

Keyboard Layout Design for Minority Languages - (Socio)linguistic (app/im)plications

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Table of Contents

<i>List of figures</i>	5
<i>List of tables</i>	5
<i>Acknowledgments</i>	5
<i>List of abbreviations</i>	5
<i>List of languages referenced and their abbreviations</i>	6
1. Introduction	8
2. Writing, text-input, and typing with keyboards	12
<i>2.1. Language Documentation versus Language Description</i>	12
<i>2.2. The Digital Revolution</i>	12
<i>2.3. The Endangered Language Movement</i>	13
The Pressure to Develop Writing	
Objections to Language Development	
Counter objections and agreement on limited development	
Pressure to develop writing from within the community	
<i>2.4. Writing in Society</i>	26
Literacy and Writing as social practice	
The digital Revolution hits social practice - oral phone, texting, and typing	
The new social practice hits minority languages	
The Technology of Writing (using keyboard layouts)	
The Digital Revolution with text input hits Language Documentation	
The Digital Revolution with text misses Language Development	
The internet impacts language use and perception	
Keyboarding as gesture, linguistic performance and user experience	
<i>2.5. The Role and impact of design</i>	33
What is Design?	
Elements of Design	
What is User Experience Design	
What is impacted?	
<i>2.6. The Role and impact of technical social systems</i>	35
Technical social systems	
The Keyboard	
<i>2.7. The objectification of languages</i>	37
Objectification of the language	
Object Culture	
3. Methods	38
<i>3.1. Methodological considerations</i>	38
The optimal solution	
Ergonomics	
Alternative layouts	

Alternative testing methods	
Real Data	
Economics	
3.2. Orthography text samples and analyzed keyboard layouts	45
A. Me'phaa Text Sample	
B. Sochiapam Chinantec Text Sample	
C. Spanish Text Sample	
D. English Text Sample	
E. Ezaa Text Sample	
F. Bekwarra Text Sample	
G. Cishingini Text Sample	
H. Okphela Text Sample	
I. Igbo Text Sample	
J. German Text Sample	
K. French Text Sample	
L. Italian Text Sample	
M. Russian Text Sample	
N. Mongolian Text Sample	
O. Navajo Text Sample	
4. (Results)The data to be explored	48
4.1. Use Case Mexico	48
Me'phaa	
Chinantec	
Spanish	
English	
Section summary	
4.2. Use Case Navajo - English	66
English	
Navajo	
Section summary	
4.3. Use Case Nigerian languages	67
English	
Ezea	
Okphela	
Cishingini	
Bekwarra	
Igbo	
Section summary	
4.4. Use Case European languages	70
English	
French	
German	

Italian	
Polish	
Section Summary	
4.5. Use Case Mongolia	73
Russian	
Mongolian	
Section summary	
5. Discussion and Application	74
<i>5.1. Frameworks for applied design</i>	74
Framework for keyboard layout research in minority languages	
Framework for digital viability of a language - EGIDS+	
Framework for aligning considerations in the design of keyboard layouts	
<i>5.2. Discussion of relevant application of results</i>	74
Application in Language Documentation	
Application in Language Development	
Orthographies with overt marking of Tone- Cognitive effect measurement of orthographies	
Reading - Typing activation of spelling instead of writing activation of spelling	
Writing - The way characters are composed has an effect on the understanding of the language	
Application in Cognitive linguistics	
<i>5.3. Future direction</i>	76
6. Bibliography	77
Appendix I: Glossary of technical concepts and terms	90
Appendix II: Full text of analyzed texts	92
Me'phaa Full Text	
Chinantec Full Text	
Spanish Full Text	
English Full Text	
German Full Text	
French Full Text	
Italian Full Text	
Igbo Full Text	
Ezea Full Text	
Bekwarra Full Text	
Cishinini Full Text	
Okphela Full Text	
Mogolian Full Text	
Russian Full Text	
Navajo Full Text	

List of figures

Figure 1:	Interrelatedness of topics in this thesis	12
Figure 2:	GIDS, EGIDS, and SUM levels	17
Figure 3:	Cine of writing engagement	19
Figure 4:	http://xkcd.com/1284/ : Commic on text entry	30
Figure 5:	User Experience design definition	33
Figure 6:	Keyboards from technology to sociology	37
Figure 7:	Grid of principle parts to keyboard analysis	38
Figure 8:	Typographic Context	40
Figure 9:	Computer Termonology	41
Figure 10:	Typographic Termonology	42
Figure 11:	IEC 9995 Grid for keyboard analysis	43
Figure 12:	Latin American Spanish ISO Keyboard Layout	52
Figure 13:	Latin American Spanish ANSI Keyboard Layout	53
Figure 14:	Latin American Spanish ISO Keyboard Layout	54
Figure 15:	__(HeatMap)___	50+
Figure 16:	__(HeatMap)___	50+
Figure 17:	__(HeatMap)___	50+
Figure 18:	__(HeatMap)___	50+

List of tables

Table 1:	??
Table 2:	??
Table 3:	??

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List of abbreviations

ANSI: American National Standards Institute – a standards organization

ASCII: American Standard Code for Information Interchange

C & dR: Chelliah and de Reuse (the authors of the *Handbook of descriptive linguistic fieldwork*)

CALL: Computer Assisted Language Learning

CMC: Computer-Mediated Communication

EGIDS: Expanded Graded Intergenerational Disruption Scale

FOSS: Free and Open Source Software

GIDS: Graded Intergenerational Disruption Scale

HFA: Hoffnung für Alle

IM: Instant Message

ISO: International Standards Organization - a standards organization

JIS: Japanese Industrial Standards - a standards organization

KL: Keyboard Layout

MSKLC: Microsoft Keyboard Layout Creator

NLT: New Living Translation

NRSI: Non-Roaman Script Initiative

OS (OSes): Computer Operating System (Operating Systems)

OS X: Operating system ten (Apple, Inc.'s operating system)

PUA: Private Use Area

RVR: La Biblia Reina-Valera

SFM: Scripture Format Marker

SMS: Short Message Service also known as Text Message

SUM: Sustainable Use Model

TBU: Tone Bearing Unit

UI: User Interface

USA: United States of America

UX: User Experience

List of languages referenced and their abbreviations

Languages data used from these languages

Languages of the Americas¹

[eng]: ISO 639-3 code for English.

[cso]: ISO 639-3 code for Sochiapam Chinantec (the variety of Chinantec used in the analyzed text for this paper).

[nav]: ISO 639-3 code for Navajo.

[spa]: ISO 639-3 code for Spanish.

[tcf]: ISO 639-3 code for Malinaltepec Me'phaa (the variety of Me'phaa used in the analyzed text for this paper).

Languages of Africa

[asg]: ISO 639-3 code for Cishingini.

[atg]: ISO 639-3 code for Okphela.

[blkv]: ISO 639-3 code for Bekwarra.

[eza]: ISO 639-3 code for Ezaa.

[ibo]: ISO 639-3 code for Igbo.

¹ Some languages under the “Americas” are “European” in origin, but their socio-linguistic contexts lead them to be analyzed as languages of the Americas. Languages are only mentioned once even if they are compared in multiple regions.

Languages of Europe

[**deu**]: ISO 639-3 code for German.

[**fra**]: ISO 639-3 code for French.

[**ita**]: ISO 639-3 code for Italian.

Languages of Mongolia

[**khk**]: ISO 639-3 code for Halk Mongolian.

[**rus**]: ISO 639-3 code for Russian.

Languages mentioned briefly

[**ara**]: ISO 639-3 code for Arabic (macrolanguage).

[**ajp**]: ISO 639-3 code for South Levantine Arabic.

[**arq**]: ISO 639-3 code for Algerian Arabic.

[**axk**]: ISO 639-3 code for Yaka.

[**bla**]: ISO 639-3 code for Blackfoot.

[**chr**]: ISO 639-3 code for Cherokee.

[**crd**]: ISO 639-3 code for Coeur d'Alene.

[**ell**]: ISO 639-3 code for Greek.

[**gla**]: ISO 639-3 code for East Sutherland Gaelic.

[**hop**]: ISO 639-3 code for Hopi.

[**kee**]: ISO 639-3 code for Keres.

[**kor**]: ISO 639-3 code for Korean.

[**lkt**]: ISO 639-3 code for Lakota.

[**lut**]: ISO 639-3 code Lushootseed.

[**one**]: ISO 639-3 code for Oneida.

[**pol**]: ISO 639-3 code for Polish.

[**sag**]: ISO 639-3 code for Sango.

[**shu**]: ISO 639-3 code for Chadian Arabic.

[**swa**]: ISO 639-3 code for Swahili.

[**tew**]: ISO 639-3 code for Tewa.

[**tha**]: ISO 639-3 code for Thai.

[**tzm**]: ISO 639-3 code for Amazigh.

[**urd**]: ISO 639-3 code for Urdu.

[**ven**]: ISO 639-3 code for Venda.

[**yur**]: ISO 639-3 code for Yurok.

1. Introduction

Keyboard layout design affects language vitality. Socio-technical systems are increasingly important in today's communication ecology (Whitworth & Ahmad 2013). Language development projects and language planning programs need a way to integrate linguistic knowledge, information, and transmission practices into socio-technical systems if the languages used in these systems are going to be the mother tongue languages of minority language speakers. With the current rate of technological adaption it is more than feasible that systems will become more relevant than the traditional literacy reading primer (Blench 2012: 15). This requires addressing the design tension between requirements for minority language users and the Human Computer Interaction (HCI) requirements of computing devices. The academic linguistic community often attempts to address these tensions at the orthography "design" level (Cooper 2005: 160, Jany 2010b: 235-6). However these "solutions" often revolve around removing diacritic marks from Roman script orthographies (Boerger 2007: 134) and do not address the marking of tone in languages, such as Chinantec (Foris 2000) and some African languages (Roberts 2011), where there is a significant need to mark tone. Such solutions also do not affect key frequency issues, or diacritic marks in Ajami and Indic scripts. This project focuses on the arrangement of keys on the keyboard, or keyboard layout (KL); proposing that KL's are the cornerstone to truly adapting the digital content creation process to the needs of minority language users. In the context of minority language text input design specifications and considerations, there has been relatively little published, either for the publishing industry, linguists, or for technologists (designers and programmers). The one exception is an unfinished book released in draft form by SIL's foundry NRSI (Lyons 2001). In contrast to sparse literature supporting minority language text input, QWERTY keyboard interactions, primarily dealing with English, are well studied (MacKenzie 2002, 2007, 2013, MacKenzie & Tanaka-Ishii 2007). This current study takes current practice in the HCI literature and applies it to several minority language use cases, focusing on languages which use diacritics, often as a device used to explicitly mark tone in their orthographies.

Because a speaker's choice of language is based in both social and physical environments, orthography design decisions have an overall effect on the mechanics of language expression in digital forms. Emotional responses to design of orthography, of the computer operating system, and of the text input method bear upon the language user. In the discipline of language documentation and description, text input methods may initially be developed with the needs of the researcher in mind rather than the needs of a native speaker who uses the language in everyday interactions. These existing keyboard layouts that support specific languages are rarely used by the broader minority language community, and the efficacy of many keyboard layouts is limited to linguistic analysis or researcher convenience. Linguists often bring linguistic knowledge and some of their own user expectations to the keyboard design process. They may not realize that requiring a typist to negotiate a keyboard layout to access a given character can have an impact on language-use choice, orthography development, or adherence to an approved orthography. User-centric keyboard layout design for minority language community writers/typists should be an integral part of a language development project in the twenty-first century. These considerations bring us to the following question: *At what point in the design process should linguistic information be considered and applied, as opposed to other design criteria, so that maximal language usage is encouraged and made possible?* This study offers a framework for the linguist or language development worker to address crucial issues of keyboard layout design.

There are three reasons that the mechanical process of writing and the process of typing in digital contexts (text input) is of interest to those who study languages: they are an expression of thought, a means of communication, and a reflection of brain processes. First, keyboarding is an expression of language and reveals some very unique ways that the human body expresses communicative thought. For instance, consider the ability to type 'LOL' without actually laughing or thinking "laugh out loud". These typing gestures can connect with our thoughts without activating the vocal or aural mechanisms which are often employed in the encoding and decoding of communicative thought. The study of the

mechanics of writing is not new. European Renaissance writers were discussing hand writing in relationship to personality, as early as the sixteenth century (Baldi 1622). More recent works focus on: the relationship between handwriting and brain processing (Askov, Otto & Askov 1970, Peck, Askov & Fairchild 1980), motor control (van Galen 1991), and the developmental and pedagogical change insinuated by moving from handwriting to typing as the mechanical bases of the expression of textual compositions (Christensen 2004, Stevenson & Just 2012). Second, the language teacher (including second language instructor) is interested in language use in all mediums; computer-mediated communication, and oral communication. Chapelle (2003) and Jones & Plass (2002) differ in how they conceptualize the integration of technology use in the language learning process. However, regardless of the theoretical approach, typing and keyboard input is an acknowledged component of the Computer Assisted Language Learning (CALL) environment (Strik 2012: 9) if nothing else but to facilitate other more salient aspects of learning theory activities. More specifically though Lally (2000) and Sturm (2006) argue that keyboarding and typing does effect the way that language learners recall the use of diacritics on words. This is an increasingly important point in language development process for minority languages which use diacritics in their orthographies. The third reason that typing (text input) is of interest to those who study language is that the psychologist and linguist are interested in how the brain processes language through the process of writing, which includes typing (text input). This thesis will touch on various aspects of these three points as it proposes a framework for keyboard layout design.

Keyboard layout design is intrinsically interdisciplinary. To create a tool for language use which not only works but is embraced by a group of users requires an understanding of linguistic knowledge, script knowledge, and digital technology knowledge germane to the language entextualization challenge. For a new keyboard layout (analyzed as an object) to be embraced by a user group requires a successful application of principles from economics, anthropology, and design, especially user experience design.

The first section of this thesis takes the reader through the relevance of writing to linguistics and language development. It is often within this context that new keyboard layouts are created for minority languages. The first section discusses entextualization and the process often followed in developing writing for the purposes of linguistic research, language documentation and language development. These settings are not without conflicting views surrounding writing as a part of language development. Just as writing is affected by various social practices and communal attitudes towards writing, so also the process of typing (text input) is affected by similar social constraints. That is, the need for writing, and therefore also the need for text input, is not felt ubiquitously.

Included in chapter two is an introduction to writing and discussion of the current literature relevant to human computer interaction (HCI) and keyboard interaction analysis. Academically, user experience design falls under the broader discipline of computer science, therefore much of the literature discussing text input (even in minority languages) does not occur in the linguistics or language documentation literature. Current literature concerning keyboard layout design, while not solely based on English language text input, is predominantly based on English language research. Furthermore, this research is rarely cited and apparently un-accessed by language development staff in the production of keyboard layouts (p.c. with various keyboard layout designers). For these language development staff a far more pressing goal is the correct typesetting of professional documents, therefore the keyboard layout becomes a way to limit (or quality control) data input options for text processing systems². It is the goal of this thesis to integrate HCI and language development literatures so that the language development

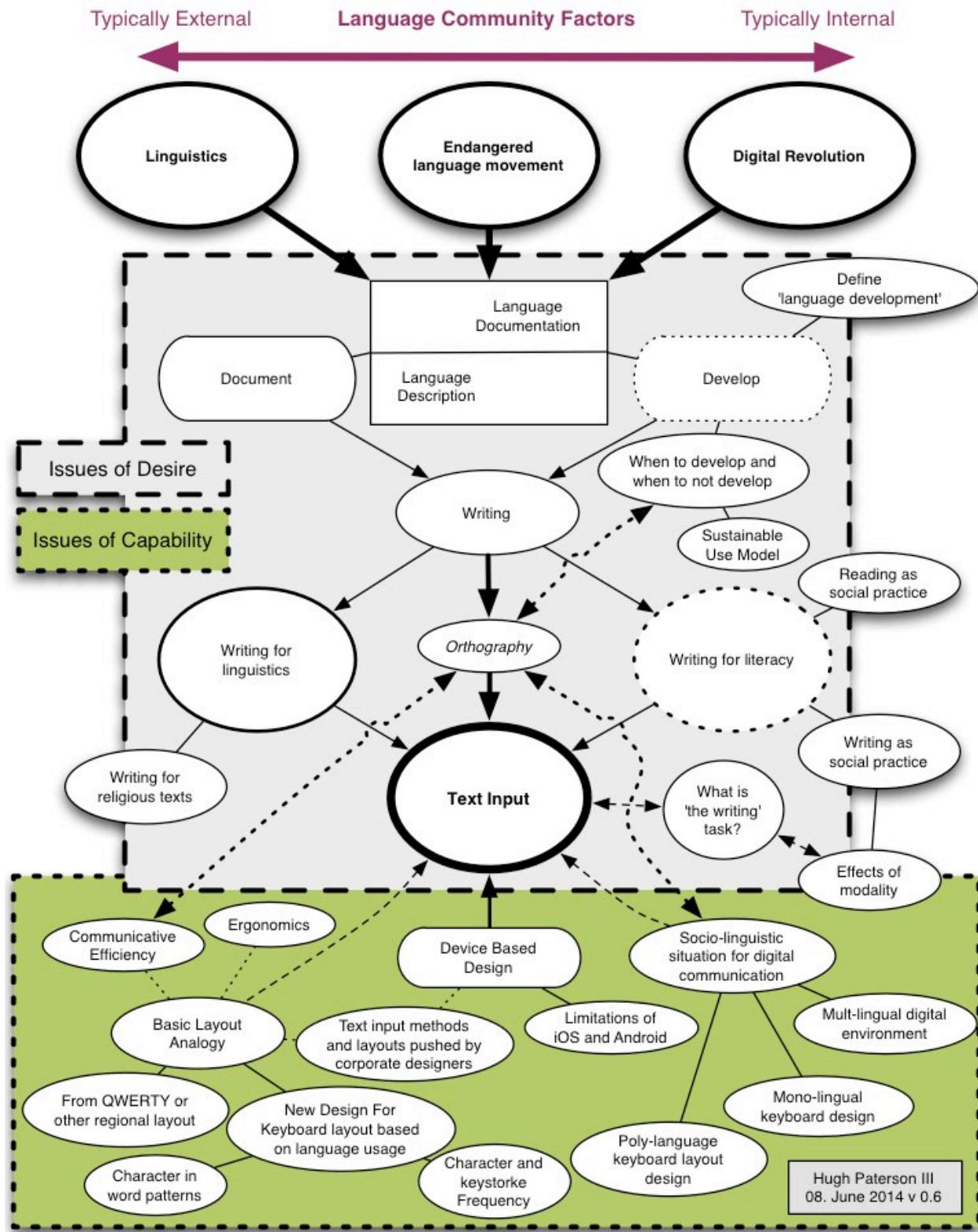
² The creation of keyboard layouts and text input systems is sometimes delegated to publishers (and typesetters and their foundries). These stakeholders in the publishing process are very interested in consistent encoding of texts. As an example some packages of LaTeX require the special declaration of combining glyphs to form characters and can not accept strait unicode characters (Goossens, Rahtz & Mittelbach 1997: 264-5). This more restricted approach to text input can be seen as a challenge for self publishers, who prefer a more straightforward approach to entextualization.

professional has a resource which references both literatures and provides that person with a framework upon which to design future keyboard layouts. Figure 1 is a visualization of the various topics discussed in this thesis and their inter-relatedness. It attempts to layout the topical landscape on two clines: the community internal - external cline (right and left sides), and the issued affecting the desire and capability of a community to engage in the act of writing (top and bottom). Connecting the various topics are several classes of strings which generally show some sort of association, though the association is not always the same in every language's situation. Heavier lines generally show more relatedness, while dotted lines show an amorphous relationship. Arrow heads generally show direction of impact when one is determinable.

