

ENGLISH

TEACH YOURSELF CUTCHI

Teach Yourself Cutchi



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AUTHOR'S PREFACE

Cutchi is both live and dead. It lives strong among the Cutchi population in the state of Kerala in India and a few African countries, particularly with Keralite migrants of Cutchi descent and a few members of the older generation. It has gone dead among many other Cutchi communities as a consequence of local assimilation due to more than one reason. Cutchi has no script in use now, though it is said that it had one of its own before the advent of British rule in India. For a while Cutchi speakers used Sindhi, Urdu and Gujarati scripts while keeping Cutchi dialect alive. In course of time this also came to a halt as the medium of instruction in schools shifted to the local language—Malayalam, Tamil, Telugu, Kannada Hindi, Urdu and Gujarati—and the language in business circles followed suit. With the increasing change over to English in commerce and education a section of the society has moved further away. Nevertheless, the sentiment of the community of Cutchi descent has been maintained as a unique thread of tradition. Voices have been raised from different corners of the world demanding a revival of Cutchi as a language and for the rediscovery of a script for it. Various attempts are being taken by individuals and institutions towards this end. The present exercise is one motivated by the same intent on a broader base. It is hoped that the Cutchi Community will welcome it as an attempt to fill the gap. It should however, be noted that a language is best learnt from the mouth of a native. This work, therefore, is only a guide to enable the reader to start an interaction.

The reconstruction of Cutch after the devastating earthquake of 2001 has put it on a different pedestal. Reconstruction brought a boom with which large number of business-men and professionals move into the area. Already, being a district with a common border with Pakistan, Cutch had acquired strategic importance resulting in the deployment of service personnel, many accompanied by their families. The Gujarat Tourism Development Department and the Tourism Development Corporation have put in great efforts to attract visitors to the area. With global interest in traditional arts and artifacts picking up fast commerce in Bandhini fabrics and handicrafts have also increased in phenomenal measures. All these developments call for a knowledge of Cutchi for the better communication, although Hindi and Gujarati are well understood and widely employed.

The present **Teach Yourself Cutchi Series** is designed to meet the needs of these various classes of visitors while also contributing to the revival of the language.

Teach Yourself Cutchi

THE LAND OF CUTCH

Cutch variously written as Kachch and Kutchn is renowned for three especial reasons. The first, it has been one of the oldest human settlements. Second, it had been an independent princely state for ages, unique with its own language, culture and traditions. Third, it is a state which received migrants irrespective of their creed or culture and acted as a hub for their redistribution throughout the world. Notwithstanding the superior tradition, after the independence, it was reduced to the level of a Part C state and later as a district.

Cutch is a peninsula extending over to the Arabian sea in the west and the Sindh desert in the north and into the Thar desert in the east. Originally it formed part of the Sindhu

River tradition. It lay on the southern bank of the Sindhu (Indus) river and hosted a number of sea and river ports where the river met the sea. Over the centuries River Sindhu has changed its course and its tributaries went under the ground. The northern boundary and so the major part of Cutch remains a vast wetland which becomes marshy during monsoon and too hot and dry in other times. The wet lands comprise of what is known as Great Rann and a few minor Ranns unsuitable for human habitation or cultivation. Populations crossed the river and these Ranns into the southern part of the country over many centuries. The populations that settled in Cutch includes predominantly Sindhis and to a lesser extent Rajasthanis and Punjabis,

belonging to various merchant clans and nomadic tribes.

Excepting the district headquarter Bhuj and a few townships like Anjaar, Gandhidham, Mandvi, Mundra, Nakhatrana and Rapar, the district has a very low density of population. The total population according to the 2011 Census was 20,92,371. With an area of 45,652 sq.km it is the largest district in India. It has an average density of 46 inhabitants per sq.km. The Tropic of Cancer Line passes through Cutch. The highest point in the region is the Kalo Doongar (Black Hill) with its peak just 453 meter high.

THE LANGUAGE

Cutchi is a dialect derived from the Sindhi language which was the common man's language of the entire Sindh basin. Sindhi belongs to the Prakrit set of languages which are the fore runners of Sanskrit. Cutch was once part of the larger Sindh basin. Sindhi spoken in the south of the river region had its natural vulgarization as with its variations spoken in the northern parts. As such, apart from a small amount of variation, the language spoken in Cutch, viz. the Cutchi version of Sindhi, is well understood by all the people who speak or understand Sindhi and its variants. Migrants from Sindh who settled down further south like Halaar developed a varied form of Cutchi called Memani. Muslim invasion of Sindh gave rise to the absorption of Arabic and Persian words into Sindhi and hence into Cutchi as well. Later changes occurred with the interaction of Urdu, predominantly in the Urdu speaking areas of Pakistan and of Gujarati and Hindi owing to the political integration of the region with Gujarat and the rest of India. It is also influenced by Rajasthani and Punjabi on account of local migrations. The Cutchi spoken by the migrants to the south has been marginally modified by the local languages and their styles of speaking.

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06 Your First Visit To Cutch

First visit is always thrilling and intriguing. As soon as you step out of your car, bus or train you would feel like asking something to the first person you meet. We know that our first utterance has to be a word of greeting. Traditionally, we use one of the few words : Namaste or Nam-askar; Assalamo Alaikum; Sat Sri Akaal; Good Morning, Good Evening etc. Fine, that works anywhere in India. But there are certain annexes that are prefixed or suffixed to the salutation. We will see in this

chapter the important ones in Cutchi and the phrases we use to make enquiries together with the responses that can be expected. In the course of the chapter we will also familiarize ourselves with a portion of Cutchi vocabulary.



16 In the Bazaar

Whether you are a casual visitor, a tourist, business person or a prospective resident visits to the market places is inevitable. It may be to buy some handicrafts, textiles, household goods or food materials. Or it may be that you have to introduce your products to the re-

tailer or a customer. Knowledge of the names of articles you could be looking for or dealing with will be useful to correctly convey ideas and meaningfully negotiate prices. We will look into some of these matters in this chapter



21 Touring in Cutch

Travel in Cutch will be the subject of discussion in this Chapter. While looking at the appropriate dialogues we will also try to make short notes on the visits you make so that they will on one hand enable you to remind yourself the wonderful experience in Cutch and on the other you would relive the use of Cutchi. We would also look at the handicrafts and tribal festivals besides viewing some of the geographic features of the land to enrich our knowledge of Cutch and its history.



28 Socializing in Cutch



Social life in Cutch is characterized by the amalgamation of different cultures and religious practices. Interior Cutch hosts different tribes and social groups with practices peculiar to them. This chapter will see some interactions with these populations. Typical cutchi food and the delicacies introduced from neighbouring cultures have become part of the social fabric of Cutch.

TABLES

- | | | |
|--------------------------------------|------------------------|-------------------|
| 1. Numbers | 4. Food Articles | 9. Planets & Days |
| 2. Parts of a House
And Furniture | 5. Metals and Tools | |
| 3. Gujarati
Characters | 6. Animals and Insects | |
| | 7. Relationships | |
| | 8. Human Body | |

YOUR FIRST VISIT TO CUTCHI

You arrive at the Bhuj airport or the Bhuj railway station or say, a bus terminal. Normally you should be expecting a friend, a relative, a travel agent or a hotel representative to meet and pick you up. It is fine if some one does turn up. It happens often that you are left alone to find your way to a given destination. Your knowledge of Cutchi language and etiquette is meagre and you are embarrassed to make mistakes when approaching people for help or guidance. If you are polite enough you would commence with the universal salutation “Namaste”. To stop with a single word is too formal. It would add some respect to the person addressed if you add :

‘Kaka’ (Father’s elder brother) if he is a senior citizen or “Chacha” (father’s younger brother) if a little younger looking. Person. Elderly women prefer to be addressed “Mang Ji” or “Mataji”. For a lady “Kaki” or “Chachi” (wife of father’s elder or younger brother) denotes a bit too familiar disposition and is good for middle aged women. Young ladies may be addressed as “BeyN” meaning sister. Elderly persons may address young boys as “Puttar” (son) and girls as “Deekri” (daughter). Men of apparently same age may be addressed as ‘Bhaa’(brother). “SoNO” (Listen) is a good enough way of addressing a driver or a porter, but preferably preceded or succeeded with “Bha”.

We shall now see some examples. But before we proceed further remember that many words in Cutchi end with a nasal sound (anuswaar in Sanskrit) which is represented here with the characters “*ng*” in italics. Note also that the sound ‘na’ is, in most cases, pronounced as ‘n’ in ‘money’ and is indicated here with ‘N’. Single vowels a,e, i, o,u indicate short sounds. Elongations are shown by double vowels, aa,ee, oo, and uu.

On arrival you need a porter to carry your heavy luggage.

GETTING A PORTER

“Bhaa, hee saamaan khaNoontha ?” (Brother will you take this luggage ?)”

“Haa” (yes)

“Ketro giNoontha?” (How much will you take ?)

“Hekdo Soo rupyaa” (One Hundred rupees)

“GhaNey wadhu puchchootha” (You are asking for too much)

“Nah Saab, Wadhu nahey; GhaNey bhaaree saamaan aahey” (No sir, not much, the things are very heavy)

“SaTTh rupya diyang “ (I will give you sixty rupees)

“ Nah Saab. SaTTh rupya baroobar naahey. Engsee rupyaa diyootha ?” (No sir, sixty rupees is not correct. Will you give eighty rupees?)

“Bhalley. Samaan KhaNoo” (Alright. Take the luggage)

Let us see the words used :

This — Hee

Luggage — Saamaan

How much ? — Ketroo (Elongated as in Oh!)

Take— GiN; You take — GiNoo; Will you take — Gi-Noontha. G stands for ‘g’ as in “GO”

Much — Wadhoo, GhaNey ; Too much —GhaNey Wadhoo

Nah — No; Naahey — It is Not; Aahey = It is, (‘h’ is mute. ^{Teach Yourself Gutchi} It is not pronounced. It sounds Aahey. Nah+Aahey=Naahey

Sixty — SaTTh ;

Seven — Sath. Note the difference between 7 and 60. ‘th’ in ‘Sath’ (7) is the softest sound and “TTh” is the hardest in the series th, Th, TT, TTh.

Eighty — Engsee; Right — Baroobar

Will you give — Diyootha ? I shall give — Aung Diyaang; I — Aung ; Here the pronoun ‘I’ is omitted, as it is understood.

OK, Fine, Alright — Bhalley.

Take, lift, raise — KhaN, Please take — KhaNoo

HIRING A RIKSHAW:

Now let us see another situation. You want to pick up a pre-paid auto rikshaw.

“Namaskaar Maangjee,

Hidaang rikshaw kidang milantthee ?”

(Greetings Mom, Where can I get a rikshaw here?) Literally it means ‘ where can rikshaw be found”.

“Baar nekree ney uundhey paaseyng firoons, sammey melli veyndhi”. (Get out and turn left. You will get it just in front.)

“Saf meyng ubha ttheyy venjoong;(Stand in the line)

venjeyng ji jagah cheyney parchee giNee karey rikshaw meyng vey roja. (tell the place to go, pick up the billet, and sit in the rikshaw.)

Rikshawvarey key pat-thoo dei deoo ttha chaddee deentthoo”

(Give the address to the rikshaw - driver, he will drop you)

Here — Hidaang ; Where — Kidaang.

Alternate words : Here — Hitthey, HiNang ;

Where — Kitthey, KiNang

Similarly, There — Hudaang, Hutthey, HuNang

*An important lesson : Do not try to make word to word translation.
At times you might distort the sense. You must gather the sense as it
is spoken.*

Outside — Baar

Come out — Baar nekroo

After coming out — Baar nekree ney

Nekroo simply means get out. Ney means ‘and’

Left side — Uundho passoo. Left — Uundhoo, side — Passoo

Uundhey Passeeng — towards the left side

Turn — Fir or Fer. Please turn — Firoons. To a familiar or inferior
person you can say ‘ Fireyns.

In front, across — Sammey

It will be available, You can get it — Melli Vendhi. The full gram-
matical form is “ Aang –ee key rikshaw melli vendhi” — You will
get a rikshaw. Aang –ee (you, with respect) and rikshaw are omitted
as they are understood from the context.

Queue, line — Saf.

Stand — Ubha theyy venjoong (Literally, go and plant yourself in
a standing position!)

To go — Venj

Please go = Venjoong.

The place to go, destination — Venjeyng ji jagah

‘Prepaid’ is a misnomer as you are not required pay the fare in ad-

vance, except when you hire a taxi from inside an airport. Outside, the prepaid counters issue only a billet showing an approximate destination point and the fare to be paid. Prepaid counters are usually managed by the local police or a drivers' union. The rates are fixed and there is no room for bargaining. You need to just mention your destination, pay the nominal service charge, collect your billet and climb the vehicle numbered on the billet. You can pay the driver on arrival at the destination. Sometimes it happens that your actual destination is beyond the point stated in the billet and for that the driver would demand an extra payment, which is normal practice. In Cutch, there is no practice of tipping the driver.

It is not always the case that you would get a prepaid vehicle at other places. You will have to ascertain whether the vehicle will run on meter or the fare is agreed by negotiation.

It is usual now a days that the autos or taxis line up in a queue and the first person in the queue is your only choice and there is not much scope for negotiation as you cannot bargain with other drivers. Yet some marginal bargaining is not ruled out if they do not charge by the meter. Note that mere presence of a meter is no guarantee that it will run by the meter. Ask before you enter.

LOOKING FOR A HOTEL

Now let us assume that from the railway station you are going to some hotel. If you are going to a known address then all that you have to do is to give the name of the hotel and its location to the driver. The rest is his job. If you are not certain about the place where you want to go and you need his help to find one it would need some talking. Note always that in such cases the auto and taxi drivers have their own choices according to the

commission they would get from the hotel. It would be a good idea to check two or three places before you decide on one, if time and circumstances would permit. Let us see the following conversation.

“ Bha, Aangyee kidang veng tthaa? (Where will you go?)
“ Asaang key khasee hekdee hotel venjNoo aahey.” (We have to go to a good hotel)
“Bhalley, Halloong” (OKey, let’s go)
“Metersey halloottha nah ?” (Aren’t you running on meter?)
“Nah. Meter baroobar nahey” (No, the meter is not working)
“Aung aaeeng key hekdee khaasee hotel khanee venjanthoo.”
(I will take you to a good hotel.)
“Pasand natthoo pey tha beyy jagaah khanee venjaang”
(If you don’t like it I can take you to another place.)
“Muungkey aaeeng bas hekdo soo rupya deeja” (you need pay me one hundred rupees)
“Hotel ketto chhetey aahey ?” (How far is the hotel ?)
“ Wadhoo pariya naahey. Watt j aahey” (Not very far. It is near)
“ Pichoothar rupya diyang” (I will give you seventy five rupees)
“ Ddhoo rupya oocchha kari giNoo.” (Reduce ten rupees)
“Bhalley, Hallong” (Okey, let us go)

Words in this conversation :

To go = VenjNoo; will go = veng ttha.

Good = Khaasoo (Masculine); khaasee (Feminine). Hotel is feminine gender; hence the use of Khaasee

Move, start, go = halNoo. Let us go = halloong; are you going = Hallottha. Will you go = hallanttha; We will go = hallanthaseeng
One = hekdoo (M), hekdee (F)

Liking = Pasand; to be liked = Pasand PooNoo. If liked =
Pasand pey thaa; If not liked = Pasand natthoo pey thaa

Tthaa is used here to express conditionality, “if” ; natthoo to indicate negation.

