted the reading of the word in the *Diwān* (*chatuq*) as reliable. Brockelmann further implied that the form *khuṭū*, found in many Arabic and Persian sources, was due to a misreading of the Turkic word⁴—this, despite his knowledge of the Chinese *ku-tu-si*, which Laufer had shown to be the basis of the Arabic form. In fact, as we shall see (and as Ettinghausen himself surmised), the case is just the reverse: *chatuq* is a "ghost word." The copyist of the *Diwān* evidently misread a form like *khuṭū* as *chatuq*.

To prove this, we must take into account the structure of the *Diwān* and Kāshgharī's method of grouping words according to their pattern. Fortunately, this topic has been discussed recently in these pages by James Kelly,⁵ and so we need not enter into it here in detail. It is enough to recall that the section of the *Diwān* in which the word appears is the "Book of Nouns of Words Ending in a Vowel" (*kitāb dhawāt al-arb'a min al-asmā'*). The chapter is: *fa'al*, *fa'il*, *fa'ul*; i.e., the chapter of nouns of the form CvCū. All of the words in this chapter are in fact of this form,⁶ except for two: the word in question; and the immediately preceding word: *botuq* "the young of a she-camel" (*faṣīl an-nāqa*).

Now this word should be read *botū*. It appears in this form elsewhere in the *Diwān* (e.g. at 73,2 and 434,6 of the facsimile; see footnote 2); and also in the contemporaneous *Qutadghu Bilig* (e.g. lines 4443 and 4663).⁷ It is the same word as alt. *botōn*, kaz. nog. *bota*, krg. *boto*, k-klp. *bota* ~ *botal*, tuv. *bodaghan*, tkm. *pota*, uzb. *buta* ~ *butalaq*, n.uig. *bota* ~ *botulaq*.⁸ Only in osm. do we find a form with final -q (a diminutive, like -laq): WB, iv, 1284 *potuq*;⁹ *Derleme Sözlüğü boduk, bodak, bodan, bodu, bottlak*, etc.¹⁰

⁴ C. Brockelmann, "Alttürkistanische Volkswirtschaft," *Ostasiatische Zeitschrift* VIII (1920), p. 112–3.

⁵ "On defining *Dhū ath-Thalāthah* and *Dhū al-Arba'ah*," *JAOS* 91.1 (1971), 132–136.

⁶ Kelly cites *kājā* "evening," *kūtū* "surface," *biti* "book".

⁷ Ed. R. R. Arat, *Kutadgu Bilig I: Metin*, Istanbul, 1947.

⁸ Cf. A. M. Shcherbak, "Nazvania domashnikh i dikikh zhivotnykh v tjurkskikh jazykakh," *Istoricheskoe razvitie lekskiki tjurkskikh jazykov*, Moskva, 1961, p. 106.

⁹ W. Radloff, *Versuch eines Wörterbuches der Türk-Dialecte*, 4 vols., St. Petersburg, 1893–1911.

¹⁰ *Türkiye'de Halk Ağzından Derleme Sözlüğü II*, Ankara, 1965, p. 720-1.

The copyist of the *Diwān*, therefore, has simply substituted this "Western" (or "Oghuz") form, perhaps because it was more familiar to him.¹¹ (All we know of the copyist is what is stated in the colophon of the unique Ms.: "This copy was completed by . . . Muḥammad ibn Abī Bakr ibn Abī l-Faṭḥ, of Sava, then of Damascus . . . on Sunday, 27 Shawwāl, 664 [1 August, 1266], and was copied from the author's autograph manuscript.")

Our copyist then went on to the next word. He found it unfamiliar (cf. Ettinghausen, p. 124); assumed that the first letter must be *jim* rather than *khā'* (since Turkic words generally do not begin with *kh-*; also, *j* is correct in terms of the alphabetical placement of the word, between *botū[q]* and *satā*); and assumed further that the last letter was *qāf* rather than *wāw* (contamination with the previous word?). And so *chatuq* was conjured up, to haunt our dictionaries and learned discussions.

As to the vowel over the first letter: it too, of course, is highly suspect. There are other cases where our copyist again misread *a* for *u*, or vice versa.¹² Unless we can find other attestations of a form such as *khatū* or *khatuq* or the like, it is safer to read our word in complete conformity with its attested Arabic and Persian counterpart, and assume that Kāshgharī knew the correct vocalization. It is not at all surprising that our copyist should have forgotten, or never understood, Kāshgharī's pattern system, according to which all the words in this section must end in *alif*, *wāw* or *yā'*. Also, he might have been familiar with a form such as *ḥabaq*, found in Yāqūt (d. 1229; cf. Ettinghausen, p. 124); or *khathaq*, found in ad-Damīrī (14th century; cf. Ettinghausen, p. 116). These too, should be amended to *khuṭū*.

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¹¹ It is in this sense that we must understand the statement of Shcherbak. *op. cit.*: "The oldest attestation is the form *botuq* (~ *potuq*)."

According to Sir Gerard Clauson, who read the word *chatū*, "the *wāw* was turned into a *qāf* by a second hand" (*An Etymological Dictionary of Pre-Thirteenth-Century Turkish*, Oxford, 1972, p. 402).

¹² E.g. *bashlāgh* for correct *boshlāgh* (facsimile 232,7; Editio Princeps i, 351, 8; Tercüme i, 461,20 [Atalay's interpretation is to be rejected]); *tüklüg* for correct *tāglük* (240, 6; i, 396, 14; i, 477, 12); etc.