In chapters three and four of this thesis resents a comparative study of the alleged typing experience in fifteen languages. Thirteen of these languages use the Latin script (also know as the Roman script), and two of these languages use the cyrillic script. The Latin script based languages contain a variety of diacritics, and diacritic use frequencies. The Book of James is used as a corpus to derive keystrokes. These keystrokes and their frequencies are then compared and used to make suggestions for keyboard layout design.

Chapter five highlights some outstanding issues in keyboard layout design in terms of theory, technology, and practical application of language related knowledge to the keyboard layout design process.

Back matter: It is hoped that the reader finds the interdisciplinary bibliography useful. It covers the topics user experience design, orthography design, keyboard layouts, and the sociolinguistics and sociology of writing. For the sake of completeness and for the benefit future researchers the analyzed texts are included in their entiriey in an appendix following the bibliography along with a short glossary of technical terms.



2. Writing, text-input, and typing with keyboards

Desire, ability and opportunity function together to allow minority language writers to produce written materials in their languages. Keyboards and text input are the gateway to creating these texts in digital mediums. Where any one of these three factors fail to exist regardless of the digital/non-digital context text output will be affected. That said, each of these factors can be affected by the technology, through the user's interaction with the technology. Technology in and of itself is not the saviour of an endangered or minority language, though it can be the platform on which many new conversations are conducted. The reason for this is that the problems of text production are fundamentally sociological, not technical. The technical aspect surfaces as a challenge when certain sociological impacts are not achieved. For the typing experience to be successful by any calculation, language users must be trying to communicate via keyboards and text input. Inherently this infers a social attitude about writing. It is this attitude which is the ultimate medium of keyboard layout designer's craft.

2.1. Language Documentation versus Language Description

Since the early 1990's language documentation has emerged as its own discipline (Furbee 2010, Himmelmann 1998, Woodbury 2003) growing out of the field of linguistics. One of language documentation's distinctives is the collection of original language use performances (Nathan 2010) in digitally archivable formats (Bird & Simons 2003). The focus on primary data is a shift in paradigm (Thieberger & Musgrave 2007: 27-9) as much as it is in methods (Bergqvist 2012: 24). Language Documentation has focused on creating lasting and multi-purpose language artifacts, whereas linguistics has traditionally chosen to focus on identifying the patterns occurring within and around language use. Along the way, and facilitating the split between language documentation and linguistics, the field of linguistics has encountered two other notable movements: the endangered language movement, and the digital revolution. These movements have changed the focal evidence of linguistic argumentation from being an evidence based science argued from antidotal observations by linguists worried about the observers paradox (Labov 1966, 1972, 2006), and descriptions of languages based on written forms of observed linguistic performance (for example hand transcribed Swadesh lists (Swadesh 1971: 283), to a science driven by data, rich with reviewable examples of performance (Coleman 2011, Schroeter & Thieberger 2011, Thieberger 2009) gathered collaboratively by speakers and researchers (Dwyer 2006: 54-6, 2010, Kuhlmann 1992: esp. 277-278, Leonard & Haynes 2010, Penfield, et al. 2008).

2.2. The Digital Revolution

The first of these two movements is the Digital Revolution. The advent of socially embraced digital communication has affected the behavior of both the observed (Kiesler, Siegel & McGuire 1984) and the observer (Crasborn 2010); the speaker and the listener (Seltzer, Prokoski, Ziegler & Pollak 2012); the writer (Porter 2003) and the reader (Fortunati & Vincent 2014, Liu 2005, Mangen, Walgermo & Brønnick 2013). Digital devices are reshaping the communicative context in which 'language' exists. Handheld radios are replacing surrogate speech forms in Chinantec [cs] society (Wilfredo Flores, pc.; Mark Sicoli in segment 23:00-23:17 in D. Duncan 2013). Research in L1/L2 and L2/L1 transference, and the role of orthographies in the production of sounds suggests that devices with text based dependencies for operation stand to have the potential to expedite the reshaping of sounds in a minority language via the graphical similarity between a minority language orthography and the orthography of a language of wider communication (Detey & Nespolous 2008, Major 2008: 69, Perre, Pattamadilok, Montant & Ziegler 2009,

Simon, Chambliss & Kickhöfel Alves 2010, Vendelin & Peperkamp 2006)³. The change of language use (including loss of traditional minority languages) is not the only impact digital devices are having on minority languages. In some contexts minority language speakers are either adapting language use habits to incorporate the use of digital devices (Lexander 2011) or adapting their language related products (orthographies) so that it can more readily be used on existing devices (Jany 2010b: 235). Digital tools not only allow for new methods of language analysis using large multimedia corpora (Crasborn, Hulsbosch, Lampen & Sloetjes 2014), but also enable people to communicate across time and space in new ways (Brinckwirth 2012, Elia 2006, Maslamani 2013). Computer and electronic device mediated communication is a reality in modern language use - both oral and written. To the 21st Century linguist this means not just studying language in its non-digital contexts, but also in its digital contexts. In the digital context language users no-longer have a choice between the two modalities of oral v.s written, rather there is a complex array of options available to most people which cover a plethora of communicative devices and multi-modal/multi-medium scenarios. For example, interlocutor 'A' may get a short email message on his computer from interlocutor 'B' and reply via the 'Facebook Chat' app via his mobile device and carry on several exchanges with interlocutor 'B' before walking into interlocutor 'B's' office and continuing the conversation orally. All the while each segment of the conversation is constrained by the medium it occurs within. Computers have larger screens and keyboards, smart phones have smaller screens and smaller keyboards but also have oral to text features packaged with their OSes, while oral face-to-face communication usually carries with it a host of visual cues and 'reduced' speech forms.

2.3. The Endangered Language Movement

The second of these two movements is the endangered language movement. The endangered language movement can be broken down into two main tenants: document and develop. Krauss is credited with sounding the cry which started this movement (Hale, et al. 1992:9). Sounding a cry that linguists have not only a responsibility to study and document these disappearing languages but also to assist their speakers in the task of developing their languages. He says:

We should not only be documenting these languages, but also working educationally, culturally, and politically to increase their chances of survival. This means working with members of the relevant communities to help produce pedagogical materials and literature and to promote language development in the necessary domains, including television.

In the context of the endangered language movement, it is important to distinguish language development from language documentation. Unlike language documentation, language development is not a new concept; being defined as early as 1968 by Ferguson (1968). The distinction between language documentation and language development is pressed by Simons (2011), nineteen years after Krauss⁴. Simons defines language development as:

... activities undertaken for the purpose of developing new functions for its language or for restoring lost functions.

³ These claims are not universally accepted. Inconclusive results are presented by Pytlýk (2007, 2011); and Pattamadilok et al. (2011: 121) while arguing for the orthographic influence on phonology point out: "... that whether orthographic knowledge affects the core mechanisms of speech processing (e.g., lexical access) or some more peripheral processes (e.g., explicit segmentation or decision/comparison) seems to depend strongly on the choice of the tasks that researchers use to probe speech processing." For the purpose of this paper, I take this to mean that there are likely a variety of factors affecting the orthography-pronunciation relationship; of which orthography in the digital device is one.

⁴ Although Ferguson (1968) also does layout much of the same definition for language development.

There are two pertinent remarks when considering Simons' definition. The first relates to the first movement mentioned previously - The Digital Revolution. That is, for many languages 'new domains' would include making the language viable in digital contexts, be it written, or oral, or oral with visual support (like YouTube and more generally all kinds of video). The second remark is that the long time delay in formally defining 'language development' does not mean that development and development-like activities were not undertaken prior to Krauss' call to action or in the interim between Krauss and Simons' formalized definition. Blench (2012: 13) generalizes the language development pattern in a Nigerian context for the past century saying:

A language was first analysed linguistically, a draft orthography was developed, primers to teach the language were printed, and as literacy initiatives were undertaken, Bible translations were very often begun. Wherever literacy took off, in major languages such as Hausa and Yoruba, this would 'leak' into the secular sphere. Books, newspapers and advertising would pick up on the possibility of targeting specific ethnic audiences.

The journal *Language Documentation & Conservation* is rife with more recent examples, perspectives, and use cases where linguists have engaged with communities to help "develop" their languages (Amery 2009, Otsuka & Wong 2007, Yamada 2007). Often these use-cases use the term 'language revitalization' to describe their language development type activities. Many ethnolinguistic communities have undertaken language 'revitalization projects' to fortify the social and pragmatic positions of heritage languages (for examples see: Reyhner & Lockard 2009). However, the lack of a clear distinction between 'language documentation'⁵ and 'language development' for so long a period of time by many practitioners leads to three observations: (1) that in general there has not been a clear distinction in the literature between language development activities and language documentation activities, by those engaged in either or both activities; (2) that in general these activities do not usually occur individually; and (3) perhaps for many language communities what is desired is not a language documentation endeavor, but rather a language development endeavor. That is, generally the activities of language development are encountered in documentation projects as persons affiliated with the academy pursue and engage minority language users. Those activities which make it to the literature, do so because it is persons affiliated with the academy (Mosel 2006: 68) who are looking to fulfill the requirements of the academy. Requirements of the academy often include publishing (Nature 2013, Priem, Taraborelli, Groth & Neylon 2010) and a demonstrable impact (Taylor 2011) which itself is part of a larger departmental research profile (for an example see materials by: Provost of the University of Wisconsin 2014).

The Pressure to Develop Writing

When language development (and by extrapolation also language documentation) is approached through the tradition of linguistics, one of the most grappled with issues when working with unwritten

⁵ The lack of clear definition also extends into the scope of the term 'language development' and the relationship of this term with terms in the literature like: 'language revitalization', 'language maintenance', 'language revival', 'language renewal', 'language reclamation' or 'reversing language shift/loss'. This is tangential to the current discussion and will be set aside for now. For further commentary on how others see these activities interrelating see Fishman (1964, 1991, 2013), Lewis & Simon (2010) Dwyer (2012), Chelliah & de Reuse (2011: 19-20) and documentation by UNESCO (2003).

languages, is the role of writing in these “undeveloped” languages. The pressure to write a language primarily comes from two directions: (1) from the linguist and (2) from the community⁶.

The pressure from the linguist to develop writing in the language is also two-fold. The first of these, is for the creation of the language description materials as part of language documentation. While not all forms of language documentation require a written method of transcription and translation (Reiman 2010), all known forms of advanced degrees in linguistics and related studies (i.e. language documentation; for examples see Dobrin, Austin & Nathan 2007: Appendix 1) require some form of written format. This format usually also requires languages of study to be written either in a linguistic transcription system or a ‘working’ orthography (for examples see: Mahmudweyssi, Bailey, Paul & Haig 2012 and, Shokri, Jahani & Barani 2013). The second of these pressures on the linguist is often the assumption that a linguist’s chief offering to a community of speakers of an unwritten language is that the linguist can provide access to, or help a community of speakers of an unwritten language through the process of orthography development, thereby ‘developing’ their language. One evidence of this linguist-community relationship is the rising importance and frequency of addressing issues in orthography development within the language documentation literature (Cahill & Rice 2014, Grenoble & Whaley 2006, Guérin 2008, Lüpke 2011, Mithun 1992, Seifart 2006). This commentary on orthography development for unwritten languages, though often published in ‘language documentation’ venues and expressed by linguists, is not always representative of external interests sans community interests. It is inclusive of the various experiences as linguists have engaged with communities of speakers who have themselves been responding to pressures of globalization and the endangered language movement. These are often communities which have been looking to solidify their position in society and codify their speech variety as supporting evidence of their existence. A second evidence of the pressure from linguist to view writing as a development for a language comes from how writing is presented in the *Graded Intergenerational Disruption Scale* (GIDS) by Fishman (1991) and later the *Expanded Graded Intergenerational Disruption Scale* (EGIDS) by Lewis & Simons (2010). In these scales writing is presumed to start to exist somewhere between levels five and four. GIDS and EGIDS both use higher numbers to represent lower levels of the developmental spectrum of a language (no government support, no trans-generational transmission, and orality is presumed to be the base modality) and lower numbers to represent language based activities representative of more developed languages (government support, trans-generational transmission, and a functioning written tradition). In contrast to written language activities, level six in both scales focuses on degrees of oral transmission.

Lewis and Simons (2010: 105) summarize Fishmann’s GIDS levels four and five (1991: 95-103) as the following:

Level 4 Literacy in the language is transmitted through education

Level 5 The language is used orally by all generations and is effectively used in written form throughout the community.

Lewis and Simon, in their extended definitions (2010: 110) present levels four⁷ and five as the following:

⁶ The categories ‘linguist’ and ‘community’ are not always mutually exclusive (see Ajo, Guérin, Hattori & Robinson 2010, Maxwell 2010, Rice 2011). Therefore perhaps a more accurate distinction is an emic versus an etic (Pike, Headland & Harris 1990) set of pressures. Although one might argue that ‘writing’ has already been invented and therefore will always move from outside of an ethnolinguistic community to inside the community. As is noted by Kluge (2007) language planners and governments fit somewhere in the equation of writing and literature production. Whether these entities fall on the emic side of the equation or on the etic side varies from case to case.

⁷ Fishman (1991) has an extended discussion pertaining to the gradation of literacy within a society in chapter twelve. This accounts for the difference in terminology between Lewis & Simons and Fishman.

Level 4 Educational Literacy in the language is being transmitted through a system of public education.

Level 5 Written The language is used orally by all generations and is effectively used in written form in parts of the community.

In Lewis and Simons' discussion (2010: 111) describing each of the levels which deal explicitly with writing they say:

EGIDS Level 3 (Trade) – This level encompasses languages that may not have official recognition but are “vehicular” in that they are used as a second language by members of multiple first-language communities and serve important functions for business and intergroup communication. They are learned outside of the home either formally or informally and often have a standardized (though perhaps not officially sanctioned) written form.