I like = Pasand piyoo

To me = Muung key.

Give to me = Muung ke Ddiyo.

Enough, just = bas

Far = Chheyttay, Pariyaa

Near = Watt, watt j = It is only near. ‘j’ makes an emphasis

Seventy = Sinthar, Seventy five = pichoothar (See also Table I Numbers)

Reduce = Oochha karoo; You may reduce = Oochha kari GiNoo

AT THE HOTEL

Now you are at a Hotel. You have with you your wife, your son and daughter. You need two double rooms. You also want to find out the dining and other facilities. You have to ascertain and perhaps bargain on the rent. If you are not satisfied you would go to another place, which the manager wouldn't encourage. You have seen a couple of rooms and are reporting to your wife what you have seen and the bargaining with the manager for a discount and asking for some additional facilities. Let's see the conversation.

“Aung kootthriyuung nihyari geeddhoos. (I have seen the rooms)

“Kootthriyeyng meying hekdo bettoo vechhaaN varoo manjoo ahey. (In the rooms there is a double bedded cot)

“Hekdo meyj, hekdee kursee, bo manjiyung ney hekdo aareesoo aaheyng. (There are a table, a chair, two setties, and a mirror)

“Bo toliya ney sabuun paN aaheyng.

(Two towels and soaps are also there)

“Hekdo pakkhoo bhee aahey.” (There is also a fan)

“Koso paaNee aahey ko ?” (Is there hot water ?)

“Aaung nihyarios nah” (I didn’t look up)

“Haa, hareykdi kotthree meying hekdo samaavar aahey”

(Yes. There is a water heater in each room)

“Bhaadoo ketro lageythhoo ?” (How much is the rent?)

“Hekdi kootthri jo tirey hajaar rupyaa” (Rs. 3,000 per room)

“Ketro ghattayinthha?” (How much will you reduce ?)

“Maaf karjaa, bhaado oochhoo na tthi sagey. Aangee key aaung TV ney Wifi muft diyaang” (Sorry, rent cannot be reduced. I will give you TV and Wifi free of charges.)

“Muung key poosaayinthhoo nah. Halloong beyy jagah nihyarongttha”

“Ubhiyoo. Muung ji jimmeydari matthey aangkey subuh jo naas-too ney vecheyng jee chayey ddiyaari sagaantthoo” (Wait, on my responsibility I can get you breakfast and evening tea.)

“Bhalley, assangkey AC vaaree kootthri ddeyy diyoo”(Alright, give us AC rooms)

“Bhalley” (Okey)

Words used in this conversation:

Room =Kootthri; Rooms = Kootthriyuung;

In the rooms = Kootthriyeyng meying

Double = Bettoo; Bed =VechhaaN

Table = Meyj; Chair = Kurse; Settee = Manjee;

Mirror=Aareesoo

Towel = Toliyo; Napkin = Ruumaal

Soap = Sabuun

Also = PaN, Bhee (Note the different context where each word is used)

Koso = Hot, Warm

Water = PaNee

Ko is used as a mark of interrogation. Is there = Aahey Ko.

To look at = NihyarNoo. I looked at = Nihyaarioos

Each = Harheykdo (M), Harheykdi (F) 'h' is mute.

Water heater = Samaavar. Originally meant traditional water heater

Reny = Bhaadoo; Apply = Lagey; Will apply = Lageytthoo

To Reduce = GhataayNoo., Oochhoo karNoo;

You will reduce = Ghattayinthha; Oochhoo karnttha

Reduction = Oochhoo; Not possible = Na tthi sagey

Excuse = Maaf karjaa, Free of cost = Muft

Will give = Diyaang

Afford = PoosaayiNoo; Can afford = Poosaayintthoo

Elsewhere, another place = Beyy jagaah

Wait; Stop = Ubhiyoo

Responsibility = Jimmeydaari, On = Matthhey Teach Yourself Cutchi

Aaen key = To you; Breakfast = Subuh jo Nastoo

Evening = Vecheyng; Evening tea = Vechynng jee chaayey

To provide, to make one give = DdiyarNoo

Can make one give = Ddiyaari Sagaantthoo

Give= Ddeyy diyoo. Diyoo is a simple translation for ‘give’.

Ddeyy is used for emphasis.

To us = Assang key

You have now moved into a hotel room. Have a look at Table 2 for various parts of a building and a list of furniture.

Having moved into the room your next interaction with other people could be at the restaurant. It may be attached to the hotel or outside of it. You may eat at the restaurant or order for room service. The normal food items you can expect are Poories, with Aloo Bhaji, Paratthaa with Dhahi (pronounced as Dy) and vegetables (Tarkaari), Bhajiyaas for breakfast, Chappati (Maani), rice, kaddhi (fry-garnished buttermilk) as additional items for lunch and dinner. Non-vegetarian restaurants are very few, mostly attached to star hotels. They serve mutton (Goost), chicken (Murgee) and seafoods (Machhee). Beef is not available either in the market or restaurants as cow-slaughter is strictly prohibited by law. The traditional Cutchi breakfast includes Gathias, Jileybi and Khichdi. Way-side restaurants normally sell traditional food items and tea. South Indian and Punjabi joints are also available, but few in number. Typical Cutchi snacks include Pakwan, Khajili, Papdi, Phaphda and Dokla. Sweets like Mohanthal and Sreekhand are Cutchi specialties. Most of these items have Gujarati equivalents but the Cutchi stuff tastes different. Cutchi people eat a lot of sweets and so you may find sweets from other states like Maharashtra, Rajasthan, West Bengal etc.

IN THE BAZAAR

The first thing that will attract your attention as soon as you step on to the road are the signboards almost all in Gujarati. As Cutchi has no script currently in use, Gujarati, the state language is the only suitable medium, though Devnagri and English will also appear occasionally. Some familiarity with Gujarati characters will make life a bit easier. See Table 3.

Your encounters in the Bazaar could be in

- A restaurant
- Grocery and sweets shops
- Vegetable, fish, meat market
- Textile shops
- Jewelry shops
- Shops for stationery and other articles.

The first thing one should know is the names of the various food and other articles. See the following tables:

Table 4 : Food articles

Table 5 : Metals and Tools

It has been customary for any Cutchi trader to greet the customer in a traditional manner and to offer a cup of tea or other soft beverage or at least a glass of water. When a purchase is satisfactorily concluded, the customer is bid farewell in a customary style peculiar to Cutchis. However, no such over-toned courtesies should be expected in busy super or hyper markets.

Bargaining is prevalent in fish and vegetable markets and in traditional textile and handicrafts shops; but it is not encouraged in other places. The trend, however, is fixed price deals.

AT A RESTAURANT

Let's go to a restaurant. A waiter or a lead-man or the owner himself, if it is a small establishment, will usher you a seat. In busy joints you will have to find your own place.

Waitor : Namaskar Saab, Haliyaa. (Greetings. Welcome sir)
Poodi, ParaTha, Maanee, koroo khayendhaa?. Maaneeji
Thaalee paN mellee sageythi. (Poori, ParaaTha, Bread,
what would you like to have? Lunch / Dinner Platter
is also available)

Guest : Thaalee meynng koroo koroo aahey ? (What do you
have in the Platter?)

Waitor : Maanee nattha poodi, battatteynji bhaji, chaNa, reeng
Neynjo bharthoo, beendeynjo sokkoo, kaddhi, chokha,
aatthaaNoo, Ddai, ney sreekhand nattha firnee, jiyyeng
khapeythoo. (Bread or Poori, Potato bhaji, chana,
Brinjal Bhartha, Okra dry fry, Kadhi, Rice, Pickles and
Sreekhand or Phirnee, as you wish)

Guest : Ketree maanee diyotha? (How many pieces of bread
will you give ?

Waitor : Jetro aangyee khaay sago. (As much as you can eat)

Guest. : Bhalley. Thaaliyung j Ddey Ddiyongs. Poodiyung ney
sreekhand.(Well. Give us platters; poori and sreekhand)

Waitor : Baroobar Saab. (Alright sir)

Important words in this conversation:

Haliyaa = Welcome;

Maani = unleavened bread, slightly thicker than chappathi but thinner than parattha or parantha. Maani is also the en-eral expression for a meal, lunch or dinner.

Mellee sagetthi = (You) can have; available.

Koroo is repeated for emphasis or to indicate plurality.

Sokkoo, Sukkoo = dry

Ddai = Curd

Nattha = Or, Otherwise, if not

Jiyyeng = in the manner

Khappey, Khappeythoo = Need (verb).

Ketro (M), Ketree (F), Ketra (Pl) = How many,

Jetroo = as many as

Khay sagoonttha = You can eat , you will be able to eat.

Diyoottha ? = Are you giving; Ddeenttha? = will you give?

After you finish your lunch or dinner, you are offered dry betelnuts (Sopari) or sugar coated cumin seeds (Jeero) or a mixture of processed vegetable seeds (DaNaa) as a mouth freshener. When you are about to leave the usual bidding off is “Acheejaa” (Please come again). Though not necessarily responded, a satisfied guest would say “Achaandho” (I will come) or Acheendhaaseeng” (we will come) as a matter of courtesy. A Muslim guest would add “Insha Allah” (God willing).

AT A GROCERY

Now you are in a grocery shop. In a hyper or a super market you can pick up whatever you need and pay at the cash counter. Cutch has innumerable small shop keepers who deal directly with the clients, who are not given access to the shelves. The owner could be assisted by one or two members of the family or shop assistants.

“Haa Saab, Chooja, koroo Ddiyaang?” (Yes sir, tell me what shall I give?)

“Beenda Kinjey Ddiyoontthaa ?” (How do you sell Okra?)

“ Kilo jaa pando rupya. Aj chhinniya sey, hekde dam thajoo” (Fifteen rupees a kilo. Plucked today, absolutely fresh.)

“Addh Kilo ddeejaa” (Give me half a kilo)

“HaaNey Biyo?” (What else ?)

“Hekdoo kilo battaatta ney soo gram mirchi” (One kilo of potatoes and hundred grams chilies)

“Ketroo tthiyoo ?” (How much does it make ?)

“ATthaveeyh rupya pinja paisa” (Twenty eight rupees fifty paise)

“Bhalley, Acchanto” (OK. I am coming , meaning I am going)

“Accheejaa” (Please come again)

Choo = Say. Chooja = Please say. Koroo = What; Kinjey =How
Ddiyoo, Ddeejaa = Please give; Ddiyoontthaa? = Will you give?
It is an Indian tradition never to say “I’m going” as it is considered inauspicious. Always say “I’m coming” i.e. I will go now to come again.

We will now walk into a traditional textile shop. Unlike the shops in the south the traditional shops in Cutch are set on the floor where customers are received on carpets or bedspreads. However, after the recovery from the earthquake of 2001 most



of the new shops have modern facilities and appearance. Still in rural towns one would find the sit down shops. Whatever be the style, the warmth of the old tradition still prevails. The welcoming “Haliyyaa” and the farewell “Acheejaa” add to the customary affection for the visitor. It is the same whether you are visiting a jewelry, a handicrafts parlour or the home of a friend or relative. Hospitality is in the Cutchi blood, irrespective of the caste or creed of the host or of the guest.

Cutch \equiv Tannin extract derived from any of several mangrove barks of Pacific areas .

Kutch \equiv Tannic Acid or tannin - any of various complex phenolic substances of plant origin; used in tanning and in medicine.

— Cutch was the principal exporter of Tannic acid during the East India Company days. Hence the name.

TOURING IN CUTCH

Touring Cutch is fairly easy as there are guide books published by Gujarat Tourism department and there are a few good travel bureaus. People in most of the places one would visit speak only Cutchi as they are villages isolated from the main towns where Gujarati, Hindi and a bit of English are understood. For the adventure tourist who will travel by his own vehicle interaction with the rustic is unavoidable and the knowledge of Cutchi rather essential. We will try to illustrate two scenarios. One with the Tourist Guide and the other with the local people. With the Tourist Guide you would like to know details of places to visit and get some indications about their importance or attractions. From the local people you will try to obtain directions and some explanation about the place or product. Space limitation compels us to be brief to the essentials. Let's first meet a tourist guide.

Guide : Haliyaa, Sab. Aung kuroo seyvaa kai sagaang ? (What service can I do ?)

Tourist : Asang ke Cutch jo khaas paryatan karNoo aahhey.

(We wish to make a special tour of Cutch)

Guide : Ketrey Deeyng jo paryatan kaindha? (Alt : Karendha)

(How many days you will tour)

Tourist : Hekdo Atthwaado (A week)

Guide : Aanghee kidang kidang venjenttha?(Where all will you go)

Tourist : Heettha, aanghee chiyoo khappey. (That you have to tell)

Guide : Khasoo, Aaung chaangtthoo. (Good, I will tell you)

Guide: Sat deeng jo seyr kai sagoottha. Hen meyn aangyee Gandhidam, Mandvi, KoTThara, Narayan Sarovar, Chhari Dhand, Hodka gaam, Karoo Doongar, Haamirsir jo jheel, Bhuj, Bhujodi, Dolavira, Nendoo Rann ney vechli jagayuung Ddisi sagoottha. (You can take a seven day tour. You can see (several) places and those in between.)

Tourist : Hen ja paisa ketra laganthaa? (How much will it cost?)

Guide : Hekde Ddiing ja dar maaduu ja panj hajaar rupya laganthaa. Theyng matthey guide ja ddiing ja hekdo hajaar rupya laganthaa. (It will cost Rs. 5,000 per head per day. In addition, it will cost Rs. 1,000 per day for the guide)

Tourist : Hetre paiseyng meying kuro kuro achey ? (What does this amount cover?)

Guide : Gaadee jo bhadoo, koTThree jo bhaadoo, ney subuh jee chay, naastoo, bopor jee ney raath jee maanee, vecheyng ji chay achee vengthee. (It will cover vehicle hire, room rent, morning tea, breakfast, lunch, dinner and evening tea).

Tourist: Maaph kaijaa, hetro vaddo bhaar poosaaynttoo nah. As-sang pendeyng j venjeng jee koshish kaintthaaseen (Sorry, we can't afford so heavy –expenditure. We will try to go on our own).

Important vocabulary :

Seyvaa = Service;

Kai = do. It is the colloquial form of the verb Kar.

Paryatan = Tour; Khas = special

ATThwaado = A week, literally eight day period.

Hee = This, Thhaa emphasizes 'hee'

Seyr = Tour

Vechli = In between; Vechli jagayuung = places in between.

Sag = Be able, Sagottha = you can

Dar = Each. Maadu = Person

Theyng matthey = above that

Ddiing = Day; Ddiing ja = For a day, per day.

Kuro achey = What will come; what will it cover?

Achee Veyndhi = It will cover

Gaadee = Vehicle, Bhaadoo = Rent

Bopor = Midday Boporji Maani = Lunch

Raath = Night; Raath ji Maani = Dinne;

Veheyng = Evening

Maaph Kaijaa = Please excuse, Sorry.

Vaddo = Big, large; Bhar = Weight, burden

Pendeyng = On our own

Venjen jee koshish = effort of going.

Having decided to go on our own we have to select the places we must visit. Let us start with our vehicle and proceed to our selected first destination, say the Rann of Cutch. Being a border area, you need a permit to enter Great Rann of Kutch. The permit is available depending on the number of days stay at the check post on the way to the Rann after filling in a simple and submitting a copy of an identification document and showing the original for verification. Our driver will act as our guide too.



“Bhaa, Aang jo naaloo kuro aahe ? (Brother, what is your name?)”

“Muung jo naaloo Kareem aahe.” (My name is Kareem)

“Aangee Kitthey ja Ayyoong?”

(Where do you belong to? / Where are you from?)

“Angvu NakhatraNey jo aheyaang.

(I am from NakhatraNa)

“Assang ke RaaN DdhisNjo aahe. HaNey beyy paN jagaayyuung venjentthaseeng. Aangee khaNee venjee sagottha nah?”(We have to see Raann. We will also go to other places. Can you take us)

“Haa Saab, chokus. Nirona ji Rogan kaj, trambey ji gungriyuung, ney lac jo kam mashoor aahe. (Yes sir, certainly. Nirona’s Rogan art, copper bells and lacquer work are famous.)

“NakhatraNey ji baandhNee, Ajrakpur jee ajrak, Ddhordoo ney Hodkey ja chamdejo kaj, aareeseywaaroo kaj ney gaadlaa niyhareyng ji aaheyng. Khaasoo maal giNi paN sagottha.” (Tie and die work of Nakhatrana, Ajrak of Ajrakpur, leather, mirror work and quilt are worth seeing. Good materials can also be purchased.)

“Agyaa kidaang vengenttha, hee nakkee karooja” (Where will you go first. Decide this.”

“Agyaa pang Raann venngtthasuung” (First we will go to Rann)

“ Baroobar. RaaN ley chowkee they manjuuri geedo khappey. Theyng ley Aangee jo pehchaan jee nakal ney tapaas ley asal khappey. (OK. For Rann you need to get permit from the checkpoint. For that need copies of your identification and originals for verification)

Naaloo = Nam

Teach Yourself Cutchi

Kitthey, Kidaang = Where; Kitthey ja = Of where i.e. Wherefrom

Beyy = Other; Jagaa = place; Jagaayyuung = Places

Venjee Sago = Can go; KhaNee Venj = Take away;

KhaNee Venjee Sago = Can take (away.)

Chokus = Certain, Certainly

Trambo = Copper, Trambey jo = Made of copper,

Chamdo = Leather; Kaj = Decorative Work, Kam = Work

Gini Sagottha = Can buy; Gini paN sagottha = Can also buy

PaN = Also; Khaasoo Maal = Good Material (s)

Niyhar = See, Niyhareynji = To be seen, Worth seeing.

Nakkee karNoo = Decide, Nakkee Karooja = Please decide

Agyaa =First; venngentthaasuung = We will go

Baroobar = O.K, Right

Chowkee = Checkpost, Pehchaan = Identification, Nakal = Copy

Asal = Original, Tapaas = Verification, Checking

Having crossed the check post you are given a short account of the Rann.

“Bruhat RaN hekdi vaddee ney moosmee meeTtheyjee khaaddee (Chchaar KalaN) aahey. (The Great Rann is big and seasonal salty marsh.)

Henjoo khetro 7,500 varg kilometer aahe. .(Its area is 7,500 square kilometers)

Vaddoo RaN, Nendaa RaN, Banni ji Gaa ji jameen jodoo tha 30,000 cho ki mi acheentthoo. (If you add up Great Rann, small Ranns and the Grass land of Banni it will come to 30,000 sqkm.)

Raatiyenjo pariyaa RaN meying Ttaandoo Ddhisanmeyng *achey*, jey Cheer Batti choovaajey. (During nights you can see far inside the Rann flames (Willo' the wisp) that are called Cheer Batti).

Unalu moosam meying, puuroo RaN, jekoo dariya sapaatee giNaa 15 meetar uchoong aahey, paaNee sey bharaayjee veyh. (In the wet season the whole of Rann, which is 15 m above sea level, gets filled with water.)

Vech vech meying, kandeynja nenda jhaad bhareyla Tapu aaheyng. Hidaang nindaa vaddaa Soorkhab vasanthaa ney prajanan karant-thaa (In between, there are islands with thorny bushes. Small and large flamingos perch and breed here.)

Nindey Rannoong meying Lavadee jee 13 prajaatiyuung ney janglee gaghedeynjo aavaas aahey. (In the small Ranns 13 kinds of wild life and wild asses have their habitat)

PaNee bharaayjeythha hee lavaadee beyt jeydee uccheen jagaatthey hallee venjen. (When flooded, these wild animals move to higher places like Bet.)

Bruhat = Great; Vaddo (M)= Large, Vaddee (F);

Moosmee = Seasonal;

MeeTthey jee =Salty,

Khaaddee = Marsh or lake; KalaN = Marsh;

Chchaar = Salty, alkaline,

Henjoo =Its; Khetro = area, Varg Km, Cho ki mi = Square Km

Raatiyuung = Nights.

Pariyaa = Far;

Ttandoo = Fire, flame

Ddhisan meying = in sight, to the view, Achhey = Will come;

Choo = say, Choovaaajey = called, said as

Batti = Light, Flame

Unalu moosam = Wet season; P

uuroo = the whole,

Jekoo = that, which;

Dariyaa = Sea; Sapaatee = Level, giNa = than, above;

Uchhoong (M) = high, tall, elevated; Ucheeng (F)

Bharaayjee veyh = gets filled.

Vech vech meying = In between;

Kandaa = Thorns; Kandeyng ja = Thorny;

Jhaad = trees, bushes;

Tapu = Island, Islet

Hidaang = Here;

Soorkhab = Flamingos;

Vasanttha = Live, perch

Prajanan karanttha = Breed.

Lavaadee = Wild life, Prajaati = sub sect, type or kind

Junglee = Wild; Gadhedo = Ass;

Aavaas = Habitat

Beyt Jeydee = Like Bet;

Hallee Venj = Go away, move.

We can have a look at the names of various animals in Table 6, Animals and Insects.

SOCIALISING IN CUTCH

Meeting people and interacting with them at the same frequency is a skill to be acquired. Cutchi people are highly sociable, helpful and pleasant in all their interactions, irrespective of the land where they live. More so in their own land. As residents or even as visitors you may have opportunities to enjoy close association with Cutchis. Like every other people Cutchis get attracted to any one who speaks their own language even though they recognize the visitors and immigrants from the slightest difference in style and intonation. Nevertheless, the intimacy generated when hearing one's own language spoken is marvelous—it only needs to be experienced.

In this chapter we will see four different contexts of peer or neighbour interaction viz.

- Visit to or by a neighbour or a friend
- Attending a marriage or a family function
- Visiting an ill person at home or in a hospital
- Attending a funeral

Each of these have special customary usages and norms of behaviour some of which are common with Gujaratis and other people and some peculiar to the local people differing from tribe to tribe, caste to caste and even locality to locality. It is beyond the scope of this work to touch upon all of them. An attempt is therefore, made only to indicate certain minimum courtesies exchanged so that the novices do not embarrass the hosts or be embarrassed themselves.

It should, however, be remembered that Cutchi is a dialect without rigid rules of syllables and stresses. The sounds of

the series th, tth etc and those of the series d,dh dd etc. get often interchanged according to the locality of the speakers. This has to be endured until an official body of experts determines the correct pronunciation and spelling. This work relies on the sound-system handed down by the author's grand parents.

A FAMILY VISIT

“Namaskar, Vadda Bhaa” (Greetings, Elder brother)

“Namaskar, Acchoo, achhoo.” (Greetings, Welcome, welcome)

“Vyoos” (Be seated.); “PaaNi, giNoos” (Please have water)

“Poy, koro khabar? Kingyey ayyoong?” (So what is the news. How are you ?)

“Maja meying ayyoong. Aangyee kingyey ayyoong?” (We are happy. How about you?)

“Halli Venjeytho. Ummar tthiyeythi nah?” (Goes on. Age is advancing, isn't it?)

“Bhaa, aangyee haaNey paN jawaan lagoottha; ko Bhaabi” (Brother, you look still young, does he not sister-in-law)

“Tohunji bhojaayee cheytee ke aavung buddoo they viyoos” (Your sister in law says that I have become old)

“Nah, nah. Heydee gaal kiya Bhaabi? Bhaa tha kungwarach laganthaa” (No. No. Bhaabee did you say so. Brother looks like unmarried.)

“Aangyee hee keydee mashkaree karoottha bha. Uni ke var saTth ke ooddoo tthey vya aing. Chaar mehNeyng meying retire ttheenwara aahein” (You must be joking. He is nearing 60 years of age. He is about to retire in four months.)

“Bey *keeng* khabar ?” (Any other news.?)

“Aj panjey Raheem kakajee chhokree jee nikah aahey.”

(Today is the marriage of uncle Raheem’s daughter)

“Ha *asaang* key paN sadd aahey. Hallothhaa, Bega *venjoong*.”

(Yes, we are also invited. Are you going. We can go together)

“Raheem kaka panjey kutumb ja oodda doost aahein. Viyoj khap-
pey. Muunjey *vyanghtaNey* vechaada ghaney kam aayaa huaa”

(Uncle Raheem is a close friend of our family. We must go. He was very helpful at the time of my marriage.)

“Assaang jee swanjaap tthoodey *ddhiyeyngji* j aahey. Paachaadey
ja *aiyoong*. Theyng kare sadd aavyoo. Magar hallnoo jaroor aahey.

Allahwaro maadu aahey, fariyey jo aahey.” (Our acquaintance is
of a few days only. We are neighbours. So we are invited. But it is
necessary to go. He is a God fearing man and belongs to our area)

“Tha, thayaar theeyoo bherraj nekree *vendhaaseeng*.”

(Then please get ready, we can go together)

‘Acho’ like ‘Haliya’ is the customary form of welcoming.

Kingyey or Kinjey = How. Kinjey tthiyoo = How did it happen

ayyoong = you are (respectful form); ayyeyng is the familiar
form. Aangyee ayyoong , Tuhung ayyeyng

HaaNey = Now, HaaNey paN = Still

‘Ko’ is the inquisitive form of ‘Koro’ , what. It means ‘What do
you say’ Another example ; *acheyngthoo ko* = are you coming.

Summengthoo ko = Are you sleeping.

Tuhoongji =your, familiar form. *Aangjee* or *aayeengjee* –respected

Bhojaayee = Sister in law, brother's wife

Husband's sister is NidaaN or NeraaN. See Table 8 for a list of relationships.

Buddoo = oldman; they viyoo = has become, third person. By adding 's' to the end the third person expression becomes first person. Replacing 'oo' with 'ey' and 's' with the nasal 'ng' you get the second person.

Heydee = such, this kind of; Keydee = such, what kind of
Theydee = such, that kind of.

Gaal = word or expression. Gaal KarNoo = to utter or to say. Gaal Karoottha = You are saying.

Maskharee = Joke, Jocular utterance.

Var = Year, Years, Age; Ooddhoo = Near, Close to
Tthey viyaa = has happened; has become

Ttheenwaara = about to attain; about to happen.

Bey = Other. Keeng = Any

Panjo, Panja , Panjey = Our, Ours.

Sadd= Call, invitation

Hallootthaa = Are you coming; Shall we go

Halloo thaa = If you are going

Beyga, Bheyra = together

Venj = Go, familiar; Venjoo = Go respected.

Venjoong = We shall go. Viyo Khappey = Must go

Vyangh = Marriage. TaNey = At the time of

Vechaado = poor fellow

Swanjaap = acquaintance; knowing each other

Tthoodo = little, a few. Tthoodey Ddiye^{ng}jee = Of a few days. 'j' added to it gives emphasis to say 'only'.

Paachado = neighbourhood.

Fariyoo , faliyoo= Locality, Ward

Allahwaaroo = Saintly, God fearing.

NekarNoo = To get out. Here it means 'go'.

AT THE MARRIAGE

Cutchi marriages are generally very elaborate. Though comparatively simpler, Muslim marriages are also as colourful as others. Guests are entertained with rich varieties of food and traditional music. It is also an occasion to renew friendships and relationships.

Cutchi food in the normal times is very simple consisting of Rotlas or Maani, simple unleavened bread roasted on mud plates or fire; khechdi and one or two vegetables and lintels; kadhi or Ddai, supplemented with spring onion salad, roasted papad and pickles.

Festive food in Muslim marriages invariably include Biryani and other rich Mughal dishes concluded with faluda or firnee and a traditional sweet dish made of Ravvo (Semolina) called Seero. The feast offered by the girl's side, therefore and appropriately too, is known as 'SeeraaNee'.

The guests are welcomed by the bride's father, brothers and cousins. Women folk enter through a different entrance and are received by their female counterparts.

Modernisation has brought in many changes in the contem-

porary society. Both men and women are accommodated in the same hall, generally in separate rows. The only parts of the old tradition still maintained consists of (1) a separate room or hall for the bride; (2) Obtaining the consent of the girl before Nikah by an elderly male in the presence of two other male relatives as witnesses; (3) the ritual of Nikah, whereby the girl's father or guardian or his authorized representative gives the bride in marriage to the bridegroom in an exchange of vows and (4) An introductory sermon by the priest conducting the ceremony explaining the social importance of the institution of marriage and the respective duties of the husband and wife concluding with a prayer in favour of the couple after the vows are exchanged. The marriage vows in essence comprise of a valid contract with a stated amount paid or to be paid by the bridegroom as consideration known as Mahar.

Immediately after the Nikah is over the bridegroom visits the bride in the place where she is seated and ritually sees her face for the first time!! He then offers her sweet or milk and fruits. This part of the ceremony once conducted in absolute privacy of the two, has in many places become a public rendering.

Ritual also includes welcoming the bridegroom, after the Nikah. by the mother-in-law offering milk and fruits to the couple. The actual style depends on the local custom which is too varied to be explained here. The local variations include presenting the couple to the visiting friends and relatives and photographing with them after the ceremonial part is over.

Reception of bridegroom's party includes garlanding the bridegroom and presenting him with a bouquet of flowers. In some places close relatives of the bridegroom are also garlanded.

It is also a tradition to hold a reception to the bride at the bridegroom's place and offering a feast to the friends and relatives. This function is known as 'Valima'. Fashion has, in certain cases, modified Valima into a western style party; of course no alcohol is served.

Raheem Bhai personally receives his important guests:

'Achoo, Achoo. GhaNey khoshee tthey ke asaanje nayey meymaaN key aangyee khoottey aavyaa. Haliyaa, sammey jee kursee giNoongs.(Welcome, Very happy that you brought our new guest. Please come. Take the seats in the front.)

"Hee, goott ja bappa aaheing, hee bey chacha ney hee mama. Goott ja wadda bha ney bheNyo sammey aaheing" (This is brideroom's father, these two paternal uncles and this maternal uncle. Bridegroom's elder brother and brother-in-law are in the front)

"Huu paag wara bhaa keyr ahein? (Who is that brother with a turban ?)

"Huu pang ja Peer aaheing; Huneenje passey vitthaa aaheing sey hitthey ja Molvee aaheing." (He is our religious leader, sitting next to him is the local priest).

"Nikah keyr paddhayeeentthaa ?" (Who will conduct the Nikah ?)

"Nikah asaangja Peer paddhaayeentthaa, ney Molvi dua paddh'ntthaa" (Our Peer will conduct the marriage and the Molvi will offer prayers.)

"Hee muunjo bhaatriyo aahey. Dua puTthiyaa hee aangke hath dhuaarantho, aaung poji nah sagaanttha, maaf kar jaa" (This is my nephew. After the prayer he will take you to dinner, in case I cannot reach, excuse me).