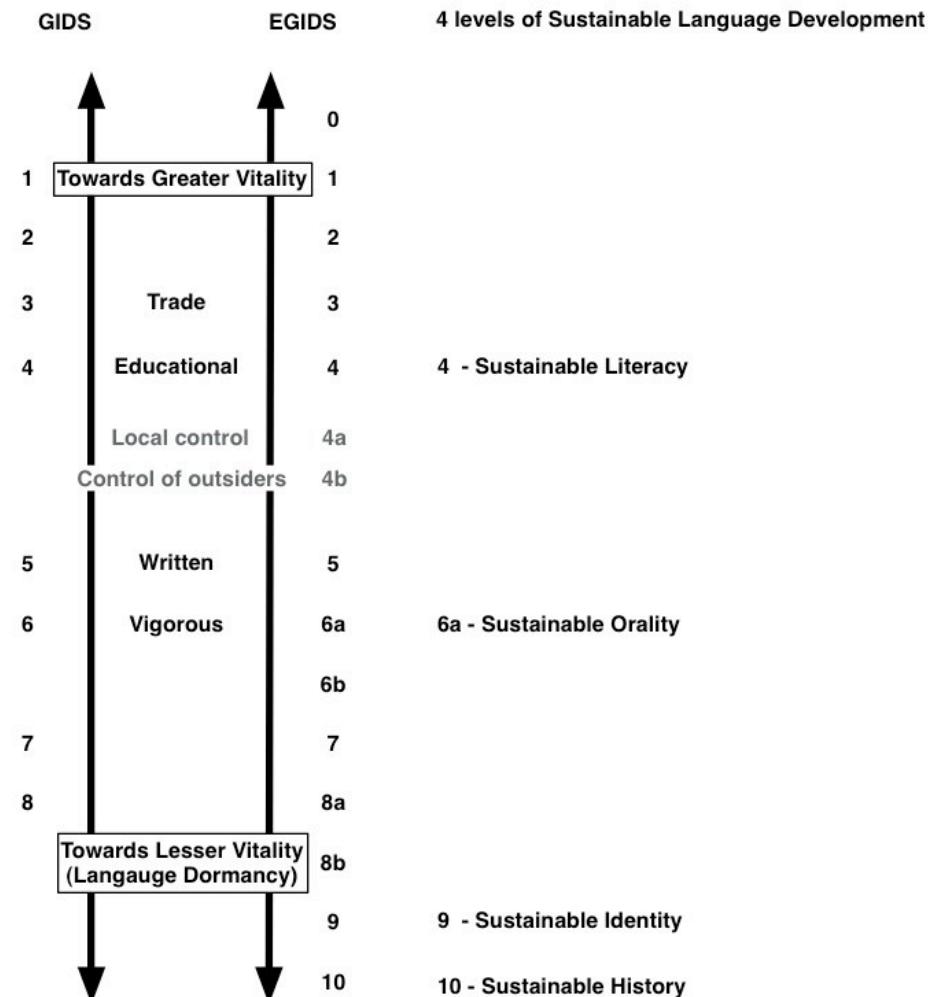
EGIDS Level 4 (Educational) – This level includes languages that are used either as media of instruction or as subjects of instruction in a system of institutionally supported, widely-accessible education. It may be the first language of literacy for speakers of minority languages with eventual acquisition of and transition to one of the languages at a higher level on the EGIDS for more extensive written use. This is the stage that is often described as “mother tongue literacy” or “first language literacy”. Institutional support for literacy acquisition may be primarily situated in the local community and be provided by more-or-less formally constituted local institutions that are sustainable. Lee and McLaughlin (2001) make the distinction at this level between institutions which are primarily under local control (Level 4a) and those which are under the control of outsiders (Level 4b). That distinction may well be useful in many contexts. Here we focus primarily on the existence of institutional support for education in the minority language in contrast to introduced literacy without such institutional support (EGIDS Level 5).

EGIDS Level 5 (Written) – This is the level at which literacy is incipient, more often-than-not informally transmitted and with only weak or transient institutional support. Although the introduction of literacy can serve powerfully to improve the prestige of a minority language and may increase its prospects for survival in many cases, the stronger institutional support for literacy acquisition and maintenance found at the levels above is required for ongoing transmission of local-language literacy from one generation to the next.

This is to say that the increased role of writing (and reading) within a society is, according to GIDS and EGIDS a mark of more advanced progression along a language's path of development.

GIDS, EGIDS and SUM levels

Fishman (1991) Lewis & Simons (2010) Lewis (2010b)



*Only levels discussed in this thesis are labeled in this chart

Objections to Language Development

It follows then that there can be two objections to the development of a writing system for a language: (1) there can be an objection to the development of a language in any form, and (2) there can be an objection to the specific step in development which calls for the creation of an orthography for a given language. Neither of these objections particularly infer that the person also objects to documenting and

describing the language or for its words to be entexualized⁸. That is, linguists may desire to entexualize a language for the purposes of writing a phonetic transcription or for the purpose of presenting the data as support for some theoretical claim and yet hold either of these two objections. For instance Ladefoged (1992: 809) points out that in some cases the development of a language may go against the national policy for the use of the national language. Additionally, it is noted that for some ethnolinguistic communities the speaker population does not warrant the expense of language development.

Arienne Dwyer (2010: 209) also warns against assuming that writing is always the appropriate option saying:

Sometimes, ethical collaborations may seem to go against the interests of linguistic science and the academy. For instance, a speaker community may not want its language committed to written form or want to maintain a particular orthography out of convention, despite redundancies or missing contrasts.

Chelliah and de Reuse (C & dR) (2011: 18) echo the sentiments that not all language communities may be favorable towards defining an orthography or entextualizing their language saying:

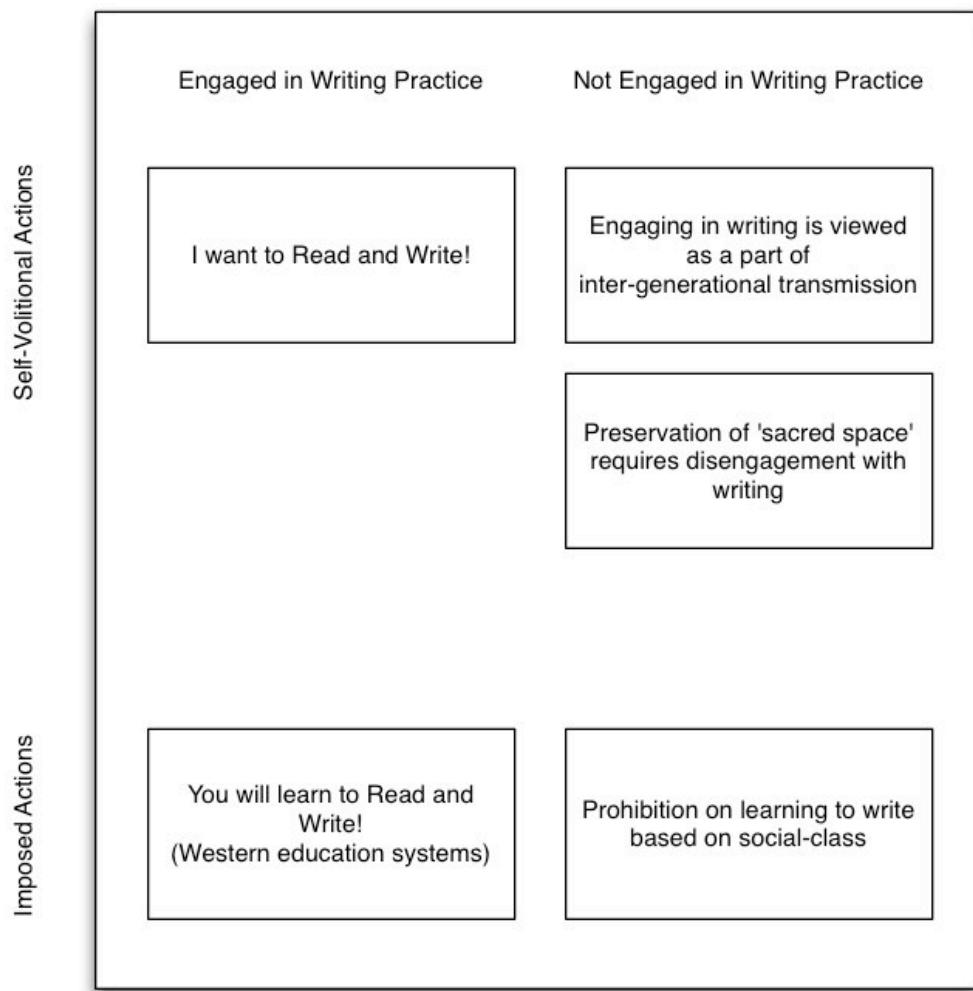
The goal of religious organizations such as the Summer Institute of Linguistics (SIL, nowadays called SIL International) and its missionary arm, the Wycliffe Bible Translators (WBT), is ultimately Bible translation. However, these organizations also encourage literacy among indigenous people who do not have a written language (Gudschninsky 1957, Pittman 1948). The reason for this is obviously that if the Bible is translated into an indigenous language, the indigenous people themselves have to be able to read it. Furthermore, literacy is conceived of as a valuable educational goal for the integration of indigenous peoples into the larger society. The relationship between literacy, literacy development, and fieldwork is somewhat controversial, since some indigenous communities might want to keep their language oral and are therefore opposed to literacy.

While both texts argue for respecting the wishes and desires of the ethnolinguistic community over the wishes and desires of linguistic researchers or the goals of language development organizations, both works fail to follow up with any use cases where a community has collectively opted to *not* have its language written down either by the creation of an orthography or by linguistic transcription. It is possible that implicitly there are just so few cases where communities do not want to write their language that no use cases were cited. Although it is almost certainly true that there have been some languages over the course of time which have reached a state of dormancy or extinction and also have no written record either by a linguist from outside of the community or by a native speaker; the lack of a written record of the language does not mean that the community consciously made a choice to *not* write their language down. In contexts like West Africa where language is often pragmatically viewed, language as part of a socio-economic ecosystem is subject to only those requirements which the knowledge transmission economy places on it (Mufwene 2002). In these cases the choice to not engage in creating a written record may be,

⁸ By this term I mean the use of markings to encode language in a ‘text based’ format, be that format handwriting, or typing. Sometimes this process is also referred to as *language codification* (for example see: Bielenberg 1999). Unfortunately, the term *codification* is ambiguous in that language can be codified in several ways - visually (such as with sign languages and co-speech gesture), orally (with speech) or textually (via the use of a system of writing). *Language Codification* can also be used to discuss the formalizing of a one or more lects of vernacular through standardization for educational purposes (for example see: Birken-Silverman 1997). The word ‘text’ also suffers from an unfortunate ambiguity in that it can refer to both a written or typed string of language (with a visual modality), or it can also refer to a segment of a corpus (irrespective of modality). These segments of corpora can then also be oral or in video formats, and not have any written or typed component meaning that a ‘text’ is not always ‘entexualized’, but a text will always be ‘encoded’ though the ‘encoding’ may take the form of an audio encoding or graphical/visual encoding such as by system of writing. For further review of the term and uses of ‘entexualization’ see Poveda, Cano & Palomares-Valera (2005: 92).

and most likely was prior to the 1950s⁹, an unconscious choice dictated by a pragmatic awareness of a socio-economic ecology. It is conceivable that many of these languages' speakers knew that writing existed yet had no knowledge of the skill of writing, or that they had no means of writing, or yet still no cultural value which told them that their language was inherently valuable to record in a written format. Therefore, it should not be assumed that because there has been no written record in these languages that no written record is or ever will be desired on the part of the speakers of a given language.

To return to the proposition that, some lagauge users may desire to not entextualize or otherwise write their language, it is important to acknowlege that there are both self-imposed and externally imposed reasons communities and language users choose to not engage in the practice of writing. These reasons can be divided into three types of situations where communities may intentionally *not* engage in the practice of writing.



⁹ This is not to say that no-one ever wrote some of these languages down. The manuscripts at archives in Timbuktu indicate that some West African languages have a long history of being entextualized (Hassane 2008: 116), though the extent of literacy in these scripts and languages is not currently known. The frequency and prevalence of Ajami script to record minority languages is disputed, but seems to be wider than Western scholars previously thought (Mumin 2014: 43).

The first is where there is a conscious choice to not engage in any activity which may enable intergenerational transmission of the vernacular. Dorian (1987) testifies about the speakers of East Sutherland Gaelic [gla]¹⁰, characterizing them as wanting to refrain from actively participating in intergenerational transmission of the vernacular in any medium: oral, written, video, or audio recording. It is significant to say, that this language attitude is a very different attitude than an specific objection to writing. It should also be noted that the community was not against Dorian transcribing their speech, only that they were not going to engage in the activity or in active inter-generational transmission.

The second type of situation is where there is a conscious objection to the vernacular appearing in a written medium - (particularly where the language use situation crosses into a language domain considered as sacred¹¹). The lone case(s) in the literature which seems to substantiate the claims of Dwyer and C & dR comes from the southwest USA. In some Native American¹² speaking language communities, like those reported in McCarty [kee] (2003), Pecos & Blum-Martinez [kee] (2001), Webster [kee], [tew], [hop], [nav] (2006), and Redish & Lewis [tew] (2009) recorded language expression, including written materials, are disfavored with an overall preference by community elders and language leaders for transmission of the languages in oral forms. However, this view on written expression of the language is not held by all community members especially non-fluent younger members of the Keres community (Romero n.d.).

The language situation in the Keresan speaking language communities might be considered stable diglossia as defined in FAMED condition 'D' by Lewis (2010a: 10-1).

...functions assigned to the language (i.e the uses which make the language useful must be compartmentalized, (i.e., clearly identified and identifiable) to the extent necessary so that the use of the language for those functions becomes the norm based on a community-wide consensus. Failure to use the language for those functions comes to be seen as aberrant and draws notice. Where lapses in such patterns of use occur, they are remarked on, pointed out, corrected, and to some degree censured.

Poly-lingual settings as is described of the Keresan speaking language communities has traditionally been described using the term diglossia from Ferguson (1959). However, globally, the poly-linguistic situation is often more complex than two languages functioning with the same social purposes in the same geographic spaces among the same members of a social-network. Often times these poly-linguistic situations involve various levels of bilingualism (Decker & Grummitt 2012: 80-8, Fishman 1967), more than two languages, and are better described in terms of multilingualism. Sociolinguistic theories describing bilingual and multi-lingual interactions are applicable not just for oral contexts but also for written contexts. In many ways written contexts, for instance: instant messages(IM), text messages (SMS), and social media posts, are conceptualized by users as "oral communications" even though they are in a "written modality" (Battestini, Setlur & Sohn 2010, O'Connor 2010, Soffer 2010). There are

¹⁰ Three letter items within square brackets are ISO 639-3 codes (International Organization for Standardization 2007). These codes correspond to a variety of language names used for languages and provide a level of clarity when referencing languages. All code values used in this document are current up to the 2014 release of code table changes as released by the ISO 639-3 registrar.

¹¹ I make no sociological claim on the definition of the term as it has been used by various researchers. I am merely pointing out here that not all language domains are treated with the same way within a society.

¹² The language communities which are reported to have the strongest objections to writing are the Keres speaking communities in the southwest United States. Webster (2006) compares the practices and attitudes of writing in Hopi [hop], Tewa [tew], Keres [kee] and Navajo [nav] communities which all share some level of written language restrictions. By using the term "Keresan" I am not implying that these languages form a genetic affiliation, rather I am using it to refer to the archetype in which there exists a certain socio-political stance on writing in the minority language.

multiple cases where in CMC contexts, users code-switch in ways similar to oral speech (for discussion of Swiss contexts see: Étienne, Bucher, Doehler & Siebenhaar 2014, for discussion of Arabic used in Jordan see: Mustafa 2011). This adds interesting constraints on the text input design requirements as section 2.4 discusses. One way the Keresan language situation can be analysed is through the lens of stable-multilingualism. Lewis (Lewis 2010a) and others (Clifton 1994, Mullen & James 2012: 37) follow Fishman (1965, 1967: 31) and extend the notion of 'stable' from 'stable diglossia' to multilingualism and describe stable-multilingualism (in contrast to diglossia). In the Keresan contexts there are social constraints in which some members of the community want to prevent one of the two language options from fulfilling specific social communication functions. Thereby creating a unique space (social context) for each language within the total linguistic repertoire of the community. When considered through the definition of stable multilingualism, the Keresan community members do not appear to be opposed to the technology of writing, or its use within other domains of their linguistic repertoire (covered by other languages), but rather are opposed to the perceived influences of writing and their potential impact on culturally significant social contexts. Therefore the issue does not seem to be one merely of objection to the technology as may be simply inferred in more cursory discussions.

In contrast to the efforts of some North American indigenous groups to preserve the culturally sensitive spaces, and sociological relationships within their social contexts by opposing the technology of writing, other North American indigenous groups have found that the written form of their languages is and has been very important to maintaining the vitality of their language through sociological changes. Several groups are very appreciative that their language has been recorded in the past by linguists: for example Blackfoot [bla] (Kipp 2007: 38-9), Coeur d'Alene [crd] (Vincent, et al. 2013), and Yurok [yur] (A. Garrett 2011) all have heritage language learning programs which have made extensive use of linguistic materials which were once written and archived by linguists. Still other indigenous language communities from North America like the Cherokee [chr] (W. Walker 1984, White 1962), Oneida [one] (DeJong 1998), Lakota [lkt] (Powers 2009), and Lushootseed [lut] (Vincent 2009: 346), all have some sort of language development program which includes a written language component.

While it may be possible to view the language-use/written language situation in Keresan languages as a novelty, it should be pointed out that many languages have domains in which social norms pertaining to writing are different from social norms pertaining to oral language use. There is an emerging awareness among speakers of global majority languages that there are some situations in which language use should not take a written form. These situations often include domains of work, personal opinion and social media (as a medium). For example, Lee Landor, a deputy press secretary to Manhattan Borough President Scott Stringer lost her job following remarks she made on facebook (Maiman 2009), while Paris Brown a Police commissioner in the UK lost her job due to comments made on twitter (Dodd 2013). It is perhaps useful to consider these emerging domains of written discourse as sacred. Though, when discussing sacred language use, it is equally important to note that not all domains involving sacred (or religious) genres of language use have Keresan like prohibitions against writing. Various religions purposefully entextualize their sacred texts. Major world religions like Islam, Hinduism and Christianity all use entextualized versions of their sacred texts, but often prayers or other personalized speech acts are not entextualized or recorded.

The third kind of situation where a community may choose to not engage in writing is where the practice of not writing or reading is affected by conditions imposed from outside of a given social community. Generally these restrictions affect a certain class of members of the community, for instance: The gender gap report by the World Economic Forum (2013) presents a global picture which can be interpreted such that women in countries which have an Islamic majority culture generally have a lower education, including the ability to read and write. However the gender divide is not true for all countries

with an Islamic majority culture.¹³ It should be noted that the Qur'ān does call for the equal moral status before Allah of men and women, and some Islamic traditions apply this to include educational opportunities. However, the application of equal treatment through gender roles in Islamic societies varies in its application and can be subject to local interpretation in support for local sociological ideals or values. For example, Boko Haram in Northeastern Nigeria, has a strong position on the kinds of educational opportunities afforded to people, preferring a strict rejection of Western education and an adherence to Islamic education (al-Ashanti 2013: 17, A. Walker 2012: 7)¹⁴. This position is arguably insupportable as being 'a proper teaching of Islam' based on Islamic sacred texts, but none the less is a common cultural position across Islamic societies (Esposito 1995). A second example of class based limits on the use of entextualized language, which also was justified under economic and sociological ideals can be found in past state law of North Carolina, United States of America (General Assembly of the State of North Carolina 1831). In this case law was made by which African-American slaves were legally prevented from engaging in the practices of learning to read and write so that they would not be encouraged to escape from their owners, causing economic loss to the slave owners.

Counter objections and agreement on limited development

As discussed previously, Ladefoged (1992) presented two objections to universal language development. Implying that language development might be undertaken in some contexts, but should not be undertaken in all contexts. Ladefoged's second objection, not previously mentioned, was that linguists should not try to work against national language policies. For reasons already discussed, language development is relevant to the discussion of writing (and typing/text input) in minority languages. However, Ladefoged's second objection deserves some further discussion for two reasons. The first reason is because Ladefoged's hypothesis *that the work of a linguist is apolitical* is rejected by many in the academic community of linguists. Dorian (1993: 575) in her rebuttal to Ladefoged claims that there is nothing apolitical about a linguist's work. Like Ladefoged, she does not espouse open rebellion to governments but maintains a position that a linguist's work is either seen as encouraging tribalism or nationalism, and depending on the social context this encouragement can be perceived as either a threat or a service to the ruling government. Bernard (1996) takes this observation one step further to include the in-group politics of speech communities, indicating that for any community who has members which want to relinquish their language in favor of some other more prestigious language, there are others in the community who are eager to see their language developed. The fractured nature of speech communities with respect to the desires of language development point to an important issue - "who is the 'language community'?"

Defining the language community is a concept many linguists have struggled to define. For instance, Dorian (1982) challenges us to rethink the 'the speech community' to include previously excluded margins (semi-fluent speakers). Jany discusses how one community was defined in the process of creating an orthography (2010a: 4). Patrick (1999, 2008) provides us with a general review of various perspectives and definitions presented in the linguistics literature. Defining the 'language community' or the 'speech community' remains a challenge in language documentation and in language revitalization efforts. Even archives which attempt to implement community appropriate restrictions and access services struggle with definitions of "community" (Chang 2010: 51, Dobrin, Austin & Nathan 2007: 62-3). Within the scope of definitions, a more inclusive and sociological definition of "speech community" is suggested by Lewis (2010a: 2) as he argues for the sustainable use model (SUM) of language development. In his definition

¹³ Should I include: (Mrkić, Johnson & Rose 2010) and or CNS News coverage (Goodenough 2010)? Respectively this is another gender report and an interpretation of the first set of statistics. It is also likely that national boundaries are simply not fine grained enough to accurately describe the cultural boundaries necessary to show significant distinctions.

¹⁴ Al-Ashanti's work is a translation of Murdādā (2012).

he incorporates the concepts of a multilingualism and social network connections, however he falls short of describing which attributes, or ties in the social network should be counted or weighted more heavily.

In a world where contact is the norm, minority language communities are increasingly multilingual. Language development programs therefore must take into account the entire linguistic repertoire of a community, and “community” must be understood in terms of social networks (networks of contact and communication) rather than in terms of a single language treated in isolation. The longstanding primary focus of language assessment on the identification of discrete languages (linguistic similarity, intelligibility, etc.) is less crucial for decision making than is the nature of the relationships of the members of a community to each other and to others around them.

Defining the “language community” is an issue not just in orthography development, as Jany demonstrates, but also an issue in typing and keyboard layout design. As Lewis points out, individuals at various places in the social network are going to have different language use needs. This translates to also having various uses for specified language input desires. In contrast to embracing or negotiating the notion of ‘speech community’, keyboard layout designers/creators can and should embrace the notion of a user group or a user base for their product. Much as speech communities use language to fill various functions, so keyboard layout users utilize keyboards layouts to meet various communicative needs. To address the needs of minority language users of keyboard layouts I will use concepts from user experience design which focus on product use rather than notions of “community” as are often sought by linguists. Admittedly there is some overlap in the membership of the two groups: ‘user base’ and ‘speech community’.

The second reason Ladefoged’s hypothesis deserves further consideration is because it espouses a synchronic point of view. That is, it does not appear to take into account that national policies and positions regarding language use can and do change over time. It follows then that the perception of threats and benefits of developed and developing languages also change with the socio-political climate. In contrast to the waves of change in socio-political threat perception, the imminence of globalization only grows, meaning that the economic and language ecology pressures on minority languages which pressure them increase on the EGIDS scale do not simply disappear with changes in national policy towards languages. In fact, Mufwene (2002: 1) suggests that comprehensive local globalization (by which he means the connection to global economies) has a larger impact and responsibility in language vitality than colonization, to which nationalism and associated language policies are often a response.

If we momentarily set aside the issue of comprehensive local globalization and treat it as a covert or indirect consequence of social organization. There are still many overt or intentional aspects of social organization which affect with language development and minority language use (including writing). One of the more tangible issues is the issue of the legal position and policy positions many nations have regarding the use of minority languages in various contexts. The position of policies affecting the development and social status of minority languages varies from country to country. Sometimes this position is used to help fortify notions of political identity at the international level. This is the case that Ladefoged refers to with Swahili [swa] in Tanzania, a similar case exists in Malawi as reported by (Cite Malawi book chapter which was scanned). Some countries (e.g. Malaysia and Philippines) overtly limit the use of minority languages in schools requiring the language of instruction to be the national language or the official language. Other situations (e.g. Russia) are more covert where, economical and social development policies affect minority language speaking populations and influence their language use (Zamyatin 2012). Yet still other governments take a position to encourage minority language development activities in the educational, societal, and cultural spheres of language use (Hawaiian).

In a similar vein to the Tanzanian example cited by Ladefoged, the language situation in Malaysia and the Philippines was one of ... to instill ideas of nationalism.

However, Philippine change of policy - as a counter to ladefoged

(Llamzon 1977) (Yabes 1977) (Gonzalez 1999)

Malaysia

2011. National language planning & language shifts in Malaysian minority communities: speaking in many tongues. Amsterdam; Manchester: Amsterdam University Press Manchester University Press [distributor].

In all of these situations There is still a looming question which Ladefoged ends with, which is who am I to... judge one way or another. However, What is the role of the linguist then in advocacy or activism? or is this perhaps the difference between linguists and language development workers?

While ladefoged's objections universal language development are and have been countered in the literature and to some degree at the International level of the UN, there still remains an unmentioned factor in the limiting of language development. This factor is mentioned in the SUM literature is cost.

Language Development Experts agree - Cite SUM literature

(Lewis 2010b)

(Lewis 2010a) Where Lewis states:

Language development should be understood then to include not only moving a language UP to a higher sustainable level, but may in some cases include assisting a community to move DOWN to a lower sustainable level.

(Lewis & Simons Forthcoming)

(Sackett & Humnick 2013)

(Quakenbush & Simons 2012)

(Lewis & Simons 2010)

Mufwene needs cited here some time too...

(Csató & Nathan 2003) Need for quote about

(Eisenlohr 2004)

Pressure to develop writing from within the community

As previously stated, the pressure to write a language primarily comes from two directions: (1) from the linguist and (2) from the community. The previous section addressed the perspectives of linguists and development professionals. However, it is important to also acknowledge those pressures that come from within the community. That is, some language communities do want to develop their languages. They want to embrace writing technologies and the global data and information exchange ecologies. Some communities do actively seek out ways to write their language.

Case of cherokee writing, but more to the point today is perhaps the use of minority languages in text messages via cell phones.

__(Cite cases of Russian requests for language development through keyboards for the language)___

(Guérin 2008: 63) Says:

On the other hand, due to the misconception that written languages are “superior” to spoken ones, providing a writing system for a language may bring pride to the language community (see also Terrill 2002:214–15, Tsunoda

2005:189). Training speakers as writers may also help to widen the range of uses of the language. New genres can develop, from children's literature to diaries, to more practical uses like writing reports or notes. Creating orthographic conventions for an endangered language may also help safeguard that language. Vernacular education is often seen as a key activity in sustaining languages against the pressure of dominant languages (Brenzinger et al. 2003:12, Crowley 2000a:79, Crowley 2000b:383–384), and although “the existence of linguistic descriptions is neither a necessary nor a sufficient condition for language maintenance” (Mühlhäuser 2000:321), it is an essential condition for language revitalization. Once language shift is near completion, revitalization is possible only if the speakers have access to descriptive and written materials in the language (Sasse 1992), since they may shelter the only surviving language resources (Hinton and Hale 2001:241).

However, according to Mühlhäuser (1990:190, 199, 203), not only is literacy in the metropolitan languages detrimental to a vernacular language, but “the most general long term effect of literacy in the vernacular has been language decline and death,” because, he argues, the goal of vernacular literacy is transitional—to prepare learners to read in a nonlocal language (but see Crowley 2000b, which disagrees).

Harrison records that some last speakers of languages are “resigned to fate,” or think of language shift as “progress,” but last speakers may also regret the loss of their language (2007:9):

Svetlana D., one of the last speakers of Tofa, told me in 2001: ‘The other day my daughter asked me, ‘Mom, why didn’t you teach us Tofa?’ ... I do not know why. Such a beautiful, difficult language! Now it is all forgotten.’

(Unseth 2011) west african scripts...

2.4. Writing in Society

Broadly speaking there are two factors in the role of writing in society: desire and capability. The first - *Desire* - can be expounded as the sociological practice of writing - the when, the where, and the how writing is done in a given medium and genre, by which I mean the extent to which language is entextualized in various social communicative interactions: be they SMS messages, E-Mail, blogs, ledgers, shopping lists, books, newspapers, hand written love-notes, or advertisements, etc. The second factor - *Capability* - can be expounded as the technology used in the writing process, by which I mean the orthography and the tools used to implement the orthography: be they a reed and clay, a quill and ink, a pencil, a manual typewriter keyboard, a laptop keyboard, or a touch screen mobile device.

Literacy and Writing as social practice

Within the larger discussion of literacy, David Barton (1994) discusses the various levels of social use of literacy. The ability (and need) of members of a society to decode entextualized information varies. This the variation in the perceived need to "be literate"¹⁵ in a language can cross or follow social, economic, cultural or language divisions. Literacy as social practice is where the members of a society embrace the skills of literacy to the point where it becomes a positive social value and common practice to be literate. Such a society and language situation could reasonably be classified as EGIDS level 5. However. there is assumption built into EGIDS assessments which are important to the assessment and adoption of writing in a social setting which uses a particular (set of) languages. This assumption is that if people are reading their language that something is being written in the language. A social value of literacy (as narrowly defined) does not include a social value of writing. EGIDS does not directly address or provide a tool for assessing the social value of writing in a particular language situation.

Writing as a social practice is less often discussed than reading as a social practice, and is relatively undiscussed in the minority language context. However, one would suppose that if reading in a minority language were to become a social practice that writing should also be a social practice. Bernard (1996: 5) provides some interesting counter examples to this assumption showing that at least in some cultures/language contexts that these values do not necessarily happen together. **some examples of written but not literate, and literate but not socially used.** That is, Bernard argues that social practice of literacy and writing do not coincide. This observation coincides with early observations about internet use and content production. That is there is something called the 20/80 or 90/91 rule_____. ---(explain rule)--- In recent time this production rule has been rejected in favor of the _____ content producer model_____. However, what appears to be even absent from the communications literature which talks about content producers is the change in modality of the production of content.

In the late 1990s and early 2000s when the 20/80 was embraced, content production was a challenge, even in majority languages. Devices for producing content were bulkier, tools were not as refined, platforms for disseminating content were clunker and less integrated across the various devices that content consumers used. In general this had the indirect consequence of filtering content producers to a sub-set of the population. Such an observation can lead us to the conclusion that the more difficult or complicated it is to encode (including entextualizing) a message the fewer people or the less often a person is liable to expend the effort to encode that message. This is the basic advantage of user experience design analysis ---(as further discussed in section 2.5)---. User experience design allows designers to look at any interaction and look at pain points, or points of confusion across the task and refine the methods of completing the task so that fewer barriers exist to accomplishing the task. One might say that user experience design allows us to work towards making tasks as intuitive as possible.

¹⁵ What it means to "be literate" varies from society to society. The UN staticits on literacy generally measure literacy based on the ability to read a simple sentence - regardless of language in which the sentence is written. ___(Cite UN statisitcs)___

The digital Revolution hits social practice - oral phone, texting, and typing

Disambiguate from “literacies” as in the sense of “competencies”. We are talking about the ability to read.__()__

Claim: modality affects written communication.

Claim: medium affects how we read. -interactive mediums affect what we are looking for in the flow of visual processing.

Claim: in our context of language development we are often concerned with getting the orthography correct.

Claim: mediums and context also affect how we entextualize our language.

We see this in analogue in short hand (Barkhuus & Polichar 2011)

The importance of literacy is not lost on the linguists of the endangered language movement. However, the language documentation literature (the same literature which is also mixed with language development issues) is not as succinct about

As an example of a relatively new form of immersive research, the discipline of ethnography emerged out of social anthropology: that is, white men studying black natives in the jungle, in an attempt to understand and control them. Today, we are the natives, caricatured in the interests of research. (Perks 2003)

Writing in that movement __(Weber, Wroge & Yoder 2007)___

(Laponce 2004) - Read for comment on keyboarding

The new social practice hits minority languages

The challenges of developing and orthography.

But now that comes simultaneously with the challenges of CMC

Use Twitter and Facebook use to show evidence

The map of European languages here: http://www.eupedia.com/europe/maps_of_europe.shtml is contested but gives a point of reference for talking about twitter.

The Technology of Writing (using keyboard layouts)

The technology of writing has changed several times over the last two centuries. Quill and ink gave way to the fountain pens and ball point pens. These instruments of hand writing are still in use today but with the invention of the personal computer and the mobile phone, digital communication has supplanted methods of communication dependent on tools for handwriting. With the rise of digital communication the times a keyboard layout is used in a communicative event increases - creating a higher functional dependency on the device. This serves to highlight the necessity of having keyboard layouts to enable communication. As a precursor to discussing keyboard layouts and design issues applied to them, it is

important to acknowledge several additional factors which bear on keyboard layouts and the technology of writing: (1) the keyboard layout is just part of the total language interface on a digital device, (2) keyboards are just one part of the text input solution, and (3) there is a wide variety of physical keyboard device types.

Text input and the keyboarding contexts

What is the correlation of these maps to UI's and Voice to text services on these devices. What is the impact on language choice?

Keyboards

Overview of physical keyboards

<http://www.sis.uta.fi/~pi52316/g/node6.html>

Physical v.s virtual

Mobile v.s. stationary

what do they enable people to do?

What has been done in other languages currently?

Roman Script

Navajo [nav]

<https://itunes.apple.com/us/app/navajo-keyboard/id577841547?mt=8>

<http://navajonow.com/2011/07/14/navajo-font-vs-navajo-keyboard/>

<https://www.youtube.com/watch?v=TlaShnHXVmQ>

http://www.languagegeek.com/dene/dine/dine_bizaad.html

<http://www.languagegeek.com/dene/keyboards/Keymaps/Navajo.pdf>

http://en.wikipedia.org/wiki/Talk:Navajo_language#Keyboards

(T. S. Lee & McLaughlin 2001) not sure if this citation is relevant.

German [deu]

Polish [pol]

Italian [ita]

Non-Roman Script

General discussion

Asian: (Nandasara & Mikami 2009)

Chinese []

Keyboard/Input solution: (2005)

Japanese [jpn]

(Morita 1985)

Korean [kor]

Script, orthography and phonology: (King 1996) ; Keyboard/Input solution: (Kim 1992)

Arabic [ara]

Greek [ell]

Keyboard/Input solution: (Marinaras & Lyritzis 1993)

Armenian

<http://www.hyspell.com/>

Thai [tha]

Gupta, Renu & Virach Sornlertlamvanich. 2007. Chapter 12 - Text Entry in South and Southeast Asian Scripts. In I. Scott MacKenzie & Tanaka-Ishii Kumiko (eds.), *Text Entry Systems*, 227-49. Burlington: Morgan Kaufmann.

Radhakrishnan, T., J. W. Atwood & S. G. Krishnamoorthy. 1983. A multilingual input/output device for Indian scripts. *International Journal of Man-Machine Studies* 19.2: 137-46. <http://www.sciencedirect.com/science/article/pii/S0020737383800522>

Bangla []

two resources (Sattar, Pathan & Ali 2004) (Seddiqi, Hassan, Hossain & Islam)

Urdu [urd]

(Afzal & Hussain 2001) - Urdu computing standards

(Ali 1920) - Urdu orthography

(Rehman & Qureshi 2011) - interface design

Several other urdu papers.