GhaNey = Much, very. meymaaN = Guest, Nayeye = New
Khoottey aavyaa = Brought; Khootey ach = Bring (a person)
KhaNee ach = Bring (a thing). Sammey = In the front.
Goott = Bride groom. Bappa = Father. Bey = two
Paag = Turban, Peer = religious leader, teacher or Guru
Molvi = Priest, a learned person in religious affairs.
Nikah PaddhayNoo = To make one recite marriage vows.
Paddhaayeenttha : He will conduct.
Duaa = prayer. Paddh'ntthaa = He will read (offer)
PuTThiyaa = After. Hath dhuaarNoo = Literally to wash the
hands (of a guest). It simply means usher one to food.
PojNoo = To reach. Poji nah sagaang = I can't reach.
Maaf kar ja = Please excuse, pardon (me).

VISITING AN ILL PERSON

Visiting an ill neighbor, friend or family member is a social obligation. You come to know that your neighbour Arun was involved in an accident and has been admitted in a hospital with a limb fracture. You consult your friend how to make a visit and console the victim and the family. You will be accompanied, if relevant, by your wife. You will carry some fruits for the victim. If you are very close to the family you would offer to make some juice. Or ask whether you could bring some food from home as the family members could be attending the victim at the hospital. You could even be offering to sit beside the victim when the family members go home for their chores. Let's see.

“Bha Arun, Koro tthiyoo? Haadisoo kidaang thiyoo, kingyey thiyoo? SoNee ney ghaNey afsoos tthiyoo.” (Brother Arun, what happened ? Where did the accident happen, How it happened? Worried to hear about it.)

“Koro choonla kar. Naseeb ji gaal aahey. Saangjhee jo baajaar ddiyaang nekriyoos scooter they. Naakey they saung paasey firaNtthoo huoos. Be passé niyhaareej gaadee firaayoosey. Rast-hoo the saaf j lagoo. Jhat meying hekdo chhookro saikal they aad-doo aavyoo. Khabar naahey kidaangNoo ahee poothoo. HuN key bacchaayinla karey breyk maariyoos thaa gaadee utthlee vey. Aauung neechey ney gaadee matthey tthee peyy viyoos.” (What to say, it is a matter of fate. In the evening I got out towards the market on my scooter. I was turning to the right at the corner (of the street). I turned the vehicle only after looking both sides. The road appeared clear. Suddenly a boy came across on a bicycle. I don't know from where he appeared. As I slammed the brake to save him, the vehicle skidded. I fell down with me blow and the vehicle above.)

“ Gheyro chooT aavyoo aahey lageyttho” (it appears that there is serious injury)

“Gheyro naahe, Uundhee Tangg jee haddee thirey chaar tokkar they vey, hetrooj.”(Not serious. The bone of the left leg has broken into three or four pieces, that is all.)

“Haddee chuur tthey veyy aahey ney aangyee majaak karoottha” (Bone has cracked and you are joking)

“Koroo karaang Bhaa. Ahee vyoo tha paamyooj khappey. Aa-pareysan kaal suudhi karanttha, haddee paachhoo joodee ney seekh lagaayinttha” (What to do brother. When (something) has come it has to be suffered. Surgery will be done by tomorrow, the

bone will be reset and a rod fixed)

“Naarangiyyuun khaN ee aayoo ayhaang. Ras kaddhi Ddiyang? Piyoottha ?”(I brought some oranges. Shall I make some juice. Will you take it?)

“Nah bha. Meyrbaani. Hevar natthoo khappey. Hevarj chayey peetthoo ayhaang. Pooy giNangtthoo. “ No brother. Thanks. It is not required now. I have now only taken tea. I will take it later.)

“Bhaabee, aangyee tha sajji raat jagya huuntthaa nah ? Ghareyng venjee veyngji seyngji achchooja. Theyng suudhi aaung viT-thoo aiyaang.” (Sister in law, you must have been awake the whole night, didn't you? Go home, take a bath etc. I will sit here till you come back)

“Mehrbaani Bhaa. Arun ja Bappa hever achee veynttha. Thyan pooy aaung venjentthees.” (Arun's father will come now. After that, I will go)

“Bhalley, Tha aaung venjaangtthoo. Raat joo achchaantthoo. Raat jo aaung viyaantthoo.” (Okey. I am going now. I will come in the night. I will sit in the night)

The root of a verb is obtained by adding 'Noo' to its active form as you would see below. The ending 'Noo' is omitted when conjugating verbs.

Haadisoo = accident.;

SoNee ney = On hearing it; Afsoos = Regret, worry, sympathy

Naseeb = fate; Gaal = Matter, word

Naakoo = Street corner. Saung = Right; FirNoo = To turn one self; FiraayNoo = To turn something.; Jhat meyang = suddenly

Aaddoo = Against, across; poothoo = arrived, appeared
BachchayNoo = Saving; to save. Bachchayin la karey = In order to save; MarNoo = strike, beat, kill, Here it means to jam.
UthalNoo = To skid, to turn turtle, go upside down.
Peyy viyoo = lay; fell down
Gheyro = Serious, strong, severe, deep
ChooT = Wound, injury
Uundhoo (M), Uundhee (F) = Left; Ttangg = Leg.
Haddoo (M), Haddee (F) = Bone. Tokkar = piece, pieces
Chuur = broken into fragments
Majak = Joke.; PaamNoo = To suffer.
Paamyooj khappey = Must suffer.
Aapareysan = Surgical operation / procedure
Paachchoo = Again. JoodNoo = Fix together, refix
Seekh, kaam = rod
Naarangiyyuun = Oranges; 'Aayoo' is the same as 'Aavyo'; It is a local variation. KhaNee Aayoos = I have brought.
KhaNee achNoo = To bring.
Ras = Juice. Peeyo = Please drink.
Hevar = Now; Pooy = Later
Sajjoo (M) Sajjee (F) = Whole; Jagya = been awake
Veyngjee Seyngjee = Take a bath and become fresh. This is an idiomatic expression. VeyngjNoo = To take bath.
For a list of parts of human body see Table 8.

ATTENDING A FUNERAL

Ramkumar hekdo saaro maadu huoo. Huu kirani dukkan hal-laynttho huoo.	Ramkumar was a nice person. He was running a grocery shop
Huu barabar jee map-thoor ley mashuur huo. Kaddeng grahk key TThagaaynttho nah huoo	He was renowned for correct measurement and weight. He never cheated customers
Gaye hekdey hafthey sey thaav huoo ney ghareyng j aaraam kaintthoo huoo. Yekaayak saa giNan meying takleef lagai. Thhody vaar meying beyhosh they viyoo.	He had fever for the past one week and was resting at home Suddenly he felt difficulty in breathing. Within minutes he became unconscious.
Be chokra paN dukkan they huua. Maang cheythaayeeng.	His two sons were at the shop and were alerted by their mother
Huu doodee achee ney hoN key aspathaal pojayaa. Magar As-patal pojan suudhi guzaree viyo.	They came running and took him to the hospital. But by the time they reached the hospital he had passed.
Agley ekaadhey kalaak meying hun jo agni sanskar thee viyoo.	His body was consigned to fire within the next few hours
Assang vecheyng jo dhissenle venjeng ja huaaseen. Magar osoong gina agya j afsoos ji khabar achee vey. Afsoos ahey ke hekdo khasoo dostar ney ee-maandar maadu chhottee viyo.	We were planning to visit him in the evening. But before we could go the sad news arrived. We are sorry to loose a good friend and an honest man
Pang, bas, hun jee aatma ji santi la karey duaa kai sagoong.	We can only pray for his soul

Kirani dukkan = Grocery store

HalaayNoo = To run; map thoor = weight and measure

Grahk = customer; TthagaayNoo = To cheat

Hafthoo = week; Thaav, Thap = Fever

Yakayak = Suddenly;

Saa = Breath (Noun); Saa GiNnoo = To breath (Verb)

Takleef = Difficulty; Beyhosh = Unconscious

CheythayNoo = To inform, Aspathaal = Hospital

PojaayNoo = To take to;

Pojan suudhi = By the time (one) reached

Guzree Vyoo = Passed away

Ekadho Kalaak = About an hour; Kalaak = Hour

Ani sanskaar = Cremation

OsooNoo = To go

Afsoos = Regret, regretful; Khabar = News, information

Dostaar = Friend; Eemandar = Honest

Chhottee Vyo = Has left, has been lost

Aatma = Soul; Saanti = Peace; Duaa = Prayer

TABLE 1
NUMBERS

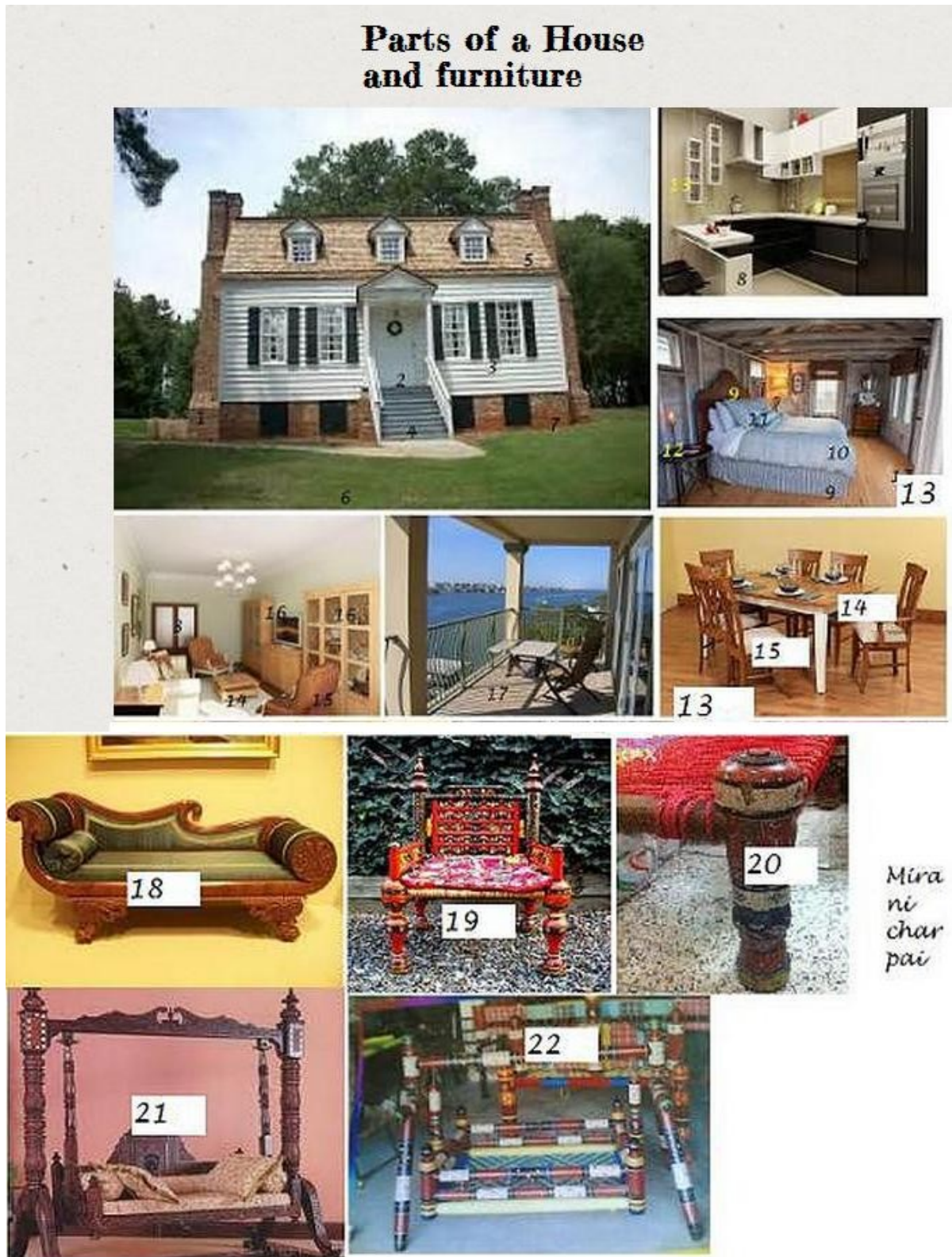
Teach Yourself Cutchi

Numbers	Lekho (GaNati)			
One 1	Hekdo		Thirty-one 31	Hek-thiriye
Two 2	Bo		Thirty-two 32	Ba-thiriye
Three 3	Thire		Thirty-three 33	Then-thiriye
Four 4	Char		Thirty-four 34	Cho-thiriye
Five 5	Panj		Thirty-five 35	Pan-thiriye
Six 6	Chheh		Thirty-six 36	Chhe-thiriye
Seven 7	Sath		Thirty-seven 37	SaN-thiriye
Eight 8	Atth		Thirty-eight 38	AN-thiriye
Nine 9	Nov		Thirty-nine 39	Ogan Chariye
Ten 10	Doh		Forty 40	Chariye
Eleven 11	Egyaro		Forty-one 41	Hek-thaliye
Twelve 12	Baroh		Forty-two 42	Be-thaliye
Thirteen 13	Teroh		Forty-three 43	Then-thaliye
Fourteen 14	Choudoh		Forty-four 44	Chummaliye
Fifteen 15	Panroh		Forty-five 45	Pich-thaliye
Sixteen 16	Souroh		Forty-six 46	Chhe-thaliye
Seventeen 17	Satroh		Forty-seven 47	SaN-thaliye
Eighteen 18	Aydoh		Forty-eight 48	AN-thaliye
Nineteen 19	Oganveehye		Forty-nine 49	Ogan-Pinja
Twenty 20	Veehye		Fifty 50	Pinja
Twenty-one 21	Hek-veehye (vee is mute)		Fifty-one 51	Hek-awNo
Twenty-two 22	Ba-veehye		Fifty-two 52	Ba-awNo
Twenty-three 23	Tire-veehye		Fifty-three 53	Tre-awNo
Twenty-four 24	Cho-veehye		Fifty-four 54	Cho-awNo
Twenty-five 25	Pinch-veehye		Fifty-five 55	Pich-awNo
Twenty-six 26	Chhe-veehye		Fifty-six 56	Chhiy-awNo
Twenty-seven 27	Satha-veehye		Fifty-seven 57	Satth-awNo
Twenty-eight 28	Attha-veehye		Fifty-eight 58	Atth-awNo
Twenty-nine 29	Ogan-thiriye		Fifty-nine 59	Ogan SaTth
Thirty 30	Thiriye		Sixty 60	SaTth