Devanagari []

Script, orthography and phonology: (Millar & Glover 1981, Pandey 2007); Keyboard/Input solution:

Sinhala []

Keyboard/Input solution: (Nandasara 2009)

Tibetan []

(Sen, et al. 2005) - Mobile and syllable based

(Wei-lan 2007) Intelligent input software

Poly-orthography (Regional)

South Africa

(Bailey 2007)

Nigeria

Amazigh [tzm]

akufi.org

<http://www.akufi.org/en/tools/downloads.html>

Orthographies

Orthographies and the connection between an orthography and its keyboard.

explain 'the technology stack'

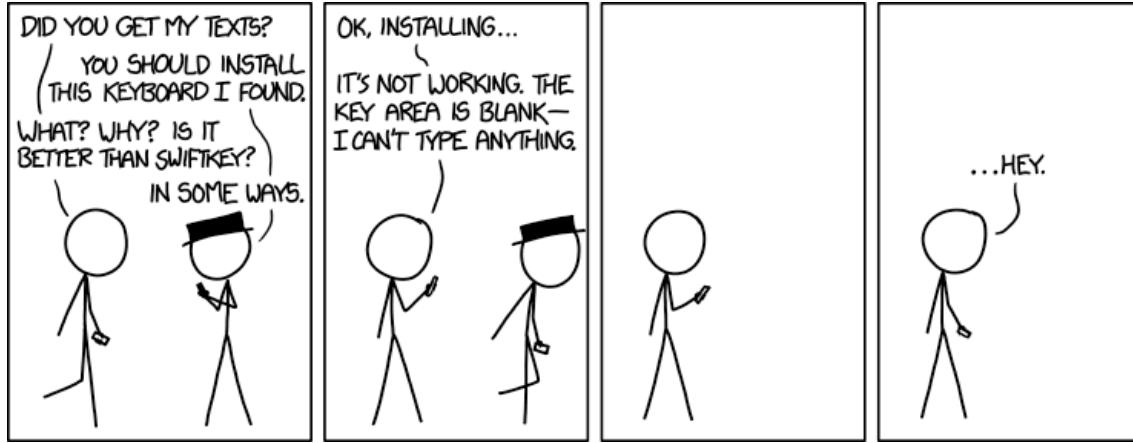
Do orthographies get designed around the the technology or are they designed around the contrasts evident in the language?

Typing behaviors and text input behaviors

three arguments for a better keyboard.

right-left symmetry, center row action, speed of input, fits law.

Is socially acknowledged as needing a better solution: Permanent link to this comic: <http://xkcd.com/1284/>



Poly-language keyboards: (Bailey 2007)

Interactive Written Discourse as an Emergent Register (Ferrara, Brunner & Whittemore 1991)
map the orthography to the keyboard: (Jany 2010b)

Kalasha keyboard (Cooper 2005)

keyboard design and operation: (Alden, Daniels & Kanarick 1972)

(Modiano 2001)- 340

Some sociolinguists perceive this process as linguistic imperialism, pointing out that government agencies and private enterprises, primarily in the UK and the US, export educational materials and operate language schools as a way to extend their ‘sphere of influence’. Braj Kachru proposes that one way to safeguard the cultural integrity of the nonnative speaker is to promote those indigenized varieties of English which are established forms of intranational communication (see Kachru 1982). For Europe, however, where the ideology of integration motivation, near-native proficiency, and educational standards based on ‘prestige’ varieties is accepted and practised, the impositions of Anglo-Americanization are only beginning to be discussed. One hears of ‘McDonaldization’. Nevertheless, European integration, and the use of English as the unofficial language for European affairs, is forcing EU citizens to come to terms with Anglo-American ‘linguistic imperialism’.

Keyboarding is important for minority languages (Trosterud 2012)

Cite ‘is there a role for linguists anymore’?(Clifton 2013, Ottenheimer 2009, Sebba 2007, 2009)

What is the relationship between an orthography and the keyboard layout?

Current design process for keyboards

Something about different views on these relationships what is the current process? the need for a framework

The Digital Revolution with text input hits Language Documentation

Keyboarding and transcription: (Bowern 2008: 80)

Your transcription system should be easy to type. There are free Unicode IPA fonts, for example, which can be mapped to keyboards. There are other systems, such as web input, drop-down boxes and scroll through menus, but as soon as you are typing even small amounts of data extra keystrokes or mouse clicks slow down data entry considerably. Ease of typing may affect your choice of transcription system. For example it may be that your language has a vowel system with primary realization of phonemes like this:

(4) i u

ɛ

ə

In this case, a, e and o would be good alternatives for ease of data entry over ɛ, ε and O (once you're sure of the phonemes). There is more information about things to consider in transcription systems in §5.1.

page 196: It's tempting to create orthographies which use only those characters on standard QWERTY keyboards and which use digraphs for any phonemes not covered by the roman alphabet. Many digraphs can make the writing system cumbersome, though. Some of the Kimberley language orthographies have more than half their phonemes represented by digraphs (cf. Kimberley Language Resource Centre 1999). This adds considerably to the length of words and makes reading daunting and difficult for people with limited literacy.

Page 197: On the other hand, using entirely roman characters (or the equivalent if you're not using a roman-based writing system) makes documents considerably more portable and avoids font problems, which may otherwise be extremely time-consuming, and require less computer knowledge on the part of users; they do not have to use keyboard mapping software, for example.

The Digital Revolution with text misses Language Development

There are two primary points which evade the current linguistics literature. The first is how is a linguist supposed to map a keyboard layout; this is quickly followed by the question: what is the impact of such choices? The second is what is the new relationship between the created object, including its interactional elements and the connecting society?

Support this section with Cahill (Cahill 2011, Cahill & Karan 2008, Esizmetor 2009, MacKenzie & Zhang 2001)

(Whitworth & Ahmad 2013)

Targeting Translation - Counterinsurgency and the Weaponization of Language

Windows 8 now allows writing in 7,000 plus languages: <http://blogs.windows.com/windows/b/windowsexperience/archive/2014/02/05/over-7-000-languages-just-1-windows.aspx>

The internet impacts language use and perception

L33t speak

Keyboarding as gesture, linguistic performance and user experience

Is keyboarding linguistic performance?

(Jucker & Dürscheid 2012)

Are Instant Messages Speech? (Hunsinger, Klastrup & Allen 2010: 1-21)

In general though some model of what is “language” and what is “linguistics” must be espoused to.

Keyboarding is user experinece

What is user experinece?

Some examples from European languages

Some examples of fitts' law.

2.5. The Role and impact of design

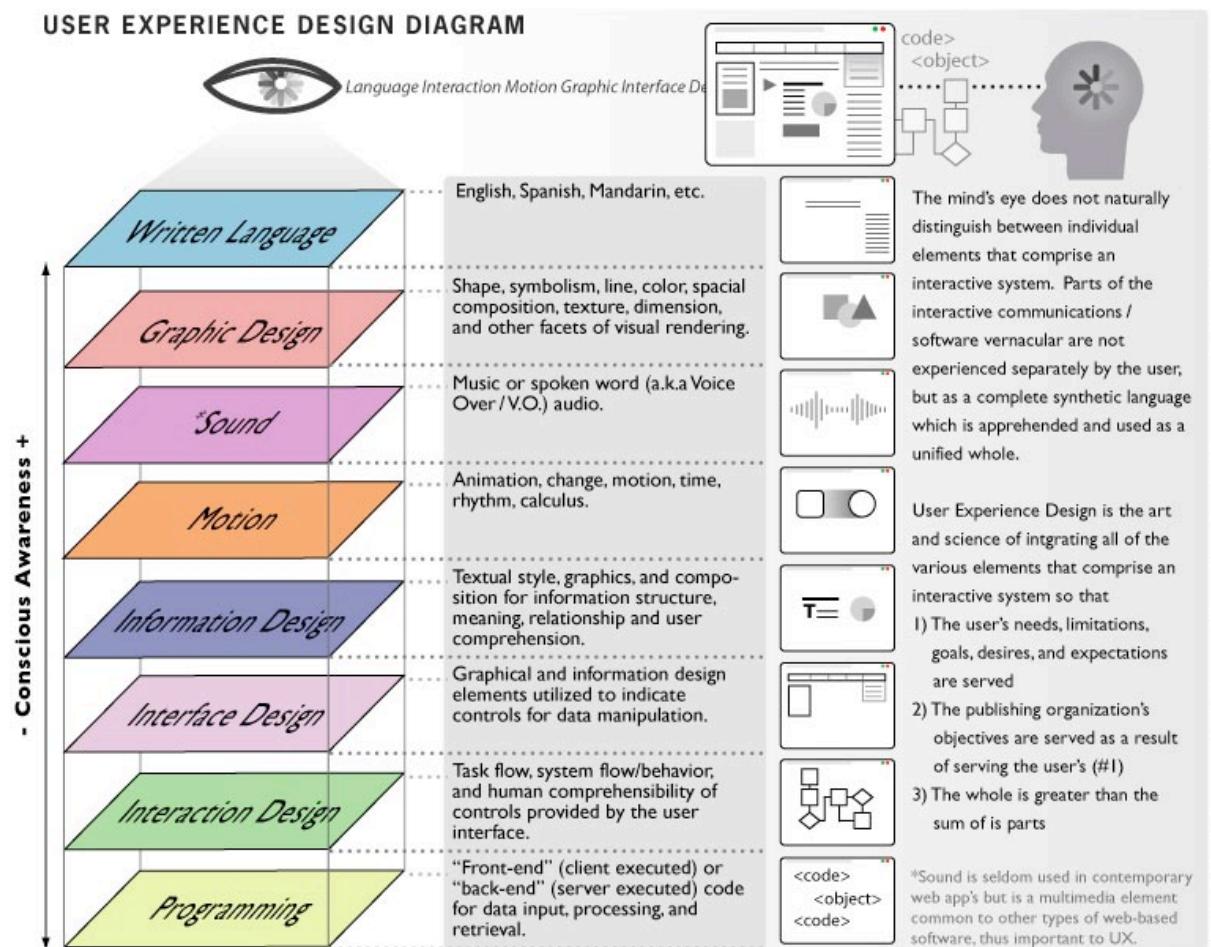
What is Design?

What is good design? Is there a science behind design? can we know?

Elements of Design

support this section with (Dul, et al. 2004) (J. J. Garrett 2011) (Vitsœ 2012) (Borchers 2000)

What is User Experience Design



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What is impacted?

Tone and diacritic orthographies

<--- note from Paul--->

That's really interesting! I would have appreciated your paper at the time - I was working from intuition to combine linguistic info with technical best practice for keyboards and Unicode.

Some major factors I found:

- It is impossible to underestimate the ability level of older generation typists! They need training (hard to organise for underresourced languages) and/or high ease of use to be productive. Younger people don't find typing so confusing.
- People are creatures of habit. Existing well known ways of typing local letters/diacritics need to be used as a base for a development path, even if they don't fit with standard practice for keyboards internationally. That means slow movement from interim solutions towards (ideally) standards-compliant keyboards integrated with OS'es like Windows.
- Some edge case details of the orthographies are still formally undecided, leading to possibly superfluous characters, and that's likely to be a problem for other minority languages as well.
- Other languages are also likely to have the same problem of which dialect features or obsolete orthographic features are supported and which are out of scope.
- Virtual phone layouts have become relatively very important.
- The need to be able to type the majority language is important, for example French mixed in with Berber. That's likely to be a problem for other languages too.
- The older generation often insist on no change to the key positions for accessing the majority language. Sometimes this is because they in fact type more often in the majority language than their own! That constrains the minority language support to be squeezed in around the majority language layout, at least initially.
- A related issue is that the layout needs to be related carefully to the printed key tops of standard local keyboards, since they are everywhere in cybercafes, homes, schools etc. and since the minority language is underresourced, they are unlikely to be replaced with new dedicated physical keyboards.
- The lack of widespread writing of the minority language means that there is little initial pressure for fast typing (design with few keypresses). That comes only later and from younger, demanding users.
- The question of typing using deadkeys or by adding diacritics Unicode-style arises for languages with lots of diacritics, especially where there are no precomposed letters.

Paul.

2.6. The Role and impact of technical social systems

Technical social systems

When writing about sociological behavior in cyberspace, Hammer (2005) writes:

Cyberspace is a ‘space’ that, according to deconstructivist theorists, is changing not only the way that people communicate on an everyday level but changing human identity itself.

The ability for humans to massively interact via digital interfaces allows the human nature and sociological results of this behavior to manifest itself in new mediums. This behavior is not technological, but it is enabled by technology. The results and new behaviors introduced by limitations, or design features in these technical communications systems are not technology but still the behavior of humans. However, to posit that technology is changing human behavior is a recognition of the pervasiveness of technical systems within human existence. Since the popularization of the smart phone, technical social systems are more relevant and pervasive in the global communications ecology and continue to become more relevant and pervasive. It is important to distinguish technical social systems from other computing systems, and how they relate to concepts like *information technology* or *computers*. It is also important to distinguish concepts like *technology* and *socio-technical systems*. In their book *The Social Design of Technical Systems* (2013: 6-25), Whiteworth and Ahmad align the history of computing with von Bertalanffy’s *General System’s Theory* (1968) to derive a hierarchical taxonomy wherein computing systems can be studied as mechanical systems, software systems, human systems, and social systems. Whiteworth and Ahmad (2013: 6) divide the history of computing in to the following segments:

- 1950-1960s First computer
- 1970s Mainframe-based computing
- 1980s Client Server interactions
- 1990s World Wide Web and Internet based computing
- 2000s Social-computing with platforms like FaceBook, YouTube and twitter

These divisions (though also by decade) mark significant developments in digital communications; highlighting significant developments in how humans integrated these technologies into their social behaviors. As we establish importance of the keyboard layout in social behavior, it also becomes important to establish keyboard layouts relative to other concepts in the technology domain. Whiteworth and Ahmad present their derived hierarchical taxonomy as follows:

Name	Scope
Socio-technical system (STS)	Community + HCI(s)
Human-Computer Integration (HCI)	Person + IT(s)
Information Technology (IT)	Software + Device(s)
Technology	Any device (or tool)

It is through this taxonomy that we can see that text input is an issue to both the socio-technical system and the human-computer interaction layers of the applications of technology. This is important as in the words of Bryan Rieger (2011), a user experience designer: “It’s not the device people are after, it is all the things the device enables...” Often, the device is only one means to resolving sociological needs.

Keyboards __(discuss in more detail in section __)__ position of keyboard layouts. Keyboard layouts are software which permit and require a specified human-computer interaction, their parameters of function are defined based on the physical technology, but they are fundamentally a human-computer

interaction element which enables people to participate in socio-technical systems. As we look back on the history of computing, we can see the rise of importance of the keyboard with the rise in importance of the socio-technical use of computing. With relationships in mind, we can make the association to language development that if a language community is to develop their language from an EGIDS level 6 to something higher perhaps like a level EGIDS level 4 then, there are going to be multiple challenges when we look at socio-technical systems but one of the first is going to be text input

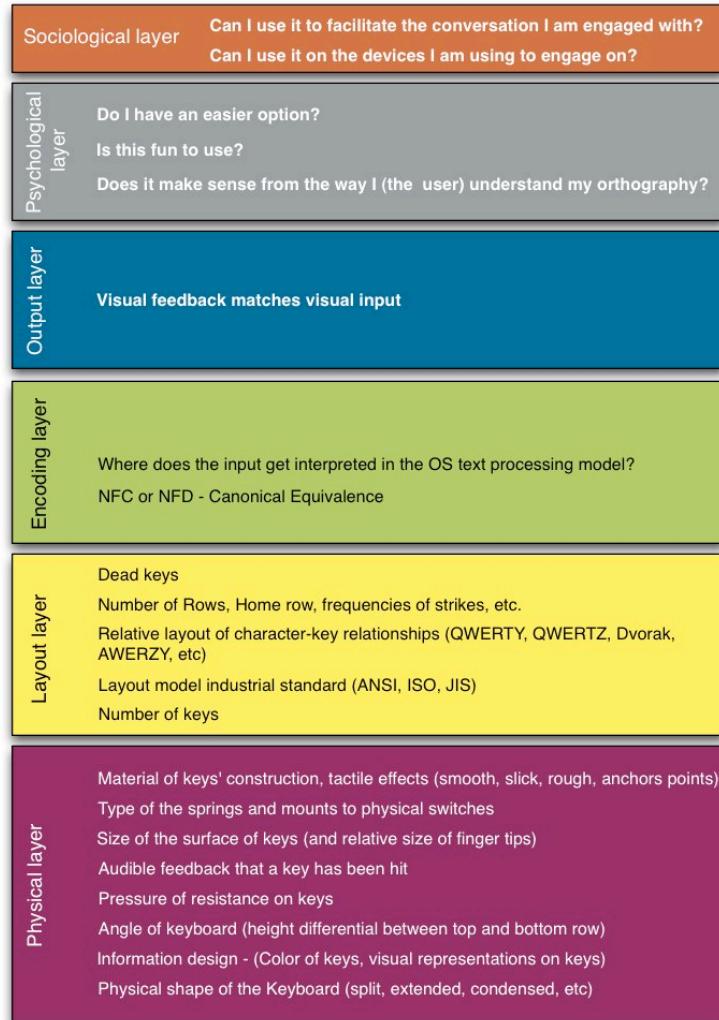
This becomes important as we look at the relevance and position of keyboard layouts to the overall scope of technology applications and the relevance of technology applications to language development efforts.

as we look at the relevance and position of keyboard layouts to the overall scope of technology applications and the relevance of technology applications to language development efforts.

__(INSERT IMAGES AND DIAGRAMS)___

The Keyboard

What is the position of the keyboard in these social technical systems?



What is a keyboard?

2.7. *The objectification of languages*

What does object culture and anthropology have to do with this?

Objectification of the language

Support this section with David Nathan and Anthropology literature
(Dobrin, Austin & Nathan 2007)

Object Culture

(Pearce 1989)

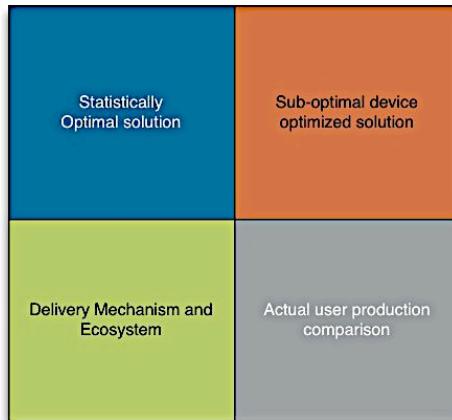
See Bernard (Bernard 1996) for a discussion of the objectification of language. Keyboard play an important role in this process because they are a tool which creates other commodities.

Objectification of the Orthography

Objectification of the Keyboard Layout

3. Methods

When designing a keyboard layout there are four principal parts in the analysis process which all deserve attention.



The first principal part is to establish a statically optimal solution. In general this means the geometrical layout of the keys according to some predetermined model of efficiency. Mathematically, this is a measure of frequency, distance traveled to create a character, biological factors, and geometry specific to the input scenario and the device used. This kind of testing can be conducted via simulations. The second part of the design process is to find an optimal sub-optimal solution. That is, the optimal solution is not always the preferred solution for device operation, specific genre text input, or mix language use. For instance someone typing German and English is going to have a different set of characters they are going to regularly access and these characters will be different than someone who just uses English or just uses German. Additionally there are specific keys on certain devices which form better hand shapes. For instance on a Mac using OS X often to quit or exit an application a user can use the command ⌘ or vendor key and simultaneously type q . This makes the use of q much higher than just ordinary typing. Moving q can then create new hand shapes which are not as ergonomically preferred. The third thing to analyze is actual user output and the user interaction as it is conducted and completed. While simulations can measure mathematical differences these measurements are limited to the text input. Text input is almost never 100 % accurate. Fourth part of the analysis stage is to access and facilitate the targeted part of the user base. This means adequately controlling the distribution mechanism of the keyboard layout to end users and planning for iterative design improvements based on feedback and observations. Methods for testing these are presented and discussed in the following sections.

3.1. Methodological considerations

When describing methodological considerations in the testing and design development of keyboard layouts it seems relevant to at least make a few quick remarks about what a keyboard is, and some of the variety of keyboards and text input options. Assumptions about keyboards can greatly alter our perceived options when discussing keyboard layouts.

Text input (add categories and citation from thesis from finland) devices have a broad range of forms ranging from physical mechanical devices, to virtual keyboards on touch screen tablets and smart phones. In turn these keyboards get used with a broad range of devices, some are designed for mobility while others are assumed to be in a static location like a desktop environment. Physical mechanical

devices also come in a wide range of options, some of these are the industry standard 87, 88, 89, 107, 108, 109, 112 key varieties. Additionally some of these layouts have also been modified into so called “ergonomic” designs like the __(kinessis layout and moltron)__ which splits the keyboard into two sides, one for the right hand and one for the left hand. and make accomodations for “naturalness” of the curvature of the human hand. For the most part variation in the physical design of the mechanical keyboard is out of scope of the current discussion. However, it is acknowledged that for factors such as finger fatigue, and carpal tunnel, which are major design motivators in keyboard layout design, that the physical keyboard does play a role. (especially when considering from UX analysis framework).

A second consideration is how the keys are struck. While there are some design consideration for the responsiveness of keys under which would also fall slider operations like swifter key, and hold-to-tap I am primarily considering here the use of dead keys, modifier keys and chorded key combinations. ---(do I need to explain each of these?)---

A third consideration, especially in the language development context, is the relationship between orthographies and text input devices. That is, orthographies should not get designed around the technology. It is the assumption in this work that the orthography is designed to meet the phonological distinctions in a given language, not the technological limitations surrounding entextualization of said language.

Finally it is important to have a model of ‘what is good typing’. Most models of ‘good typing’ have several characteristics. I categorize these broadly into two sets of assumptions: 1) hunt and peck v.s. touch typing and 2) statistical measures of finger key interactions.

The differences of hunt and peck ---(insert diagram and discussion of touch typing v.s. hunt and peck)---

The various important measures of distance, a measure of frequency a measure of right and left hand, a measure of balance, a measure of directionality index to pinky

Fitts's law

Shannon's therome

Zipf's law

The optimal solution

what is optimal? --(read carplmax page again)---

this is a measure of frequency,

distance traveled to create a character,

biological factors,

geometry specific to the input scenario

geometry specific to the device used

Ant colony

NRSI

Evolutionary model

Keystroke per character

define key stroke define glyph.

Statistics and counting methods

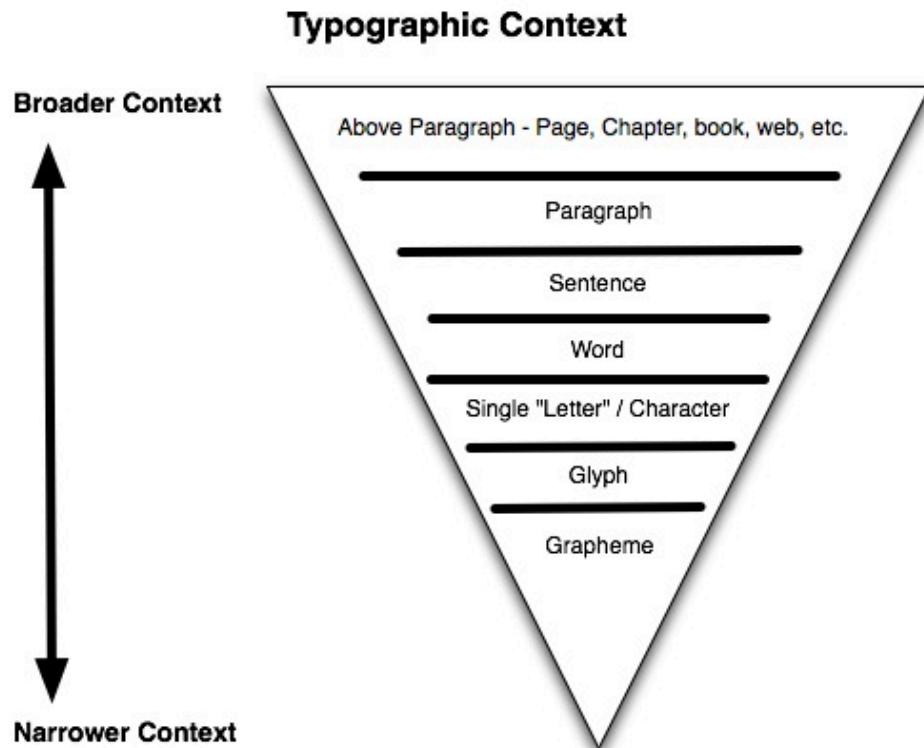
Parsing word counts and dealing with punctuation

When parsing word counts, it is necessary to take into account word breaks and punctuation. In this analysis punctuation marks were divided into two classes; marks which are word internal and marks which are not word internal. Examples of these are as follows:

Word internal punctuation generally connects words or syllables together, or shows a contraction of a longer phonological form of the word. In English, examples of this are: the hyphen, the apostrophe, and the diereices.

Word external punctuation generally adds grammatical context to the orthographical information. In English, examples of this are: the full stop (period), the comma, brackets, the question mark, exclamation mark, the dash, quote marks, the ellipsis, colon, semi-colon, the interrobang. Other languages and orthographies include punctuation like ordinal indicators, inverted exclamation mark, inverted question mark, Guillemins, and CJK brackets¹⁶.

A sub-category of word external punctuation can be argued to exist. These might include verse markings, chapter markings, paragraph indicators, footnote and marginalia indicators. This sub-category differs in that in general, its use is restricted to specific domains of writing, their frequency is generally lower across larger corpora, and they are not generally used to provide sentence level grammatical context, rather they are generally used to provide situational and comparative context above or outside the sentence level.



In this analysis not all the texts contained punctuation marks of the nature of this sub-class. However, if the original text did have them, these were removed along with their descriptive notes. This was done to bring all the text into a more consistent and comparable state. Specific changes to each text are noted in the preface to each text in the appendix presenting the texts.

To create word counts punctuation marks of all types were skipped, then word break characters were used to determine word edge boundaries. In this way words with word-internal punctuation were only counted once, and punctuation marks with spaces on either side of them were not counted as single letter

¹⁶ This list is not exhaustive.

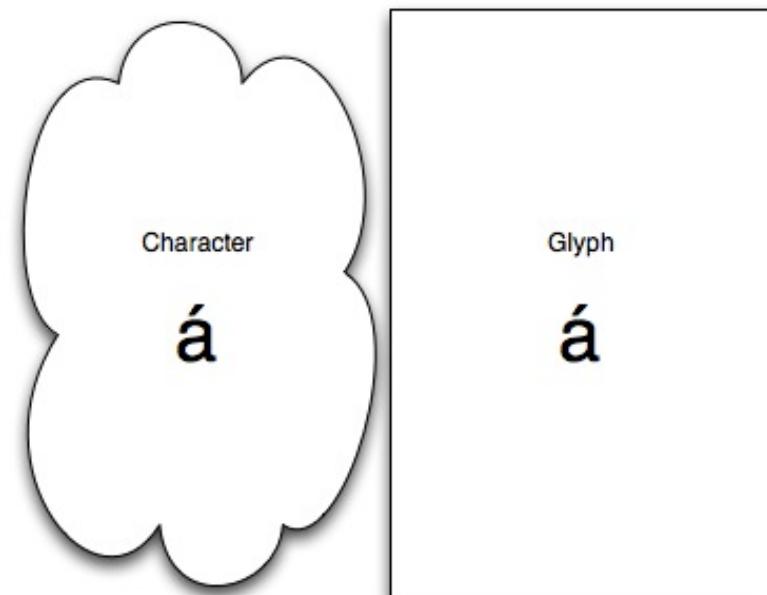
words. However, all characters were counted in character counts, including spaces, because the assumption is that the typist will be required to input that character individually.

—(Chart of all punctuation marks used and frequencies) —

Composed, Pre-Composed or decomposed characters

The counting of characters is not a simple and straightforward task. This is because a character is a

Computer Terminology

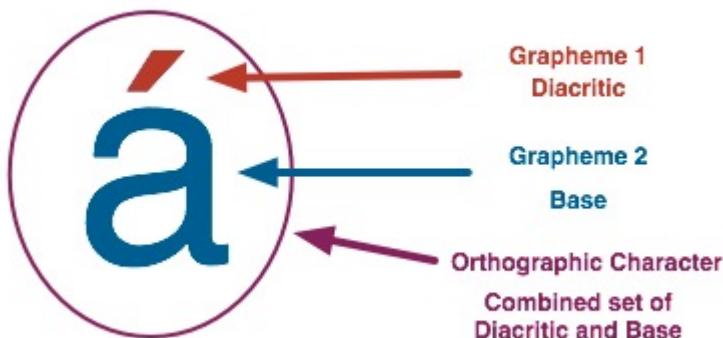


conceptual idea, while a glyph is the physical/digital (graphical) manifestation of that idea¹⁷. —(SEE NRSI GLOSSARY, linux documentation and an academic source? - terminology is not the same in all keyboarding papers .i.e french ant colony algorithm paper) — - in a digital context presented by a font. One of the natures of latin scripts is that there is a poverty of characters to adequately represent vowel contrasts. Coulmas (2003: 107) attributes this to the history of the Latin script' design context. It was birthed as a technology for representing semitic languages. This short fall of vowels for use in non-latin related languages is often approached by the use of diacritic marks. In fact even some languages related to latin use diacritic marks. These diacritic marks can be described several ways. In a technical way computers were originally designed to only use 256 code points (ASCII) where English was the assumed language. Each character (including punctuation) was given a code point. As computers were adapted for use in non-English languages some code points were reassigned a new glyph to represent a new

¹⁷ These technical definitions are certainly not universally used. For instance, Apple Inc.'s Developer documentation titled Cocoa Text Architecture Guide (Apple 2014: 12-3) does not discuss the concept of a grapheme, but rather only uses characters and glyphs. As presented here the terminology used represents a model of terms and their use as put forward by SIL International's foundry and orthography support team known as the "Non-Roman Script Initiative" (NRSI).

character. Some of these new characters for European languages contained diacritics; for instance, the German umlauts, or the Italian and Spanish stress marks. With the introduction of Unicode each of these “adapted codepoints” was given a unique status as a single character and a single code point. These kinds of characters are called composed characters, or Pre-composed characters. They only take one code point. However, visually the character consists of two semantic components, a base and a combining diacritic.

Typographic Terminology



In some languages, it might be necessary to use either the base or the diacritic independent of the other portion, therefore each of these (the base and the diacritic) were also given their own code points. When font's and computers encounter the diacritic they are supposed to render it on top of the target base glyph. This is important for counting characters because various languages may use all pre-composed characters to render the conceptual characters of a language, yet other languages may choose to encode their texts with decomposed characters. Unicode calls the relationship between decomposed characters (NFD) and a pre-composed character (NFC): canonical equivalence. Visually the output and rendition of the glyphs are supposed to be the same. However, for counting purposes, it is important to understand if we are counting conceptual characters or if we are counting code points. If we are to count code points this can be problematic for several reasons, one reason is that code points do not contain the complete “character” as it is perceived by the person using the orthography. If we are counting conceptual characters then it is important to understand how language writers perceive the character. In German the umlaut is the name of the glyph of the two dots, but ‘ü’ is its own letter in the alphabet and has its own name. So conceptually the ‘ü’ is different than ‘u’ and is not merely ‘u+’’. If we take an approach to count all ‘u’ characters then this does not give us a count of the characters (as perceived by the orthography users) of instances of ‘ü’. If we count all uses of ‘’ then that unnecessarily conflates cases where ‘ä’ and ‘ö’ are used with counts of ‘ü’.

In this study, characters, as the orthography user perceives them are important as this plays a significant motivation in user behavior. However, for compatibility of counting across texts of various languages a regularized code point count is used. This means that through canonical equivalence, the comparative code points are converted to a common encoding schema (NFD) regardless if they are encoded via NFC or NFD. Using orthography descriptions, the role of each diacritic is then determined. For instance the ‘á’ in Chinantec is a stressed ‘a’ whereas ‘á’ in Me’phaa is an ‘a’ with a high tone.

Keyboard

IEC 9995 Grid for keyboard analysis
http://en.wikipedia.org/wiki/ISO/IEC_9995



Keystrokes

In user experience we want to measure what the user is doing. In this case we want to measure which keys are being struck regardless of what the output is (NFC or NFD; or a string of several non-combining characters). To do this the maps of the keyboard layouts were analysed and matched to the characters they output. Utility called (KFLM was used). These output regardless of their encoding were then given a value to the character presented in the text.

Measures of efficiency

Efficiency

Distance

Complexity/Fit

Attaining a suitable Persian Keyboard layout using an evolutionary strategy (Kazem & Naghsh 2011)

What methodology will I follow and why?

Typing behavior

See discussion under REAL data.

What typing behavior does the keyboard dictate?

What is the REAL typing behavior?

What should be the real typing behavior i.e. DVORAK vs. QWERTY

Current design process of orthographies and keyboards

As described above

Read: Jucker, Andreas H. & Christa Dürscheid. 2012. The Linguistics of Keyboard-to-screen Communication. A New Terminological Framework. *Linguistik online* 56.6: 39-64. <Accessed: 07. June 2014>. <https://bop.unibe.ch/linguistik-online/article/view/255>

Corpus Study

To this end, semantically equivalent texts in three to six languages will be compared based on the following parameters. The texts will be of existing translated material that is currently in circulation. The orthography of a given language will be assessed in terms of the phonological/phonemic distinctions made in the language. Available text input methods (keyboards/ keyboard layouts) will be assessed in terms of minimal inefficiencies, i.e., the number of keystrokes required to input a certain character and thereby create the typed text. The input method comparison will be achieved by mapping each instance of each character in the text to the keystrokes required to produce all characters that appear in the sample text.

Other studies which have used biblical texts as the basis of research

A Fine-Grained Model for Language Identification (Improving Non English Web Searching)

McFarland 1984 KJV use in word counts. Warns against Bias based on KJV in Text.

Bible as a parallel corpus: (Trushkina 2006) (Kilgarriff, et al. 2014) parallel corpus.(Forsyth & Sharoff 2014)

Ergonomics

(Alden, Daniels & Kanarick 1972) (J. Duncan & Ferguson 1974) (David 1985)

Alternative layouts

Look at this website and their work: http://www.eatoni.com/wiki/index.php/Main_Page

Learning for the first time

The problem of secondary learning or training effects on relearning

(Anderson, Mirka, Joines & Kaber 2009) (Fagarasanu, Kumar & Narayan 2005)

Input errors

(Chen, Yesilada & Harper 2010) (MacKenzie & Soukoreff 2002) (Norman 1981)

Alternative testing methods

mention heat mapping and visualizations

Considerations for evaluations (J. Lee & McKay 2010)

Real Data

Risks

Real use benefits and data creation habits

Economics

What are the locally distributed key layouts?

What are the locally distributed glyphs?

Keys you hold down to change how other keys behave, but that (usually) don't do anything if you use them on their own (like Shift and Control).

Keys that you press and release but don't want to "repeat" as you hold them (like Escape or Insert).

Keys that you sometimes press and release, but sometimes want to repeat (like holding Space to insert a bunch of spaces, or Backspace to kill a bunch of characters).

<http://stevelosh.com/blog/2012/10/a-modern-space-caDET/>

From Martin Hoskens via email

1) I would encourage you to read up on Canonical Equivalence and meditate hard over the fact that U+00ED has a canonical expansion (that is all processes should treat it *identically*) to U+0069 U+0301.

2) Microsoft has a policy of not normalising people's data but only comparing text using normalisation. So care has to be taken over whether akeyboard produces NFC or NFD.