Sixty one to sixty eight follow the same pattern as thirty-one to thirty-eight		First	Aglo, Peroh
		Second	Beeyo
Sixty nine 69	Ognahthar	Third	Thiriyo
Seventy 70	Senthar	Fourth	Chootho
Seventy-one 71	Hekothar	Fifth	Panjoo
Seventy-two 72	Baunthar	Sixth	Chheun
Seventy-three to seventy-eight except seventy-five follow the same pattern as thirties		Seventh	Sathoun
		Eighth	ATthoun
Seventy-five 75	Pichohthar	Nineth	Navvon
Seventy-nine 79	Oganyensi	Tenth	Do-von
Eighty 80	Ensi(ye)	Eleventh onwards	
Eighty-one 81	Hek-yensi	add 'N'. after number	
Eighty -two onwards follow the same pattern as fifties		Twentieth	Veehyon
		Twentyfirst onwards	
Ninety 90	Nev	replace ending	
Ninety-one 91	Heko-nev	letter with 'on'	
Ninety-two onwards follow the same pattern as fifties		Thirtieth	Thiriyon
		One fourth	Pa(v)
Ninety-nine 99	Ogan SO	One half	Addh
One hundred 100	Hekdo So	Three fourth	PooNo
Two hundred 200	Bo So	One and one fourth	Sawa
Three hundred 300	Thire So	One and a half	Deddh
Nine hundred 900	No So	One and three fourth	PooNa Bo
One thousand	Hekdo Hajar	Any number (2,3,4...)	
		and a quarter	Sawa + number
		Two and a half	Addhai
		Any number(3,4,5...)	
		and a half	Saddha + number
		Any number(3,4,5..)	PooNa
		and a three fourth	and Next number

TABLE 2

Teach Yourself Cutchi



1. Ghar (M)	2. Darvajo (M)	
3. Dari (F)	4. Seeddhi (F)	f Cutchi
5. Chhat (M)	6. Ga (M)	
7. Itt (F)	8. Rasodo (M)	
9. Manjo (M)	10. VechchaaN (M)	
11. Osiko (M)	12. Diyoo (M)	
13. Patt (M)	14. Meyj (M)	
15. Kursee (F)	16. Kabaatt (M)	
17. Aakaashi (F)	18. Deevaan (M)	
19. Manjee (F)	20. Mirani Charpai (F)	
21. Jhuuloo (M)	22. Peengoo (M)	
M. Mascline	F. Feminine	



Hando هانتو



Kethal كيتل



Ghado گڏو



Kop Sansar ڪوپ سانسر



Chol چول



Kannayo ڪٽايو



Aathaneji Bharni اٿائجي ٻارڻي



Hukko هوڪو



(Mani Jo)Tavvo ماتي جو تو



Chamcha چمچو



Thokdani ٽوڪداني



Sulabdani گولابداني



Lobandani لوبانداني



Thaliyun ٿاليون



Thalo ٹالو



Thapeli ٹپلی



Watka وائکا



Tansari ٹانسری



Gonyo گونیو



Rekabi رابی



Degchi دیگچی



Pyalo پیالو



Koozo کوزو



Roi روی



Jantar جنتر



Ukli اکلی

Household Items	Ghar Jo Saamaan	M
House, Home	Ghar	F
Door	Kivad, Darvajo	M
Window	Dari	F
Wall	Bhit	F
Roof	Chhat, Chhappar	M

Tile	Tthikri	F
Door/Window Frame	Ddhancho	M
Room	Kotthri	F
Bed, Cot	Palang, Manjo	M
Toilet	Sannas	M
Bathroom	Nahini	F
Urinal	Mutri, Mori	F
Bed/Pillow Cover	Khol	F
Table	Meyz	M
Chair	Kursi	F
Mattress	Vechchann	M
Pillow	Osiko	M
Mat	Chattai	F
Wardrobe	Kabatth	M
Mirror	Aariso	M
Drawing room	Divankhano	M
Ground, Floor	Patt	M
Mud bed	Otto	M
Stone	Phatro	M
Brick	Ett	F
Lime	Chonn	M
Veranda	Osri	F
Plate (Large)	Thalo	M
Plate (Small)	Thali	F
Pounding Stone	Ukhri	F
Grinder (for flour)	Chakki	F

Mattress	Vechchann	M
Pillow	Osiko	M
Mat	Chattai	F
Wardrobe	Kabatth	M
Mirror	Aariso	M
Drawing room	Divankhano	M
Ground, Floor	Patt	M
Mud bed	Otto	M
Stone	Phatro	M
Brick	Ett	F
Lime	Chonn	M
Veranda	Osri	F
Plate (Large)	Thalo	M
Plate (Small)	Thali	F
Pounding Stone	Ukhri	F
Grinder (for flour)	Chakki	F

TABLE 3
Gujarati Characters

અ	A	ક	Ka	ડ	Da	મ	Ma
અા	Aa	ખ	<u>Kha</u>	ઢ	<u>Ddha</u>	ય	<u>Ya</u>
ઇ	E	ગ	<u>Ga</u>	ણ	Na	ર	Ra
ઈ	Ee	ઘ	<u>Gha</u>	ત	<u>Tha</u>	લ	La
ઉ	U	ઙ	<u>Nga</u>	થ	<u>Thha</u>	વ	<u>Va</u>
ઉા	<u>Uu</u>	ચ	Cha	દ	<u>Dha</u>	શ	<u>Sha</u>
એ	<u>Ey</u>	છ	<u>Chcha</u>	ધ	<u>Ddha</u>	ષ	<u>SHa</u>
ઐ	Ay	જ	<u>Ja</u>	ઞ	Na	ક્ષ	<u>Ksha</u>
ઓ	O	ઝ	<u>Jha</u>	પ	Pa	સ	Sa
ઔ	<u>Ou</u>	ઞ	<u>Nja</u>	ફ	<u>Pha</u>	હ	Ha
અં	Am	ટ	Ta	બ	<u>Ba</u>	ઐ	Om
અઃ	Ah	ક	<u>Ttha</u>	ભ	<u>Bha</u>	જ	<u>Za</u>

TABLE 4
FOOD ARTICLES

Food Articles	Khadhe jee cheezoon (F)
Food (in general)	Maanee (F); Khao
Chapathi, Unleavened Bread	Maanee (F)
Double Bread, Sandwich Bread	Panvu(M), Roti (F)
Paratha	Var vaari Maanee (F)
Pancake	Chilla (M)
Porridge	Rab, Deeli Khichdi (F)
Grain	DaNo (S), DaNa (Pl)
Rice (Uncooked and cooked)	Chokha (M)
Cooked Rice (In the south)	Khao (M)
Sweet Rice (Rice cooked with sugar or jaggery)	Jad do (M)
Ghee Rice	Amso Khao (M)
Rice cooked with Meat	Akhni (F)
Wheat	Gehuun (M)
Maize	Butta, Makki (M)
Paddy (Rice)	DhaN(F)
Millet	Jowar (F)
Small Millet	Ragi (F)
Bajra	Bajar (F)

<u>Bajra</u>	<u>Bajar (F)</u>
Broken Wheat	<u>Fada, Darrel Gehuun (M)</u>
<u>Rava, Semolina</u>	<u>Ravvo, Soji (F)</u>
<u>Vermacelli, Noodles</u>	<u>Sevyuun (F)</u>
Black Gram	<u>Udad (M)</u>
Green Gram	<u>Mong (M)</u>
Split Gram	<u>Darel Udad / Mong; (M)</u> <u>Udad ji / Mongen ji Dar (F)</u>
Chickpea	<u>Chana (M)</u>
Chickpea flour	<u>Besan (M)</u>
Milk	<u>Kheer (F)</u>
Egg (s)	<u>EeNo (S), EeNa (Pl) (M)</u>
Butter	<u>MakkhaN (M)</u>
Cheese	<u>Paneer (M)</u>
Meat	<u>Gost (M)</u>
Curry	<u>Saag (M)</u>
Juice, soup	<u>Russ (M)</u>
Sugar	<u>Khann (F)</u>
Sugar Candy, Clarified Lump Sugar	<u>Sakkar (F)</u>
<u>Jaggery, Raw Sugar</u>	<u>Gud (M)</u>

Breakfast, Light Refreshment	<u>Nasto</u> (M)
Lunch	<u>Bopor Ji Manee</u> (F)
Dinner	<u>Rat ji Manee</u> (F)
Spices	<u>Masalo</u> (M)
<u>Ani seed</u> (Anis)	<u>Nendo Jeero</u> (used as mouth <u>freshner</u>) (M)
Asafoetida	<u>Hing</u> (M)
Basil Leaves	<u>Tulsi ja Patha</u> (M)
Bay Leaves	<u>Tejpatha</u> (M)
Betel Leaves	<u>Pann</u> (M)
Betel Nuts	<u>Sopari</u> (F)
Black Cumin Seeds	<u>Kalonji, Karo Jeero, Karaydo</u> (M)
Caraway (Black) seeds	<u>Shia Jeero</u> (used for flavouring breads and cakes) (M)
Cardamom	<u>Eraachi</u> (F)
Chilli	<u>Mirchi</u> (F)
Cinnamon	<u>Tajj</u> (M)
Cloves	<u>Laung</u> (M)
Coriander	<u>DhaNa</u> (M)
<u>Coriander Leaves, Cilandro</u>	<u>Kothmeer, Kacha daNa</u> (F)

Cumin Seeds	<u>Jeero, Sado Jeero</u> (M)
Curry Leaves	<u>Kareneem ja patha, Kadipatha</u> (M)
<u>Neem</u>	<u>Nemm</u> (M)
Fennel seeds / Sweet Cumin seeds	<u>Variyari</u> (F)
Fenugreek	<u>Methi</u> (F)
Garlic	<u>Lassan</u> (M)
Ginger	<u>Aadu, Adrakh</u> (M)
Mace	<u>Jatipatri</u> (F)
Mustard	<u>Rai</u> (F)
Nutmeg	<u>Jatiphal</u> (M)
Oil	Tel (M)
Pepper	Mari (F) (S), <u>Mariyun</u> (Pl)
Poppy Seeds	<u>Kaskas</u> (F)
Saffron	<u>Jafran</u> (M)
Salt	<u>Meettho</u> (M)
Sesame seeds (Black/White)	<u>Terr (Karo / achcho)</u> (M)

Star Anis	<u>Taraphul, Thakkolam</u> (M)
Tamarind	<u>Aamri</u> (F)
<u>Thymol (Carrom) Seeds</u>	<u>Aimo, Aijwan</u> (M)
Turmeric	<u>Hydar</u> (M)
Pickles	<u>AaThaNo</u> (M)
Vegetable(s)	<u>Tarkari</u> (F), <u>Bakalo</u>
Apple	<u>Seb</u> (M)
<u>Brinjal, Eggplant</u>	<u>ReengNo</u> (S), <u>ReengNa</u> (Pl) (M)
Carrot	<u>Gaajar</u> (M)
Castor (Castor Oil)	<u>EraNdi</u> (F) (<u>Erandi Jo Tel</u>)
Coconut	<u>Nayar, Nariyal</u> (M)
Cucumber	<u>Kangkdi</u> (F)
<u>Gurd-Bitter</u>	<u>Karela</u> (M)
<u>Gurd-Bottle</u>	<u>Doodhiyo</u> (M)
<u>Gurd-Long</u>	<u>Gelko</u> (M)
<u>Gurd-Ridged</u>	<u>Sarenvaari Gelki</u> (F)
<u>Gurd-Short/dwarf</u>	<u>Gelki</u> (F)
Jack Fruit	<u>FaNas</u> (M)
Leafy Vegetables	<u>Bhaji, Pathenji Bhaji</u> (F)
Lime	<u>Leemo</u> (M)

Mango – Raw	Keri (F), <u>Kachi Keri (F)</u>
Mango-Ripe	<u>Pakkal Keri (F)</u> , <u>Amo (M)</u>
Okra, Ladies Finger	<u>Beendo (S)</u> , <u>Beenda (Pl) (M)</u>
Orange	<u>Narangi (F)</u>
Peanuts (Ground Nut)	Sing, <u>Singiyu (F)</u>
Peas	<u>Mattar (M)</u>
Potato	<u>Batato, (S)</u> <u>Batata (Pl)</u>
Pumpkin	<u>KaNgo (M)</u>
<u>Raddish</u>	<u>Moory (red- Rakthi,</u> <u>White – Achchi or</u> <u>Saadi) (F)</u>
Sugar Cane	<u>Seldi (F)</u>
Sweet Potato	<u>Mittho Gajjar (M)</u>
Tapioca, Cassava Root	<u>Gajjar (M)</u>
Custard Apple –Common variety	<u>Seethaphar (M)</u>
Custard Apple – Smooth Surfaced	<u>Raainphar (Ramphar) (M)</u>
Onion	<u>Kando (M)</u> , <u>Doongri (F)</u>
Tomato	<u>Tamatar, Tamata (M)</u>
Water	<u>PaaNi (M)</u>

Fish	<u>Machchi (F)</u>
Seer Fish/ King Fish	<u>Seermai (F)</u>
<u>Pomfret</u>	<u>Vichudo (M)</u>
Prawns	<u>Soniya (M)</u>
Crab	<u>Kankado (M)</u> <u>Kadko (M)</u>
Chicken/Cock /Hen	<u>Kukdo (M,F);</u> <u>Murgo (M),</u> <u>Murgi (F)</u>
Duck	<u>Bathak(F)</u>
Dove, Pigeon	<u>Kabutar(M)</u>
Pig	<u>Suwar (M,F)</u>
Sheep / Lamb/Goat	<u>Bakro (M),</u> <u>Bakri (F)</u>
Cow	<u>Gon(F)</u>
Bull, Ox	Dago (M)
Calf	<u>Paddo (M)</u>
<u>Buffaloe</u>	<u>Bhayns (M,F)</u>

TABLE 5
METALS AND TOOLS

Brass	Pither (M)
Bronze	Kanzo (M)
Charcoal	Angar (M)
Copper	Trambo (M)
Coal	Kolso(M)
Gold	Sone (M)
Iron	Loh (M)
Lead (Black)	Seeyo (M)
Mercury	Paaro (M)
Silver	Rupo (M)
Tin	Kalai (F)
Zinc	Jasto (M)
Ornaments	Ttol (M)
Pawn (Security for Loan)	GheNo (M)
Anklet	Pag ji Patti; Jhanjar (F)
Bangle	Bangli (F) (Pl. Bangiliyu)
Ear ring	Kann ji Siri (F)
Forehead Jewel	LaNi Teklo (M)
Necklace, Chain	Haar (M)
Nose ring	Siri (Nak ji Siri)(F)
Ring	Veendi (F)
Glass	Kanch, Seeso (M)
Mirror	Aareeso (M)

Saw	<u>Aaree</u>
Trowel	<u>Khapchee</u>
Axe	<u>Kulaadee</u>
Spade	<u>Farso</u>
Shovel	<u>Pavro</u>
Auger	<u>Barmo</u>
Hammer	<u>Hathoro</u>
File	<u>Retee</u>
Chisel	<u>Chereen</u>
Screw-driver	<u>Pech-kas</u>
Screw , bolt	<u>Pech - bolt</u>
Nut	<u>Dibree - Nut</u>
Tray - plane	<u>Randho</u>
Spanner	<u>Paano</u>
Razor - Blade	<u>Ustro - Blade</u>
Scissor	<u>Kenchee Kathar</u>
Weighing machine / balance	<u>Taraazee Kanto</u>
Stencil (Plastic Wood, metal)	<u>Farmo (Lakree ,loh)</u>
Last (Shape -foot)	<u>Farmo mochee-jo</u>
Latch	<u>Chatkanee</u>

TABLE 6
ANIMALS & INSECTS

Animal(s), Beast	Janawar (Sing. & Pl) (M)
Buffaloe	Bhayns (M,F)
Bull, Ox	Dago (M)
Calf	Paddo (M)
Cat	Minno (M), Minny (F)
Cow	Gon(F)
Deer	Hiran (F)
Dog	Kutho (M), Kuthi (F)
Donkey, Mule, Ass	Gadho (M), Gadhi(F) Gadhedo
Elephant	Hathi (M), Hathan (F)
Fox	Siyad (M), Siyadni (F)
Horse	Ghodo (M), Ghodi(F)
Lion, Lioness	Sleenh (M,F)
Monkey	Vanro (M), Vanri (F)
Pig	Suwar (M,F)
Sheep / Lamb/Goat	Bakro (M), Bakri (F)
Tiger, Tigress	Baghad (M), Baghadni (F)
Insect	Makoodo (M), Makooda (Pl)
Ant	Makoodo (M, Large) Makoodi (F, Small)
Cockroach	Kasari (F)
House Fly	Makh (S-F) Makhiyu (Pl)
Mosquito	Machchar (M)

Spider	<u>Makdi (F)</u>
Bird	<u>Pakkhi (M)</u>
Chicken/Cock/Hen	<u>Kukdò (M,F); Murgo (M), Murgi (F)</u>
Crow / Gull	<u>Kagdò(M)</u>
Dove, Pigeon	<u>Kabutar(M)</u>
Duck	<u>Báthak(F)</u>
Frog	<u>Mèndak(M)</u>
Sparrow, singing Bird	<u>Jilkidi (F)</u>
Rat	<u>Ghus(F)</u>
Mouse	<u>Chhunch(F)</u>

COMPANION VOLUMES :

QAYDO CUTCHI JO *IN ENGLISH*

<http://cutchiqaydo.weebly.com>

CUTCHI BHAASHA SAHAYI *IN MALAYALAM*

<http://cutchimalayalam.weebly.com>

TEACH YOURSELF CUTCHI SERIES :

ENGLISH

MALAYALAM

HINDI

GUJARATI

URDU

TABLE 7 RELATIONSHIPS

Mother	Maang	Father	Pey
Brother	Bhaa	Sister	BheyN
Son	Puthar, Chokroo	Daughter	Deey, Chookree
Maternal Uncle	Mamo	Paternal Uncle	Chachoo
His wife	Maamee	His wife	Chaachee
Brother's wife	Bhoojay	Sister's Husband	BheNiyoo
Wife's Brother	Saal	Wife's Sister	Saalee
Husband's elder Brother / wife	JeyTth / JeyTthaanee	Husband's sister Her husband	NeraaN NeraaNiyoo
Husband's you- nger brother / W	Deyr / Dey- raanee	Step : father mother, child etc	Mathriyoo + relation
Father's father	Ddaddoo	Mother's father	Naanoo
Father's Mother	Ddaaddee	Mother's mother	Nanee
Son's son	Pothroo	Son's daughter	Poothree
Daughter's son	Dohitro	Daughter's daughter	Dohitree
Father's sister	Phoppee, Pui	Mother's sister	Maasee
Her Husband	Phoppoo	Her husband	Maasoo
Father in Law	Soroo	Mother in Law	Sas
Son in Law	Jamaay	Daughter in Law	Nu, Noo
Brother's son	Bhaatriyoo	Brother's daughter	Bhaatreyi
Sister's son	BheyNeej	Sister's daughter	BheyNeej

TABLE 8.
HUMAN BODY

Teach Yourself Cutchi

HUMAN BODY	<u>Badan</u> (M)
Head	<u>Mattho</u> (M)
Brain	<u>Menjalo, Magaz</u> (M)
Hair	<u>Vaar</u> (M)
Eye(s)	<u>Akh (Akhyun)</u> (F)
Ear(s)	<u>Kann</u> (M)
Nose	<u>Nak</u> (M)
Nostril(s)	<u>Naas</u> (M)
Eyelid(s)	<u>Chabbar</u> (F)
Eyebrow	<u>Bhirvun</u> (F)
Eyelash	<u>Akh Jo Var</u> (M)
Eyeball	<u>Akh jo Taro</u> (M)
Cornea	<u>Akh Jo Shafaf Pad'do</u> (M)
Face	<u>Moh</u> (M)
Mouth	<u>Vath, Moh</u> (M)
Lips	<u>Chapp</u> (M)
Tongue	<u>Jibh</u> (F)
Tooth / Teeth	<u>Dant</u> (M)
Molar(s)	<u>Dad (Dadun)</u> (F)
Dentures	<u>Hathrado Dant</u> (S), <u>Hathrada Dant</u> (M) (Pl)
Palate	<u>Taru</u> (M)
Neck	<u>Gichi</u> (F); <u>Nedi</u> (F)
Throat	<u>Halaq</u> (M)

Muscle(s)	<u>Boti (F); Botiyun</u>
Chest / breast	<u>Chchati (F)</u>
Lungs	<u>Phephdo (M)</u>
Oesophagus	<u>Khoraki ji Nalli (F)</u>
Blood	<u>Lohi (F)</u>
Blood Vessel	<u>Lohi ji Nas (F)</u>
Nerve	<u>Nas (F)</u>
Back	<u>Putth (F)</u>
Back Bone	<u>Putth jo Haddo, Reedh jo haddo (M)</u>
Shoulder	<u>Kollo (M)</u>
Armpit	<u>Kochchan (F)</u>
Abdomen	<u>Pett (M)</u>
Lower Abdomen	<u>Koth (F)</u>
Stomach	<u>Pett (M)</u>
Intestine(s)	<u>Andro, Andra (M)</u>
Kidney(s)	<u>Bukki (Bukkiyun) (F)</u>
Liver	<u>Kalejo (M)</u>
Heart	<u>Dil (M)</u>
Pancreas	<u>Tilli (F)</u>
Kidney(s)	<u>Bukki (Bukkiyun) (F)</u>
Liver	<u>Kalejo (M)</u>
Heart	<u>Dil (M)</u>
Pancreas	<u>Tilli (F)</u>
Gall Bladder	<u>Pitt ji gothri (khokto) (F)</u>

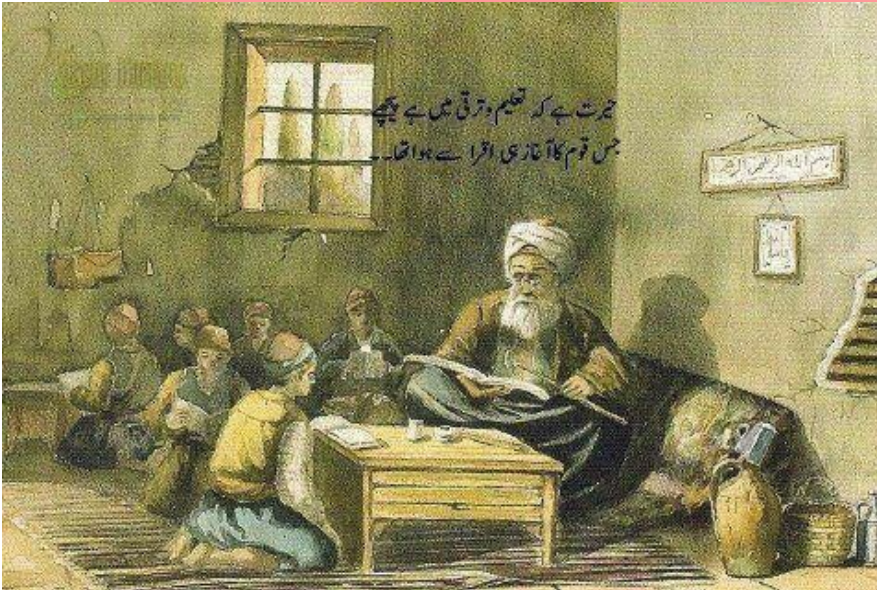
Urinary Bladder	<u>Muttar ki gothri (khokto) (F)</u>
Hands	Hath (M)
Legs	Tang (<u>Tangun</u>) (F)
Bones	<u>Hadda</u> (M)
Skin	<u>Chamdi</u> (F)
Finger(s)/Toes	<u>Angar, Angiriyun</u> (F)
Thumb / Big Toe	<u>Aanguttho</u> (M)
Elbow	<u>TThunth</u> (F)
Wrist	<u>Kalai</u> (F)
Joints	<u>Sandh, Aisa</u> (Colloquial) (M)
Waist	<u>Chel</u> (F)
Uterus	<u>Peychoti</u> (F)
Penis	<u>Bulli</u> (F)
Vagina	<u>MiyaN</u> (F)
Buttocks	<u>Dekka</u> (M)
Anus	<u>Pochmudo</u> (M)
Thigh(s)	<u>Satthar (Satthrun)</u> (F)
Knee(s)	<u>God do (God da)</u> (M)
Nails	Noh (M)
Ankle(s)	<u>Kando, Kanda</u> (M)
Heel(s)	<u>Peyni (Peyniyun)</u> (F)

Ribs	<u>Pasadi ja Hadda (M); Chhaatee ja Hadda (M)</u>
Side(s) of the body	<u>Pasadi, Pasadiyun (F)</u>
Breasts	<u>ThhaN, Booba (M)</u>
Breast Milk	<u>Thhanj (M)</u>
Cold	<u>Sardee, Thad'de (F)</u>
Fever	<u>Thav, Thap (M)</u>
Injury	<u>Eejaa (M)</u>
Pain	<u>Eaja, DukhaN (M)</u>

TABLE 9 Planets and days	
Mercury	<u>Buddh</u>
Venus	<u>Shukr</u>
Earth	<u>Prithvi</u>
Mars	<u>Mangal</u>
Jupiter	<u>Vispat</u>
Saturn	<u>Shani</u>
Uranus	<u>Arun</u>
Neptune	<u>Varun</u>
Pluto	<u>Yam</u>
Sun	<u>Sujh</u>
Sunday	<u>Aartwar</u>
Saturday	<u>Chenchar, shanivar</u>
Friday	<u>Jummo, Shukarvar</u>
Thursday	<u>Khamees, Vispat</u>
Wednesday	<u>Budhvar</u>
Tuesday	<u>Angaro, Mangal</u>
Monday	<u>Soomar</u>

PART 2

CUTCHI GRAMMAR



THE FIRST EVER
BOOK ON CUTCHI GRAMMAR

TEACH YOURSELF CUTCHI
PART 2
CUTCHI GRAMMAR

CONTENTS

Preface
Verbs
Auxiliary Verbs
Adverbs
Adjectives
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Interrogations

CUTCHI GRAMMAR

The true origin of the language is still debated among the historians. ^{Teach Yourself Cutchi} However, it is common to believe that Cutchi language actually originated as a dialect of Sindhi language. Within the language itself, there are currently many different dialects, some having more influence of one language, and others having that of others. The language has not been organized greatly, hence, neither having its alphabetical system of reading and writing, nor having its literature and dictionary. This is one of the reasons the disorientation among the speakers themselves for deciding which words are better for what, as there is a wide variety of vocabulary available.

The Memon community is generally divided into three major sub-groups: Kathiawadi Memons, Sindhi Memons (who speak the Sindhi language) and Cutchi Memons (who speak Cutchi) The first category (Memons originating in Kathiawar) are simply called *Memons*, and they speak the *Memoni* language. These people are Muslims (and mostly Sunni Hanafi), who migrated from Sindh to Kathiawar several centuries ago. Sindhi and Cutchi languages are spoken by both Muslims and non-Muslims, in contrast to the Memoni language, which is exclusively spoken by Memons of Kathiawadi origin, who are almost entirely Muslim.

In stress, intonation, and everyday speech, Cutchi is very similar to Sindhi, but it borrows extensively from Gujarati, Hindustani and lately English. Like most languages of the Indian subcontinent the sentence structure of Cutchi generally follows subject–object–verb order. Most nouns have a grammatical gender, either masculine or feminine and often have singular and plural forms. There is no neuter gender or dual number. There is no equivalent for the definite article ‘the’, and the indefinite article ‘a’ is further inflected as masculine or feminine with its object. The subject pronoun second person(s) ‘You’ is expressed in two different ways; one is the polite form ‘aaeen’ (cognate with ‘avheen’ in standard Sindhi) used for respect generally for a stranger, elderly and well respected persons including parents and relatives and the second ‘tu’ (the same as Tuhu in standard Sindhi) is informal and used among close friends and when addressing subordinates.

The object, possessive and reflexive pronouns are often inflected for masculine and feminine and must agree with its object. The verbs are generally conjugated, in form, according to many factors, including its tense, aspect, mood and voice. It must also agree with the person, gender, and/or number of some of its arguments (subject, object, etc.). The verb generally appears at the end of the sentence.

Like English, the position of the adjectives nearly always appears immediately before the noun and they are modified and often inflected for masculine and feminine and must be agree to the noun that follows. The proposition generally comes after a noun or a verb.

In the past there was some attempt to write the dialect using Gujarati and Urdu scripts with little success. Lately some attempt has been made to write using Roman script and some regional languages like Malayalam. An effort was also made to regenerate the script believed to have been in use during the Harappan period. But it has still not become popular though it is available on the net for general use.

Though Cutchi is a dialect without codified grammar, it has a traditional framework universally understood by all Cutchi speakers. Yet many words are differently pronounced according to the usage prevalent in the particular clans at the time of their migration or modified by the intonation of the local language the speakers adopt for their day to day transactions. It is common to find the sounds t, th, d being widely interchanged. Hard sounds are softened and the soft ones hardened. Though the meaning is not affected beginners may be confused. But until authentic confirmation is obtained from an appropriate institution these variations will have to continue.

This is for the first time an attempt is made to reduce the Cutchi grammar code to writing and authoring a book. There could be errors and they are open to correction. The present depends solely on the style and pronunciation learned from the elders of the author's generation and is, therefore, bound to contain local vulgarizations. It is always the best to learn any language from its native speakers. As such this work need be considered as an endeavour to help the beginner.

The Script in this work

Cutchi or Kuchchi is a dialect of the Sindhi language spoken south of Indus. The only real difference between Sindhi and Cutchi is the minor variation in the intonation. The principal language Sindhi doesn't appear to have had a script of its own. It is therefore understandable that Cutchi too could not have possessed a script. Both the languages used the local substitutes such as modified Arabic, Gujarati or Devanagari sets of characters. It is claimed that they had a script similar to the pictographs of Mohen-jo-Daro or Harappa. Efforts were also made by some researchers to reconstitute the Sindhi-Cutchi Fonts on those lines. They have not yet become popular, though acclaimed high by some quarters. The language still continues basically scriptless. The Sindhi-Cutchi speakers therefore adopt the local language scripts best practiced by them. This is the fundamental idea in producing this work in the five most popular characters.

It is worth remembering that Cutchi uses certain sounds which cannot be correctly represented by the characters in other languages, particularly English, though other Indian languages, with the exception of Tamil, come closer and at least have characters to represent the peculiar sounds, but not necessarily, the exact accents.

Two peculiarities deserve to be noticed. First, nasal sounds are very commonly used but cannot be correctly depicted by any roman character. The combination "ng" is used throughout this work as a substitute. Second, the sound "n" as in "pin" is generally replaced by the "ñ" as in "Money" for which again there is no representative character. A capital "N" is used as a substitute. There are many other unique sounds which can be created by suffixing an "h" to the consonant to obtain a heavier sound. There are yet other sounds borrowed from Arabic and Persian languages, which entered Sindhi, because of the Muslim rule of Sindh for quite some time. These too have no representative characters and are indicated by the nearest consonants.

VERBS

A verb denotes an action.

Where the action is related to a subject, it is called **transitive**. The subject may be apparent or inferred. It may be a noun or a pronoun.