BTW AFAIK a Microsoft Keyboard can generate up to 4 codes from a single key event.

Distrobution: http://scriptsource.org/cms/scripts/page.php?item_id=entry_detail&uid=e688hpkkty

<http://www.unicode.org/reports/tr15/#Versioning>

http://www.unicode.org/reports/tr15/#Primary_Exclusion_List_Table

3.2. Orthography text samples and analyzed keyboard layouts

These texts samples are for visual reference when considering compared orthographies. It is assumed that these are also the kind of text which would be typed by computer users who are also users of the respective languages. These short samples are all of the same section of the book of James from the Christian New Testament. In the analysis conducted, the whole text of the book of James was used in each case. In contrast to presenting the whole text of each language here, visual samples are presented, and the whole text is made available in Appendix II. The languages used in this study were chosen based on personal experience and accessibility of comparable texts, through a wide geographical distribution of languages was sought. Me'phaa, Chinantec, Spanish, and English are used and spoken in Mexico, and are processed together because they have an overlapping socio-linguistic situation. English, Ezaa, Bekwarra, Cishingini, Igbo and Okphela are used and spoken in Nigeria. The groups of languages from Mexico and Nigeria both form the bulk of the minority languages considered in this thesis. However, It is also necessary to consider languages which have larger populations of users and have more developed resources for computer-mediated communication. Specific challenges with text input, spelling and diacritic restoration are often evaluated with european languages. So, English, German, French and Italian as languages used and spoken in Europe are considered together. English and Navaho are languages used and spoken in the United States and are compared. Russian and Mongolian are languages used in Mongolia, both using a cyrillic script.

A. Me'phaa Text Sample

A nguin', tsáan' ninimba'la' juyaá Jesús, gajuma'la' rí phú gagi juwala' ído rí nanújngala' awúun mba'a inii gajmá. Numuu nduyaá mála' rí ído rí na'nga'la' inuu gajmá, nasngájma ne rí gakon rí jañii ákian'la' juyaá Ana'ló', jamí na'ne ne rí mawajún gúkuála'. Indoó má' gí'maa rí mawajún gúkuála' xúgíí mbi'i, kajngó majráan'la' jamí ma'ne rí jañii ákian'la', asndo rí náxá'yoo nitháan rí ja'yoo manindxá'la'. [Iyíí' rí ni'tháán Santiágó 1:2-4 (Carrasco Zúñiga & Weathers 2008-2010)]

B. Sochiapam Chinantec Text Sample

Hnoh² reh², ma³hiún¹³ hnoh² honh² l³ua³ cáun² hi³ quiunh³² náh², quí¹ la³ cun³ hi³ má²ca³l³ ñíh¹ hnoh² jáun² hi³ t³ jlánh¹ bíh¹ re² h²t² tsú² hi³ jmu³ juenh² tsí³, mí¹juáh³ zia³² hi³ cá² lau²³ ca³t²¹ hi³ taunh³² tsú² jáun² ta²¹. Hi³ jáun² né³, chá¹ hnoh² cáun² honh², hi³ jáun² h¹³ l³t² hnoh² re² hi³ jmúh¹³ náh² juenh² honh², hi³ jáun² hnoh² h¹³ h³ náh² tsá² má²ca³hiá² ca³táunh³ ca³la³ tán¹ hián²

cu³ti³, la³ cun³ tsá² tiá² hi³ li³hniauh²³ hí¹ cáun² ní¹con² yáh³. [Jacobo Jmu² Cáun² Sí² Hi³ Ca³tín¹ Tsá²
*Judíos, Tsá² Má²tiáunh¹ Ní¹ Hliáun³ 1:2-4 (La Liga Bíblica 2009)]

C. Spanish Text Sample

Hermanos míos, gozaos profundamente cuando os halléis en diversas pruebas, sabiendo que la prueba de vuestra fe produce paciencia. Pero tenga la paciencia su obra completa, para que seáis perfectos y cabales, sin que os falte cosa alguna. [Santiago 1:2-4 Reina-Valera 1995 (RVR1995)]

D. English Text Sample

Dear brothers and sisters, when troubles come your way, consider it an opportunity for great joy. For you know that when your faith is tested, your endurance has a chance to grow. So let it grow, for when your endurance is fully developed, you will be perfect and complete, needing nothing. [James 1:2-4 New Living Translation (NLT 2007)]

E. Ezaa Text Sample

Unwunna mu, nteke iwhe adata byakfutaru unu; g'o dylee, unu wojeru iya l'oo iwhe eswa byarū unu. Unu makwaru-a l'oo nteke l'aadata unu nke ekwekwe, unu kweru bę unu l'e-shi nwuta ḥtaru iwhe nshi. Unu talékawawho nshi tafu iya l'ishi ngge unu ḫukota ree, dzukwaawho oke; t'o bę dę iwhe l'a-whodu l'ehu unu. [Ekwo-Ozhi, Jémusu Deru 1:2-4 (Meier 1980)]

F. Bekwarra Text Sample

Ebwiya, k'unyang ng'iyem atitye-atitye a shi n'amin ng'i kan achi-anaani inen na ngin, amin è chi r'irinen k'irityem, k'ucheché dee amin e nyie dee, k'unyang ng'iyem abin a tyung dee achi-anaani inen i yi ang'ächìchì nga, i sha irityem inen k'i bya ha. Amin è ye k'úchú bi irityem he, k'amin è chi r'iyem woo ab'e sha uni k'i giri, k'amin è waa abo chaa iyem achaani fo re. [Ileta Ang'ijems a fuo 1:2-4 (Stanford & Stanford 1983)]

G. Cishingini Text Sample

Aja'a a va, ya'in mazanga raka vu dę ayin a na baci kukondo kakau ku tawai wa dę. I yeve tą i ili i nan lo yi tą o kukondo uneki wa adu u dę. Kukondo ku nan lo ka ku da ka kuzuwa dę i lulukpa. Lulukpai ali kukondo ku dę ku laza. Ayin a na baci ku lazai, kąta yo okpo uma a na i derere. Ayin a nan lo, ili i na baci i nambai yi tą a kuciya i da. [Akaka a Yakubu 1:2-4 (Wycliffe Bible Translators & The Kambari Language Project 2012)]

H. Okphela Text Sample

Inyoghuo-mhé, leli oli shi emhi oghelę ini imufe ododa e bhale debę. Irari khi u lęşę khi ini a da mu irudunga oyę fę bino ne, iregbemie oyę o ya mę asha fu-a shi ọ. Zobę ni iregbemie oyę o gbe akanya oyoli pfo, ni a mhöli iwomhëloe, ni o gba pfo, ni a khi eni ingeli enete ea baku. [Ebe ni IJemhisi O kèkè 1:2-4 (Wycliffe & The Nigeria Bible Translation Trust 2012)]

I. Igbo Text Sample

Guanu ya n'ọṇù nile, umu-nnam, mbe ọ bulu unu dabàra n'owunwa di iche iche; ebe unu mara na nnwaputa nke okwukwe-unu näluputa ntachi-obi. Ma ka ntachi-obi luzue ọlu-ya, ka unu we tozue okè dizu kwa nma, buru ndi ọ dighi ihe ọ bulu fôduru nke unu nēnweghi. [Jemes 1:2-4 (Bible Nso 2010)]

J. German Text Sample

Liebe Brüder und Schwestern! Betrachtet es als Grund zur Freude, wenn euer Glaube immer wieder hart auf die Probe gestellt wird. Denn durch solche Bewährungsproben wird euer Glaube fest und unerschütterlich. Bis zuletzt sollt ihr so unerschütterlich festbleiben, damit ihr in jeder Beziehung zu reifen Christen werdet und niemand euch etwas vorwerfen kann oder etwas an euch zu bemängeln hat. [Jakobus 1:2-4 Hoffnung für Alle (HFA) (Biblica 2002)]

K. French Text Sample

Mes frères, considérez-vous comme très heureux quand vous avez à passer par toutes sortes d'épreuves ; car, vous le savez, si votre foi résiste à l'épreuve, celle-ci produit la persévérande. Mais veillez à ce que votre persévérande se manifeste pleinement, afin que vous soyez parfaits, sans défaut, qu'il ne vous manque rien. [Lettre de Jacques 1:2-4 (Société biblique française 2000)]

L. Italian Text Sample

Fratelli miei, considerate una grande gioia quando venite a trovarvi in prove svariate, sapendo che la prova della vostra fede produce costanza. E la costanza compia pienamente l'opera sua in voi, perché siate perfetti e completi, di nulla mancanti. [<https://www.bible.com/bible/122/jas.1.nr06>] (Ginevra 2008)]

M. Russian Text Sample

С великою радостью принимайте, братия мои, когда впадаете в различные искушения, зная, что испытание вашей веры производит терпение; терпение же должно иметь совершенное действие, чтобы вы были совершенны во всей полноте, без всякого недостатка. [Иакова 1:2-4 (Zhuromsky n. d.)]

N. Mongolian Text Sample

Ахан дүүс минь ээ! Янз бүрийн бэрхшээл сорилт тулгарвал, түүнийгээ баяр баясгалантай зүйлд тооцож байгтун! Учир нь гэвэл, сорилт туршилтыг тийнхүү давсаныхаа үр дүнд итгэл чинь хөдлөшгүй бат болно гэдгийг та нар мэдэж байгаа билээ. Хөдлөшгүй бат итгэлээ хадгалан, түүнийхээ үр дүнг амьдралдаа бүрэн дүүрэн харуулж байгтун! Тийнхүү та бүхэн нас бие гүйцэх мэт итгэлээрээ өсч бойжихдоо хүнд байвал зохих сайн сайхан зан чанараар огт дутахгүй болно. [ЯАХОБЫН БИЧСЭН ЗАХИДАЛ 1:2-4 (Bible Society of Mongolia 2014)]

O. Navajo Text Sample

Shik'isóó danohlíinii, ał'ąą át'éego nanihídahodi'nitaahgo, baa hózhqogo baa nitsídaahkees, háálá nihe'oodla' nabídahonitaahígíí bee nízaadgóó ha'jólní áhool'iijgo níhił béédahózin. Áko bíni'dii ha'ahóní nihinaalnishgo ałtso ła'yilééh, ákót'éego nihe'oodla' bee ts'ídá t'áá ákóne' ádanoh't'éego índa t'aadoo bee nihich'i' anáhóót'i'ígóó dahinohnáa doo. [James 1:2-4 (American Bible Society 2000)]

4. (Results)The data to be explored

There are five socio-linguistics contexts which are explored in this section: Mexico, Navajo-English, Nigeria, Europe, and Mongolia. In each section specific languages and keyboard layouts are presented and discussed. The Mexico and Nigerian contexts present some use cases and data of various minority language orthographies which approach similar linguistic concepts from different approaches. This in turn puts different kinds of constraints on keyboard layout design. These use cases also highlight the challenges faced by minority language users as they approach the text input challenge on devices marketed for users of majority languages. While it is easy to assume that majority languages such as French, Italian, Spanish, and German are sufficiently resourced with digital language tools, the presentation of these languages in the European use case shows that even users of European languages face challenges with text input and are under similar stresses as users of minority language which are under resourced. The Navajo-English use case is presented and highlights that even in developed countries where there is a high degree of digital device usage in everyday life that some minority languages are still underresourced and as such the digital device and the text input experience is something which can push minority language users to use a majority language in a digital context. Finally the use case from Mongolia is presented to show that the analysis methodology works not just in roman scripts. It also shows that even though the same script is used with two languages in the same socio-linguistic context, it does not mean that a single keyboard layout is sufficient for the use of both languages.

4.1. Use Case Mexico

In this section I discuss the typing situation for two minority languages in Mexico. Me'phaa and Chinantec are both language families indigenous spoken in southern Mexico. The Chinantec languages have independent orthographies, while the Me'phaa languages share a common transcription system and alter the graphical representation (spelling) of words depending on which variety of Me'phaa is being written. Socio-linguistically, Spanish is the language of wider communication. Technologically, when computers are purchased within Mexico, they primarily contain an ISO style keyboard with the Spanish-Latin America layout. However, many working age Me'phaa speakers and presumably also Chinantec speakers are migrant workers and cross the border between Mexico and the United States. These speakers encounter English and acquire computers and digital devices with ANSI style keyboards and English QWERTY keyboard layouts. Therefore it is not uncommon to find devices which were originally marketed for English using marks in the Chinantec and Me'phaa using regions. In this study I use a text from Me'phaa as it is standardized for Malinaltepec [tcf], and text of Chinantec from Sochiapan [cso] these keyboard actions are then contrasted and compared with the equivalent texts in English [eng] and Spanish [spa].

Me'phaa

Social Use setting of typing in the language

History fo typing in Me'phaa

Mulitlanguage use - current contexts

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Total number of characters in the text

Total number of words in the text

Total number of different characters used in the text

Total number of keystrokes with the current layout

Heat map of the current layout

right hand v.s. left hand

finger load per finger 0-9

right - left balance

use of punctuation

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Chinantec

(Foris 1973, 1994, 2000)

Social Use setting of typing in the language

Multilanguage use - current contexts

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Spanish

Social Use setting of typing in the language

Multilanguage use - current contexts

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

*Combinational use of characters**finger use chart**distance traveled***Observations - brief***Section summary*

The original purpose of my involvement in the keyboard design for Me'phaa was to facilitate text creation and the typing of texts as part of the NEH funded project *Documenting the Me'phaa Genus* (Marlett 2010 NEH-DEL: FN-50079-10). I particularly facilitated technology use on OS X and worked with a fellow team member, Kevin Cline, who facilitated technology use on Windows based operating systems. An existing keyboard layout was already in use by several Me'phaa writers, including some bilingual teachers in the Me'phaa speaking region. Since some of these writers were also going to be involved in the text collection and text creation process for the language documentation project, it was decided to use the existing keyboard layout as a starting point. In this way the documentation project would maximize the continuity from the previous typing experience of contributors.

The pre-existing keyboard layout was created by Mark L. Weathers, and a team of Me'phaa speakers who have been involved in a long standing language development project. Their design process was organic, but was influenced by the following factors:

- The keyboard commonly used in Mexico (Spanish ISO)



18

- Access to characters from the Me'phaa orthography
- The design standard (ISO v.s ANSI) of the physical keyboards¹⁸

¹⁸ To be converted to caption: Spanish ISO keyboard layout. The most commonly used keyboard layout in Mexico - No keys depressed. Modifier keys in orange or shaded.

¹⁹ Keyboards sold in the U.S.A. are more often ANSI, whereas physical keyboards sold in Mexico are more often ISO. Laptop manufacturers and physical keyboard producers like Dell and Belkin often alter products slightly by changing the physical Keyboard depending on the market audience to which the device will be shipped.



20

An additional challenge encountered in the Me'phaa design case was presented by the use of a custom font. The community had a custom font made for them many years ago. This font was then converted (some fewer years ago) to Unicode code points. However, the conversion to Unicode was incomplete. Several glyphs were intentionally mismatched by hacking the font²¹. Through the hacking process, the Unicode code points no-longer represented the intended Unicode glyphs. This was intentionally done for two reasons:

1. To make the expected glyphs appear because there was not a Unicode code point for them.
2. To make input from Spanish ISO and QWERTY ANSI laptop keyboards appear to create the correct glyphs when using the font with written Me'phaa texts.

The goal for hacking the font was to make it possible for people in the community to type on their own computers in Me'phaa. From a typist's perspective all that was needed was to have the "Me'phaa Font" and use that font when rendering the document. However, using the hacked font created documents which were composed in Unicode and therefore "Unicode Compliant" but where the characters would not display or print as the intended Unicode code points. Socially, this means that if a document creator controls the complete life of the document from creation to publication and printing, that the glyphs used by the printer device would match the expected graphemes. However, if a Me'phaa writer takes a document written with the "Me'phaa font" to a local printer - say to create a banner or poster - that the Me'phaa unique glyphs would not print as the document creator intended. The larger impact on the community is that there is now an expectation that the "Me'phaa font" does not work when printing but does work on your computer. For documents created as part of the NEH funded language documentation project, it was decided that Unicode compliance was necessary. This meant designing keyboard layouts which would produce the expected input and also map the glyphs to their correct Unicode code points. This functionality was needed across several platforms including: Windows XP, Windows 7 and Mac OS

²⁰ To be converted to caption: The Spanish ISO keyboard layout laid out on an ANSI keyboard rather than an ISO keyboard.

²¹ Hacking as defined by Priest (2004) was common practice prior to the adoption of current best practice of using Unicode. In the Me'phaa case, the rationale for hacking is partially because a capital Saltillo (LATIN CAPITAL LETTER SALTILO U+A78B) was needed for the orthography and was only available as a PUA character until March 2008 when it was added to Unicode version 5.1.0.

X. To create these keyboards we used Ukelele version 2.1.9 (Brownie 2012) and Microsoft Keyboard Layout Creator (MSKLC) version 1.4 (Microsoft 2012).

The resulting product for the language documentation project was a keyboard layout which was based on the keyboard layout for Spanish ISO, but was set to work on ISO keyboards and ANSI keyboards. This layout was consistent across the various operating systems (OSes). Because several dead keys²² were used this also affected the behavior of the keyboard and the typing experience. This is discussed more fully in sections three and four.

<https://airspace.leapmotion.com/apps/bettertouchtool/osx>



23

Comparative analysis of these keyboard layouts Multilingual comparison section summary

When evaluating the *User Experience* around a keyboard layout one of the questions to ask is: *How accessible to typists (users) are the most common characters they will be trying to access?* This question touches on several aspects of the user experience in that it pushes designers to think about the orthography, the tactile experience, and the frequency of characters used in the language. In many regards this is a similar question which Dvorak asked when he developed an alternative to the QWERTY keyboard layout. However, in the case of minority languages there is the added complication that there are often characters in the minority languages which are not included in the national language or function differently than they do in the national language.