Pronouns :

I	Muong, Aung'oo
We	Paang, Asaang
You (Thou)	Tuu(h)ng
You (Plural and respected singular)	Aangyee
He, She , They (Near)-Familiar	Hee
He,She, They (Far)- Familiar	Huu
He (Respected singular), They -Near	Hinee or HiNee
(He (Respected singular), They Far)	Hunee or HuNee

Nouns may be the names of living beings or non-living things. They can also be adverbial or adjectival derivations.

Object referred to by Intransitive verbs need not be specific; they could be general or implied. Idea conveyed will be clear without reference to the object. In Cutchi, certain verbs will be transitive or intransitive according to circumstances.

In Cutchi the gender of the verb changes according to the gender of the subject. This distinguished Cutchi from other Indian languages like Hindi. There is no neuter gender or dual number.

Auxiliary Verbs indicate tense, number and relationships associated with the object and are supportive to the verb.

Adverbs show the manner in which actions are performed. Normally they precede the verb.

Verbs : In Presnt, Past and Future tenses**Examples**

Verb : KheNo, KhayiNo = To eat

Simple Present Tense	Masculine	Feminine
I am eating	Muong Khayetho Aang-uu Khayaantho	Muong Khayetho Aaang-uu Khayaanthii
We are eating	Asaang Khayontha	Asaang Khayontha
You are eating (Familiar form)	Tu(h)uung Khayentho	Tu(h)uung Khayenthi
You are eating (Plural , familiar)	Aangyee Khayotha	Aangyee Khayenthiyuung
(Respected)	Aangyee Khavotha	Aangyee Khavothaa
He/She/It is eating (Near)	Hee Khaayetho	Hee Khaayethi
He/She/It is eating (Far)	Huu Khayeetho	Huu Khaayethi
They are eating (Near)	Hee Khaayentha	Hee Khayenthiyuung
They are eating (Far)	Huu Khayentha	Huu Khayenthiyuung
He is/She is / They are eating	HiNee Khaayenthaa	HiNee Khayenthiyuung
He is/She is/They are eating	HuNee Khaayentha	HuNeeKhayenthiyuung

Sometimes **KhayNo** gets contacted to **KheNo**. Likewise, **Khayentha** becomes **Khentha** and **Khayenthiyuung** becomes **Khenthiyuung**. Similarly, **Khayaantho** changes to **Khiyaantho** and **Khayaanthi** to **Khiyaanthi**.

Simple Past Tense	Masculine	Feminine
I ate	Muong Khaado / Aang-uu Khaados	Muong Khaado / Aang-uu Khaadeys
We ate	Asaang Khadaaseeng	Asaang Khaadaasiyuung
You ate (Familiar)	Tu(h)uung Khaadeyng	Tu(h)uung Khaadeyy-yeng
You ate (Plural)	Aangyee Khaada	Aangyee Khadeyy-yuung
You ate (Respected)	Aangyee Khaada	Aangyee Khaada
He/She/It ate (Familiar)-Far	Huu Khaado	Huu Khadeyng
He/She/It ate (Familiar)-Near	Hee Khaado	Hee Khadeyng

They ate (Familiar-Far)	Huu Khaadaa	Huu Khadey-yuung
They ate (Familiar– Near)	Hee Khadaa	Hee Khadey-yuung
He/She/They ate (Respected-Far)	HiNee Khaadaa	HiNee Khaadaa
He/She/They ate (Respected-Near)	HiNee Khaadaa	HiNee Khaadaa

Simple Future Tense

I shall eat	Muong Kheynto	Muong Kheynto
	Aang-uu Kheyntos	Aang-uu Kheyntees
We shall eat	Asaang Kheyntaseeng	Asaang Kheyntaseeuung
You will eat (Familiar)	Tu(h)uun Kheyneyng	Tu(h)uun Kheynti-yeyng
You will at (Plural-Familiar)	Aang-yee Kheyntaa	Aang-yee Kheyntiyyuung
You will eat (Respected)	Aang-yee Kheyntaa	Aang-yee Kheyntaa
He/She/It will eat (Familiar-Far)	Huu Kheynto	Huu Kheyntee
He/She/It will eat (Familiar-Near)	Hee Kheynto	Hee Kheyntee
They will eat (Familiar-Far)	Huu Kheynta	Huu Kheyntiyyuung
They will eat (Familiar-Near)	Hee Kheynta	Huu Kheyntiyyuung
He/She/They will eat (Respected - Far)	HuNi Kheynta	HuNi Kheynta
He/She/They will eat (Respected—Near)	HiNee Kheynta	HiNee Kheynta

Present Continuous Tense

I am eating	Muong Khaayetho Aang-uu Khaayaan- tho	Muong Khaayetho Aang-uu Khayaanthi
We are eating	Asaan Khiyontha	Asaan Khiyontha
You are eating (Familiar)	Tu(h)ung Kheynto	Tu(h)ung Kheynti
You are eating (Plural, Familiar)	Aang-yee Kheynta	Aang-yee Kheyntiyyuung
You are eating (Respected)	Aang-yee Khaavotha	Aang-yee Khaavotha

He/She/It is eating (Familiar-Far)	Huu Khayetho	Huu Khaayeyhee
He/She/It is eating (Familiar-Near)	Hee Khayetho	Hee Khaayeyhee
They (Familiar– Far)	Huu Kheynta	Huu Kheyntiyyung
They (Familiar– Near)	Hee Kheynta	Hee Kheyntiyyung
He /She/They (Respected,-Far)	HuNee Kheynta	HuNee Kheynta
HE/She/They (Respected-Near)	HiNee Kheynta	HiNee Kheynta

Past Continuous Tense

I was eating	Muung Kheynto Huvo; Aang-uu Kheynto Huvos	Muun Kheynto Huvo; Aang-uu Kheyntee Huys
We were eating	Asang Kheyntaa Huvaaseeng	Asaan Kheyntee Hoy- yooseeng
You were eating (Familiar)	Tu(h)ung Kheynto Huveyng	Tu(h)ung Kheyntee Huyeyng
You were eating (Plural)	Aan-ye Kheynta Huva	Aan-ye Kheyntee Hoy- yuung
You were eating (Respected)	Aan-ye Kheynta Huva	Aan-ye Kheynta Huva
He/She/It was eating (Familiar, Far)	Huu Kheynto Huo	Huu Kheyntee Hoyy
He/She/It was eating (Familiar, Near)	Hee Kheynto Huo	Hee Kheyntee Hoyy
They were eating (Familiar, Far)	Huu Kheyntaa Huva	Huu Kheyntee Hoyyuung
They were eating (Familiar, Near)	Hee Kheynta Hua	Hee Kheyntee Hoyyuung
He/She/They were eating (Respected, Far)	HuNee Kheynta Huva	HuNee Kheyntaa Huva
He/She/They were eating (Respected, Near)	HiNee Kheynta Huva	HiNee Kheynta Huva

Future Continuous Tense

I shall be eating	Kheyntho Huunthos	Kheynthee Huunthees
We shall be eating	Kheynthaa Huuntha-aseeng	Kheynthee Huunthi-yuungs
You will be eating (Familiar)	Kheyntho Huuneyng	Kheynthee Huuniyeen
You..... (Plural)	Kheyntho Huuntha	Kheynthee Huunthi-yuungs
You(Respected)	Kheynthaa Huuntha	Kheynthaa Huuntha
He/She/It(Familiar)	Kheyntho Huuntho	Kheynthee Huunthi
They (Familiar)	Kheyntho Huuntho	Kheynthee Huunthi
He/She/They(Respected)	Kheynthaa Huuntha	Kheynthaa Huuntha

Imperatives (There is no difference between genders)

May I eat; Let me eat	Muung Khaayey; Aan-uu Khaayaang
May we eat, Let us eat	Asaan / Paang Khaayong
You eat (Familiar)	Tu(h)ung Khaa, Tu(h)ung Khaayeyns
You eat (Respected, Plural)	Aang-yee Khaavo; Aan-yee Khaayoos
Let him/her/it eat (Familiar, far)	Huu Khaayey
Let him/her/it eat (Familiar, near)	Hee Khaayey
Let him/her/them eat (Respected, Far)	HuNee Kheyn
Let him/her/them eat (Respected, Near)	HiNee Kheyn

Definite orders have only one single form for both genders and for familiar and respected objects.

For example, Must eat = KheyNo. You shall eat = Tu(h)uung KheNo (Familiar); Aang-yee KheyNo (Both Respected and plural.)

Aa(h)ey can be added to emphasise the command.

I have to eat or I must eat = Muung key kheyNo aa(h)ey

She has to take the medicine = HoN key dawa keyNo aa(h)ey

Note also the following usages :

Aan-uu Khaayaang = I will eat ; Paang Kheyntaaseeng = Let us eat, we may eat

AUXILIARY VERBS

Among the auxiliary verbs the most frequently used one in “Aahe” - At the outset it should be noted that the letter ‘h’ is mute and is not pronounced unless it is the first character of a word. There again there are exceptions. Hekdo is pronounced as Ekdo, ‘one’. ‘Aahe’ changes form according to the gender of the subject and the object. ‘Aahe’ is pronounced as ‘Aaye’.

I am (Both male and female)	Aang-uu Ay(h)ang, Muung Aa(h)e
We are (Both male and female)	Asaang (Pang) Ay(h)yong
You (familiar) are	Tu(h)ung Ayy(h)eng
You (Plural & Respected) are	Aang-ee-Ay(h)yong
He/She (Familiar) is	Huu Aa(h)ye
He/She (Respected) is, They are	(H)unee Ay(h)een

Past tense of ‘Aahe’ is ‘Huwo’. Here ‘h’ is pronounced, being the first letter.

I was(Male)	Aang-uu Huos, Muung Huo
I was (Female)	Aang-uu Huis, Muun Huo
We were	Asaang (Pang) huwaseeng
You (familiar) were (Male)	Tu(h)ung Huweng
You (familiar) were (Female)	Tu(h)ung Huyyeng
You (Plural & Respected) were	Aang-ee Huwa
He (familiar) was	Hu Huwo
She (familiar) was	Hu Huee /Hoe (Note gender change)
They were, he or she (respected) was	Huni Huwa

Future tense of ‘Aahe’ is ‘Hoondo’ Alt: ‘Hoontho’

I will be (Male)	Aang-uu Hoondos, Muung Hundo
I will be (Female)	Aang-uu Hoondis, Muung Hundo
We will be	Asaang Hoondaseen
You will be (familiar)	Tu(h)ng HooNey
You will be (plural & respected)	Aang-ee Hoonda
He will be (Familiar)	Hu Hoondo

She will be (familiar)	Hu Hoondée
They will be (Plural & respected)	Huni Hoonda

When used with intransitive verbs the auxiliaries change their form which can better be explained through examples rather than rules. The most used intransitive verbs are come –Ach and Aa, go- venj and oso. The auxiliary used to show a current activity is ‘Aando’ which changes form according to who does the activity. With verbs ending in ‘a’ as in ‘Kha’ –eat- or in ‘ee’ as in ‘Pee’ – drink the auxiliary changes from ‘Aando’ to ‘Yaando’ with further changes according to gender. The feminine gender form is ‘eythee’ or ‘eyndee’. In certain local variations ‘d’ is replaced with ‘th’. Let us see some examples.

I come; I am coming (Male)	Aang-uu Ach-aando; Muun Ach-eytho
I come, I am coming (Female)	Aang-uu Ach-aandee, Muun Ach-eytho
I go; I am going (Male)	Aang-uu-Venj-aando; Muun Ven-jeytho, Aang-uu Os-aando
I go, I am going (Female)	Aang-uu-Venj-aandee; Muun Venjetho, Aang-uu Os-aandee
I eat, I am eating (Male)	Aang-uu-Kha-yaando, Muun Khayetho
I eat, I am eating (Female)	Aang-uu-Kha-yaandee, Muun Khayetho
I drink, I am drinking (Male)	Aang-uu-Pee-yaando, Muun Pee-yetho
I drink, I am drinking (Female)	Aang-uu-Peeyaanthee, Muun Pee-yetho
We are eating	Asaang Kha-yonda, Asang Khiyonda
You are coming (Familiar- Male)	Tu(hu)ng Ach-eyndo
You are coming (Familiar- Female)	Tu(hu)ng Ach-eyndi
You are going (Plural & Respected)	Aang(h)-ee Venj-ongthaa, Aang(h)-ee Os-ongthaa
He is drinking	Hu Pee-yetho
She is eating	Hu Kha-yethee
They are coming (Respected)	Huni Ach-antha; Huni Ach-eentha
They are coming (Familiar- Male)	Hu Ach-antha, Hu Ach-eentha
They are coming (Familiar- Female)	Hu Ach-antheeyung; Hu Acheenthiyung

Note that 'Muu' though it is in the first person is always conjugated as third person masculine. Note also the alternate forms for Ach-antha etc which are local variations.

The past tense can be finite or continuous. Let us consider the Auxiliary verb 'had; for finite past tense. It is 'huo' The main verb changes into the past form. Thus 'Ach' changes into 'Avya', 'Venj' to 'Viya', 'Kha' to 'Khada' etc. See the following examples:

I have gone there (Male)	Aang-uu Huthey Viyo Aiyan
I have gone there (Female)	Aang-uu Huthey Veyi Aiyan
We have come here	Asaang Hidan Aviya Aiyon
You have seen them (Male, familiar)	Tu(h)ung Huni Ke Dittho Aiyan
You have seen them (Female, familiar)	Tu(h)ung Huni Ke Ditthi Aiyan
You have eaten such food (Respected)	Aa(h)eeng Heddo Khao Khada Aiyon
He has taken medicine	Hu Dawa Khado Aahe
She has taken food	Hu Mani Khadi (Khadein) Aahe
They have taken food (Male)	Huni Mani Khada Aiyn
They have taken tea (Female)	Huni Chae Peethey-yu Aiyn

'Has been', 'had been' and 'was' are the same in Cutchi where there is no main verb. If there is a main verb the present continuous and past continuous forms are different from simple present or past. Examples:

I saw	Aang-uu Ddhidthose
I see	Aang-uu Ddhisaantho
I am seeing	Aang-uu Ddhisantho Aiyan
I have been / I had been / I was seeing	Aang-uu Ddhisantho Huos

If the speaker is female then the verb 'Dis' (To see) takes the following forms viz: Didtheese, Disaanthee, Disanthee, Disanthee Hois by changing the 'o' into 'ee'

Expressions of doubt are made by auxiliary verb 'hundo'

I might have seen	AAang-uu Ddhittho Hunthos (F – Ddhitthi Hunthees)
We might have seen	Asaang Ddhitta Hunthaseen
You might have seen	Tu(h)ung Ddhittho Hune (F – Ddhitthi Huniye)
You might have seen (R) And Plural	Aa(h)ngeen Ddhittha Huntha (F- Ddhitthi Huniyun)
He might have seen	Hu Ddhittho Huntho (F- Ddhitthi Hunthi)

Can-able to- is an auxiliary verb which changes according to the subject. The verb Ddhis –to see - changes to Ddhisi. See the examples

I can see	AAang-uu Ddhisi Sagantho (F- Saganthi)
We can see	Asaang Ddhisi Sagontha
You can see	Tu(h)ung Ddhisi Sagentho (F- Sagenthi)
He can see	Hu Ddhisi Sageetho (F- Sageethi)
They can see	Huni Ddhisi Sagantha (F- Saganthiyun)

EXERCISE:

The following is a list of verbs commonly used in cutchi. Try to conjugate them in various tenses and forms learned in this section.

Verb	Verb root	Meaning
Kar	KarNo	Do
Khol	KholNo	Open
Dhak	DhakNo	Close
Randd	RanddNo	Cook
Pachaay	PachaayNo	Roast
Rumm	RummNo	Play
Vaanch	VaanchNo	Read
Likh	LikhNo	Write
Lekh	LekhNo	Count
Chadh	ChadhNo	Climb
Uttar	UttarNo	Climb down

Mar	MarNo	Beat or Kill
GiN	GiNNo	Buy or Receive
VekkaN	VekkaNo	Sell
Venjay	VenjayNo	Loose or throw away
Kheyinch	KheyinchNo	Pull or drag
Vhey	VheyNo	To sit
Uthhi	Uthhino	To raise, To get up
Ther	TherNo	To swim
Odd	OddNo	To fly
Odh	OdhNo	To cover, to shroud
Pe(h)r	Pe(h)rNo	To wear
Cheer	CheerNo	To split
Faad	FaadNo	To tear apart
Ruu	RuunNo	To cry
Somm, Summ	SommNo, SummNo	To sleep
Laay	LaaiNo	To take off (dress, ornaments etc.)
Baar	BaarNo	To Burn, to set aflame
Wudjhaay	WudjhayNo	To put down the fire, to switch off

ADVERBS

Adverbs qualify verbs. They show how an action takes place. An adverb may be a word or a group of words (a clause). An adverb is obtained by appending 'sey' to the nominal term of the verb. Let us see some examples: Adverbs qualify verbs. They show how an action takes place. An adverb may be a word or a group of words (a clause). An adverb is obtained by appending 'sey' to the nominal term of the verb. Let us see some examples:

ADVERBS

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Angrily	Gussey sey	Quickly	Chusti sey
Cleanly	Safaayee sey	Cleverly	Hoshiyaaree sey
Coolly, coldly	Thaddak sey	Leisurly, Slowly	Aaraam sey
Equally	Baraabaree sey	Luckily	Bhaag sey
Foolishly	Charpan sey	Forcibly	Jore sey
Happily	Khushee sey	Briskly, hastily	Thakkad / Taaree sey

Hopefully	Aas sey	Hotly, Warmly	Garmee sey
Lazily, Reluctantly	Susti sey	Calmly	Shanti sey
Proudly	Naaz sey	Shamefully	Sharam sey
Silently	Mukkaayee sey	Softly	Narmee sey
Stealthly	Choree sey	Successfully	Kaamyabee sey

He said angrily (familiar)	Huu gussey sey gaal kiyo
She walked away quickly (Familiar)	Huu Chustee sey halai veyy
I escaped without loss	AAng-uu saayee sey nekri vyos
You worked cleverly (Familiar)	Tung(h)uu kam hoshiyaaree see kareyng
He received him coldly (Respected)	HuNee hoN key thaddak sey aamad kiya

He lives comfortably (Familiar)	Huu aaraam sey jiyeythho
He deals equally with all (Respected)	HuNee miNeeng sey baraabari sey varthan-thha
Luckily he escaped (Familiar)	Bhaag sey huu bachyo
The monkey foolishly bit the raw nut	Charpan sey vaanro kachcho bijjo chabbiyo
The mahajan forcibly took away the cow	Mahajan jor sey gong khaNee vyo
He fed the mendicant happily / with pleasure	Huu bhikhaaree ke khushe sey khaaraayiyo

He went hastily	Huu thakkad / taaree sey osiyo
They came with hope	Huu aas sey aavyaa
They argued hotly	Huu garmee sey takraree kiya
He lay lazily	Huu sustee sey piyo aahey
The matter was carried out peacefully	Mamlo shanty se nibhriyo
He raised his head with pride	Huu naaz sey matthho upaadiyo
He bowed his head with shame	Huu halkaayee sey matthhoo namayo
We agreed silently	Mukkayee sey paang kabool kariyaaseeng
She talks softly	Huu narmaayee sey gaal kareytthee
Stealthly he left home	Choree sey huu ghar sey nekriyo
I completed the job successfully	Aang-uu kaamyabee sey kam pooro kiyos

New and useful words

Aaviyo = He came (Huu is understood)	Aamad karNo= To welcome, to receive
BachNo= To escape	Baraabaree= Equality
Bhaag= Luck	Bhikharee= Mendicant, beggar
Bijjo= Nut	ChabbNo = To bite or munch
Gaal=Talk, speech, word	Gusso = Anger
Hallrr VeyNo= To walk away	Hoshiyaaree =Cleverness
JeeNo= To live	KhaNno= To take
KharaayNo= To feed	Kabool karno=To agree
Mamlow = Subject, matter	Mukkaayee=Silence
NibhaayNo=To carry out, to perform	Narmaayee=Softness, humility, humbleness-
poNo= To lie down	ness
NekarNo = To get out, escape	NamNo=To bent
Pooro Karno= To complete, to fulfil	Takraaree=Argument, dispute
Taree, Taadee = Haste	VartNo = To behave, To treat
Saaf = clean, without loss	UpadNo= To raise, to take off
Chariyo = fool, Mad man	Viyo = Went, Left
	Charpan = Foolishness, Madness

ADJECTIVES

Adjectives qualify nouns. They describe the nature and /or qualities of a noun or a pronoun. The table below shows a few adjectives generally used in Cutchi.

Good	Khaaso Saaro	Khaso Maadu	Good man
Bad	Kharaab, Baddo	Kharaab Tarkaari	Bad vegetable
Tall	Lammo, Uchchong	Lammo/Uchchong chhokro	Tall boy
Short	Giddo	Giddi Chokree	Short girl
Wide	Puktho, Chawdo	Pukhto Rasto	Wide road
Narrow	Sodo	Sodee gallee	Narrow lane
Large,	Waddo	Waddo Maadu	Big man
Small	Nendo	Nendo bachcho	Small child
High	Uchchong	Uchchon Doongar	High mountain
Low	Neechchong	Neechchong Chhath	Low roof
Long	Lammo	Lammo Rasto	Long way
Ripe	Pakko	Pakko aamo	Ripe mango
Raw	Kachcho	Kachchi keyree	Raw mango
Cooked	Raddeylo	Raddelo Khao	Cooked food
Fresh	Tajo	Taaji Machhee	Fresh fish
Rotten	Sadeylo	Sadela Tamatar	Rotten tomatoes
New	Nav, navvo	Navvi gaadee	New vehicle
Old	Junno	Junna chappal	Old footwear
Today's	Ajuuno	Ajuuni khabar	Today's news
Yester-	Kaloono, Vasi	Kalooni (Vaasi) maani	Yesterday's bread

Hot	Koso	Koso kheer	Hot milk
Cold	Thad'do, tthareylo	Thad'dee chaay	Cold tea
Cooled	Tthaareylo	Tthaareylo paaNi	Cooled water
Virgin	Kungwaaree	Kunwaaree chhokree	Virgin (Young, un-
Married	PeyNeyl	PeyNelee Orath	Married woman
Young	Jawaan	Jawaan chhokro	Young man / boy
Old	Buddo	Buddee Orath	Old woman
Learned	Sekheyl	Sekheyl vakeel	Learned lawyer
Illiterate	Ajjad	Ajjad gamtthee	Illiterate villager
Bright	Ujaaswaaro	Ujaaswaro Taro	Bright star
Dull, dark	Andhaaro	Andhaaree Kotthree	Dark room
Pregnant	GabhiNi, Pettwaaree	GabhiNi gong	Pregnant cow
Ill	Beemar	Beemar buddee	Sick lady
Healthy	Tadurust	Tandurust bachcho	Healthy baby
Happy	Sokhee	Sokhee parivaar	Happy family
Unhappy / distressed	Dokhee	Dokhee parivaar	Unhappy/distressed
Fat, thick	Jaddo	Jaddo bakro	Fat goat
Thin , lean	Sanno	Sanno kapdo	Thin cloth

PREPOSITIONS

Prepositions are used to signify the position or relationship of a noun or pronoun in a sentence. Table below shows the prepositions generally used in Cutchi.

Prepositions showing Time				
	Joe	Week, day	On Friday	Jummey joe
		Time	At noon	Bopore joe
			In the night	Rat joe
			At 8.10	Atth vajee (ney) dho min-uteyng joe
In, during	Meyng	Month	In Ramadan	Ramadaan meyng
		Season	In winter	Jaady meyng
		Year	In 2015	San 20a5 meyng
		In a period (Year is denoted by a prefix 'San')	In five minutes	Panj minitteyng meyng
			In a second	Hekdey khaN meyng
			During nights	Rathiyeyng meyng
Past, after	Putthiyaa	Length of time	After marriage	Viyaang putthiyaa / Viyaang poye
	Sey		After 2014	San 2014
For			For two months	Bo mehNeyng sey
Before	Agyaa	Before a specific time	Before a year	Hekdo var agyaa
Relative	GaNa agyaa	Before a date	Before 2000	San 2000 giNa agya

Till, until	Suudhi	Till a given time	From Sunday to Saturday	Aartaar vattaaNo chanchar suudhi
		At a given time	I will be there until ten	Ddhoynng vageyng suudhi huunthhose
By			I will come by ten	Ddhoynng vageyng suudhi achcheenthose
In	Mey	Within, inside	In the kitchen	Rasode Mey
			In Chennai	Chennai Mey
			In the book	Chopdi Me
			In the vehicle	Gaadi Mey
			In the photo	Photey Mey
		In a group of people or things	I am in a meeting	Meeting Mey Ain(h)yaN
Inside	Minjar	Physically inside	Inside the house	Ghar (Je) Minjar
			Inside the heart	Dil (Je) Minjar
			Inside the Book	Chopdi Minjar
At, On	Tey	Next to an object	At the entrance	Jaampey Tey
			At (on) the table	Mej Tey
		At an event	At the marriage	ViyahN Tey
		Attending something at a particular place	At school	School Tey
			At a meeting	Meeting Tey
			At work	Kam Tey
		Location of some -thing touching the surface of the object	On the wall	Bhitt Tey
			On the floor	Patt Tey
		From a device	Heard on TV	TV Tey SoNiy(h)o Sey
By, Near, Next	Pangss-ey	Indicates nearness to an object	Near the car	Gadee PaNssey
			Near her	HoNjee PaNssey
			The girl sits by her mother	Chhokri HoNjee Ma jee PaNssey Vitthi Aahey

Over , above	Matthey	Higher, not touching	Over the head	Matthey Matthey
			Above the door	Darvajey Matthey
		Beyond a limit	Over 80 years	Ensi Var Matthey
		Add to another	Over the shirt	Qamis Jey Matthey
		Move over	Climb over the wall	Bhitt Matthey Chadh
Through, From	Minja, MinjaNo	No adds emphasis	Through the hole	Tthinde Minja(No)
			Through the window	Dari Minja(No)
To		No preposition is used	Go to Chennai	Chennai Venjo
			Go to Cinema	Cinema Venjo
Into	Mey	Enclosed Receptacle	Get into the room	Kothari Mey Chadho
Onto	Tey	Open Receptacle	Get onto the ladder	Seeddhee Tey Chaddh
Towards	Diyan	Direction of movement	Let's move towards the house	Ghar DiyaN HalloN
			Towards the shore	Kinare Diyan
Some other important prepositions				
Of	Jo (M,S), Jee(F,S) Jaa (Pl)	Forming part of or made of	A piece of cake	Cake jo Ttokkar
			Picture of my mother	MuuNji Maa N Jo Chittar (Photo)
			Page of Qur'an	Qur'an Jo Panno
			Sarees of BandhNi	BandhNi Jee SadiyuN
			Cloth of BandhNi	BandhNi Jo Kapdo
			Shoes of Leather	Chamde Ja Joota
On, By	EyN	By the use of	On foot	PageyN
			By hand	HattheyN

By	Sey	By means of	By Bus, By air	Bus Sey, Plane Sey
			By the heart	Dil Sey
			Got done by the servant	NoKKar Sey Kara(yi)yo
To	Ley, Ley Karey	For the purpose of (While <i>Ley</i> conveys the sense, <i>Karey</i> adds emphasis)	To cook	Raddan Ley Karey
			To kill	MaaraN Ley
			To give	DiyiN Ley Karey
			To wash	Dhute Ley
			To dye	RangaN Ley

INTERROGATIONS

Cutchhi has specific modes of interrogation. Some of the common usages are shown in the table below.

What ?	Kuro ? Koro ?
Why ?	Ko ? Kolley ? Kulley ?
How ?	KinjeYng ?
When ? ?	KaddeYng ?
Who ?	Keyr ?
Whom ?	Keng Key
Where ?	KiNaan, Kidaan, Kitthey
Here	HiNaang, hidaang, hitthey
There	HuNaang, hudaang, hutthey
On, above	Matthey
Below	Neechchey
Between	Vechch meYng
In front	agyaa
Behind, in the back	Putthyaa
In the right, right side	Saung
In the left, left side	Uundho
Straight affront	Seedho
Near	Vatt
Far	Pariyaa, Chheyttay

For whom?	Keyn ley	
For me	Muong ley	
For us	Asaang ley	
For you (familiar)	To(H)ng ley	
For you (Respected)	Aan(h)-e ley	
For him /her (familiar-far)	Hun ley, Hon ley, HoN ley	
For him / her (familiar-near)	Hin ley, Hen ley, HiN ley	
For him / her (Respected) for them (far)	Hunee ley, Honee ley, HuNeeng ley	
For him / her (Respected) for them (near)	Hinee ley, Henee ley, HiNeeng ley	
For what ?	Korey Ley ?, Korey ley karey ?	
Whose ?	Keynjo (Masculine object),	Keynjee (Feminine object)
Mine	Muong joe	Muong jee
Our, ours	Asaang/paang joe	Assang/paan jee
Your, yours (Familiar)	To(h)n joe	To(h)n jee
Your, yours (Respected)	Aang-eeng joe	Aan-een jee
His, hers (Familliar-far)	Hunjoe	Hunjee
His, hers (Familliar-near)	Hinjoe	Hinjee
Their, theirs (familiar) & his / hers (Respected-far)	HuNeenjoe	HuNeenjee
Their, theirs (familiar) & his / hers (Respected-near)	HiNeenjoe	HiNeenjee

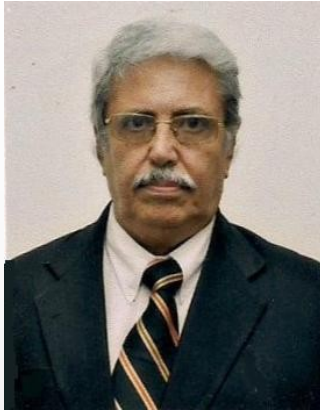
PART THREE

COMPOSITION



**AWAIT
COMING UP SOON**

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ABOUT THE TEACH YOURSELF CUTCHI SERIES

The Series is being produced in five different languages English, Malayalam, Hindi, Urdu and Gujarati with the dual intention of providing a re-education medium for the emigrant Cutchi population and as a guide book for others who wish to visit or work in Cutch. The series is designed primarily as a language tutor, but is also an introduction to the geography, history and culture of Cutch.. It is intended to strengthen the ongoing efforts of the Government of Gujarat, public and private institutions and individuals to propagate the Cutchi language.

The five languages will cover practically the whole migrant Cutchi population. Nevertheless, other languages will be considered for inclusion in the series if there is sufficient demand .

OTHER VERSIONS