About the texts

To answer the above question I compared four texts, one in each:

- English (NLT 2007)
- Spanish (RVR 1995)
- Sochiapan Chinantec (Unknown 2009)
- Me'phaa (Carrasco Zúñiga et al. 2008).

²² Dead keys are keys which are struck and released prior to the final key so that in some way a modification or alteration of the normal final character is achieved.

²³ To be converted to caption: Me'phaa keyboard with no shift state.

The texts were translations of the book of James found in the Christian scriptures. It was chosen because it was readily available across the set of target languages and by using translated texts it gave a text based language sample which maintains a semantic continuity across the various texts.

To perform the analysis I counted the characters used in each text with perl script (Hallissy 2005) and then also counted the words in the text using a small text counting program (Peter Bilak & Rossum 2003). These results were then adjusted as needed to account for complex characters and composite characters. Each character was assigned a multiplier based on how many keystrokes were used by that particular keyboard to produce each character. The resulting counts are available in the charts below.

Corpora Statistics								
Me'phaa		Sochiapam Chinantec		Spanish		English		
Character Count	Word Count							
16618	2856	19610	4506	12147	2165	10432	2575	
Keystrokes	22454	Keystrokes	27515	Keystrokes	12715	Keystrokes	13575	
Keystroke to character Efficiency	74.01%	Keystroke to character Efficiency	71.27%	Keystroke to character Efficiency	95.53%	Keystroke to character Efficiency	76.85%	

In this presentation of the data, a keystroke is understood to be the pressing of a button on the keyboard even if it does not independently return visible output. A space break is counted as a keystroke. A capital letter `< A >` on an English QWERTY keyboard would require two keystrokes: shift + a. This method of counting keystrokes is different than the method employed by NRSI (Constable 2001) because they do not count the use of modifier keys like shift to be two key strokes. A character for the purpose of this chart is understood to be what is technically considered an orthographic character plus any graphemic variations (`< a >` and `< A >` are the same orthographic character but are different graphemes each with their different grapheme counts). An orthographic character may be a composed character (requiring more than one unicode code point) `< á >`, a composite character (having more than one grapheme but only one unicode code point) `< á >`, or a base character `< n >`. In terms of user experience an orthographic character should be considered what a minority language writer would consider one "letter". In Sochiapam Chinantec each number representing tone `< 1, 2, 3 >` is considered a letter. In Me'phaa the vowels with their tone markings `< á, ą >` are considered separate letters from the base `< a >` (vowels without tone markings - indicating a mid-tone). Word count as indicated in the chart is understood to be the orthographic word as indicated by space markers. The keystroke to character efficiency percentage is the orthographic character count divided by the number of keystrokes to achieve that character count.

In general the higher the number the better the keyboard layout for the target orthography. With an idealic 100% there would be a one-to-one correspondence between orthographic graphemes and keystrokes (The graphemes `< a >` and `< A >` would have separate keys and would each require one keystroke to create.). But notice that even with English we operate at a 76.85% efficiency. Generally, a statistician would ask for a T-Test or an ANOVA analysis to determine if there is a significant difference indicated by the keystroke to character efficiency ratio between the various orthography implementations and the various keyboard layouts for each language. The challenge with this additional level of analysis, is that even if we decide that 1.00% is a significant difference there is no explicit margin of what the difference is significant for. That is, *are we measuring the probability that a user will not want to type in their language with their language's keyboard layout or just not type in their language?* Currently, in the

minority languages of Me'phaa and Sochiapam Chinantec there are relatively few authors, fewer typists and even fewer yet who have access to either of the current solutions offered in this paper, and those who are typists, have an immense desire to type in their language regardless of the challenges involved. Therefore measuring efficiency and correlating it to social attitudes based on control groups of minority language authors is relatively impossible at this time. If we were to attempt measure some sort of cross-language-relatedness, two remaining challenges need to be accounted for:

1. An authors' perception that there is only way to accomplish the task of (digital) authoring in the minority language (either by use of the keyboard or by use of a hacked font).
2. The task of authoring is only being completed by persons which have determined that any way to perform the task, regardless of the effort involved, is sufficient.

Either of these dynamics above makes the input from these typists as unbiased users suspect.

However, one might ask, *what is the efficiency ratio even useful for?* In lieu of a better metric, the efficiency ratio useful to designers as a metric in understanding efficiency when we compare various solutions both internal to one language and across languages. Because the metric is in and of itself is not a good indicator of overall impact on writing ability for small groups of motivated authors we need to look to other metrics and indicators as well.

To further develop the analysis and to understand what the differences between the actual percentages mean in terms of tactile experience the characters in each language were divided into three groupings: *punctuation*, *characters without diacritics*, and *characters with diacritics*. In conjunction to this division by character type, a heat map image of the frequency of the used keys was created using a javascript browser app called Heatmap Keyboard (Wied 2011). ((how does this section fit here?))In traditional keyboarding theory there are two conditions of well designed keyboard layouts which are claimed to be important to ergonomics and efficiency of typing and text input:

1. The most common characters are accessible to the typist from the home row, where fingers sit while at rest ((I don't like how not each of these citations is explained (Fitts 1954, MacNeilage 1964, Vella, Vigouroux & Gorce 2009))).
2. A regular rhythm can be created between the strokes of the right hand and those of the left ((Dealey & Dvorak 1933, Dvorak 1935).))

For traditional keyboard experiences, the heatmap images present a better visualization of the how the keyboard layout affects the tactile portion of the *User Experience*. When considering modern touchscreen-context sensitive devices, keyboard layouts are often adjusted relative to the task options the user is permitted to attempt. Therefore some alterations may need to be considered if designers are targeting those kinds of devices. Generally, even with those devices the alternative keyboard layouts are alterations of the main layout not a redesign from an unfamiliar layout. Further discussion on context sensitive keyboard layouts is beyond the scope of this paper, but in general should be pursued because of the social penetration of small electronic devices - even among minority language speaking populations.

((The characters have also been divided by how they are accessed i.e. if they require a modifier key or a dead key to be accessed by the user.))

About the compared orthographies

To understand the test results it might be helpful if some clarifications were made regarding how graphemes in the compared orthographies look the same but behave differently and the orthographies handle some similar phonological properties like tone and stress in very different ways. A discussion of the graphemic representation of tone in Me'phaa and Sochiapam Chinantec can be found in section 3 of this paper under the the discussion on design. Aside from indicators of tone and stress, there are several unique graphemes or characteristics of each orthography which are relevant.

1. **orthographic depth**

for a light treatment of [tcf] tone consult (Suárez 1983:25-26) or for a more recent discussion on tone in [], which also uses this keyboard layout, but was not analyzed, consult __((Black 2005, Cline 2013))__

2. Not yet mentioned orthographic characters

diaeresis and barred i accent mark = stress

(orthographic depth, Saltillo and diaeresis and barred i accent mark = stress) It should also be noted that both of the minority language orthographies referenced here are somewhat in a state of flux, or rather there is not necessarily an academy or strong literary tradition which prevents writers or educators from changing how they orthographically represent their language. Because of this there may be slight innovations over time in the way that writers of these languages express themselves. Marlett (enero 2012a) provides a good summary overview for the various ways the Me'phaa language has been expressed in popular and academic literature. Data for the comparison below comes from a small book titled *Xó nitháán mè'phàà: Cómo se escribe el tlapaneco* which was designed to explain to Me'phaa speakers how to write in Me'phaa (Asociación para la Promoción de Lecto-Escritura Tlapaneca 1988: 11).

Similarly, Fortis (2000) provides a great explanation in English for how the Sochiapan orthography works, whereas a brief introduction is available in Spanish from the introduction to the Chinantec New Testament (Unknown 2009b).

The chart below shows a composite of the phonetic graphemes used across the four languages. Referencing this chart may be helpful if trying to determine if graphemes absent in other charts are simply absent from the text or if they are not used in a particular language.

Comparison of Graphemes																															
eng	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z					
spa	a	b	c	d	e	f	g	h	i	j	k	l	m	n	ñ	o	p	q	r	s	t	u	v	w	x	y	z	'			
tcf	a	b	c	d	e	f	g	h	i	j	k	l	m	n	ñ	o	p	q	r	s	t	u	v	w	x	y	'	-			
cso	a	b	c	d	e	f	g	h	i	í	j	l	m	n	ñ	o	p	q	r	s	t	u			y	z	'	1	2	3	"

Punctuation

Punctuation marks make up a relatively small, but necessary, portion of each text. They enable the minority language writer to be able to communicate clearly. In the compared texts the character count for punctuation marks range from 2.71% - 4.13% of the total orthographical characters used. The frequency of use and keyboard placement of these characters can have a profound impact on keystroke usage. Make punctuation marks too difficult to access and complexity is introduced in every sentence. Make the punctuation marks too easy to access and other characters which are more frequent in the language are made harder to access therefore also introducing complexity potentially at every word. In each of the analyzed texts, the punctuation marks reference sentence or clausal level information. However, this may not always be the case as some orthographies use punctuation marks in a semiographic manner to represent the subject of the sentence or the tense of a verb (Roberts 2011: 86, 88).

Across analyzed texts there are three noteworthy variations in the kinds of punctuation marks used: The use of inverted punctuation marks, those marks used to signify quotations and those signifying questions. In the Me'phaa text < <> > are used to signify quotes. It is assumed that these are

supposed to be encoded as < « , » > following formal Spanish orthography conventions as discussed in section 3 under design. Chinantec follows English standard orthography practices and uses quote marks < “ , ” >. Unlike the other texts, no question marks appear in the Me'phaa text because they have a question particle and therefore do not need a question mark < ? >. English does not use inverted punctuation marks.

Punctuation Usage									
Characters		Me'phaa		Sochiapan Chinantec		Spanish		English	
Unicode Value	Glyph	Number of occurrences in the text	Percentage comprising the whole text	Number of occurrences in the text	Percentage comprising the whole text	Number of occurrences in the text	Percentage comprising the whole text	Number of occurrences in the text	Percentage comprising the whole text
U+002C	,	216	1.3%	288	1.4%	183	1.8%	148	1.4%
U+002E	.	177	1.0%	131	0.6%	96	1%	148	1.4%
U+003E**	>	32	0.2%	-	-	-	-	-	-
U+003C**	<	32	0.2%	-	-	-	-	-	-
U+00BB	»	-	-	-	-	15	0.1%	-	-
U+00AB	«	-	-	-	-	15	0.1%	-	-
U+201C	“	-	-	15	0.1%	-	-	13	0.1%
U+201D	”	-	-	15	0.1%	-	-	13	0.1%
U+003B	;	0	0.0%	28	0.1%	17	0.2%	4	0%
U+003A	:	20	0.1%	22	0.1%	17	0.2%	5	0%
U+00A1	¡	2	0.0%	6	0%	4	0%	-	-
U+0021	!	2	0.0%	6	0%	4	0%	9	0.1%
U+005D]	1	0.0%	2	0%	0	0%	0	0%
U+005B	[1	0.0%	2	0%	0	0%	0	0%
U+0029)	1	0.0%	0	0%	0	0%	0	0%
U+0028	(1	0.0%	0	0%	0	0%	0	0%
U+003F	?	-	-	14	0.1%	23	0.2%	23	0.2%
U+00BF	¿	-	-	14	0.1%	23	0.2%	-	-
U+2019	‘	0	0.0%	0	0%	0	0%	36	0.3%
U+2014	—	0	0.0%	0	0%	0	0%	6	0.1%
U+002D	-	0	0.0%	0	0%	0	0%	2	0%
U+002A	*	0	0.0%	3	0%	0	0.0%	0	0.0%
Sum		485	2.92%	546	2.78%	397	4.13%	407	3.90%
Percentage of keystrokes in the whole text used to create punctuation marks		2.41%		2.37%		4.25%		2.95%	
Number of keystrokes used to create all punctuation marks		543		651		541		435	
Punctuation character keystroke efficiency		89.32%		83.87%		73.38%		93.56%	

There are several figures and ratios which are important to keep in mind as we consider the other sections of the orthographies and the typist's access to these characters. If we consider the total quantity of punctuation characters in their breakdowns for usage we see that there are basic consistencies across the texts i.e. there are approximately 15 quotes in each of the texts. This should be expected from a translated text. However, we also see that there is also some variations like the number of full sentences as indicated by periods in each text. This variation can be expected to reflect factors of naturalness, style in translation and also the grammar of the target language. As a keyboard layout designer, an important figure is the punctuation character keystroke efficiency percentage. This tells us how accessible the punctuation graphemes are to the typist at any given time. We notice from the

figures above that a English language typist using a QWERTY keyboard has a high percentage of access at any given time, whereas a Spanish language typists using a Spanish ISO keyboard layout must use more punctuation characters and has a more involved experience accessing those characters (more keystrokes). This gives that typists a lower efficiency rate for punctuation characters. These ratios are important to keep in mind and evaluate as the designer considers the placement of punctuation characters in relation to characters with and without diacritics.

Characters without Diacritics

In the compared texts the characters without diacritics are all consonants. And all consonants are without diacritics, with the exception of < ñ >. Characters without diacritics differ from base characters in that base characters are characters without diacritics but can receive diacritics. Therefore users of the orthography must decided if that base character should receive a diacritic to produce its correct form or not. The orthographic character < ñ > is included in both sections as a character with a diacritic and a character without a diacritic. This is in part because it is a consonant and it is beneficial, in these languages to consider it with the other consonants. It is also in part because, the English QWERTY keyboard treats this character as a character with a diacritic, however the spanish ISO keyboard gives it a single key for this character elevating it the status of a full character. As the discussion in section 3 under design points out, the status of this character is open to interpretation by orthography users.

Consonants (<i>Characters without diacritics</i>)									
Character s		Me'phaa		Sochiapan Chinantec		Spanish		English	
Unicod e Value	Glyp h	Number of occurrence s in the text	Percentage comprising the whole text	Number of occurrence s in the text	Percentag e comprising the	Number of occurrence s in the	Percentage comprising the whole text	Number of occurrence s in the text	Percentage comprising the whole text
U+0042	B	-	-	-	-	1	0%	14	0.10%
U+0062	b	283	1.70%	140	0.70%	159	1.60%	159	1.50%
U+004C	C	-	-	12	0.10%	8	0.10%	8	0.10%
U+0063	c	6	0%	500	2.50%	317	3.20%	178	1.60%
U+0044	D	2	0%	68	0.30%	21	0.20%	11	0.10%
U+0064	d	220	1.30%	81	0.40%	456	4.60%	464	4.30%
U+0046	F	-	-	-	-	-	-	15	0.10%
U+0066	f	5	0%	-	-	76	0.80%	242	2.20%
U+0047	G	17	0.10%	1	0%	-	-	44	0.40%
U+0067	g	442	2.60%	31	0.20%	96	1%	197	1.80%
U+0048	H	-	-	58	0.30%	21	0.20%	14	0.10%
U+0068	h	305	1.80%	1,835	9.10%	115	1.10%	571	5.30%
U+004A	J	25	0.10%	47	0.20%	4	0%	10	0.10%
U+006A	j	466	2.70%	751	3.70%	41	0.40%	21	0.20%
U+004B	K	6	0%	-	-	-	-	1	0%
U+006B	k	295	1.70%	-	-	-	-	65	0.60%
U+0043	L	-	-	12	0.10%	14	0.10%	21	0.20%
U+006C	l	330	1.90%	549	2.70%	466	4.70%	398	3.70%
U+004D	M	8	0%	2	0%	4	0%	2	0%
U+006D	m	829	4.80%	396	2%	283	2.80%	195	1.80%
U+004E	N	31	0.20%	7	0%	11	0.10%	2	0%
U+006E	n	1,606	9.40%	1,496	7.40%	580	5.80%	596	5.50%
U+00D1	Ñ	-	-	1	0%	-	-	-	-
U+00F1	ñ	116	0.70%	128	0.60%	23	0.20%	-	-
U+0050	P	5	0%	-	-	21	0.20%	2	0%
U+0070	p	44	0.30%	13	0.10%	221	2.20%	141	1.30%
U+0051	Q	-	-	19	0.10%	2	0%	-	-
U+0071	q	-	-	149	0.70%	115	1.10%	2	0%
U+0052	R	-	-	2	0%	1	0%	3	0%
U+0072	r	470	2.70%	77	0.40%	658	6.60%	661	6.10%
U+0053	S	5	0%	7	0%	27	0.30%	21	0.20%
U+0073	s	251	1.50%	502	2.50%	800	8%	711	6.60%
U+0054	T	14	0.10%	40	0.20%	8	0.10%	16	0.10%
U+0074	t	359	2.10%	699	3.50%	369	3.70%	839	7.70%
U+0056	V	-	-	-	-	6	0.10%	-	-
U+0076	v	-	-	-	-	113	1.10%	126	1.20%
U+0057	W	-	-	-	-	-	-	11	0.10%
U+0077	w	167	1%	-	-	-	-	267	2.50%
U+0058	X	43	0.30%	-	-	-	-	-	-
U+0078	x	353	2.10%	-	-	-	-	7	0.10%
U+0059	Y	-	-	-	-	6	0.10%	25	0.20%
U+0079	y	126	0.70%	38	0.20%	127	1.30%	320	3%
U+005A	Z	-	-	2	0%	-	-	-	-
U+007A	z	-	-	73	0.40%	34	0.30%	4	0%
U+A78B	'	1	0%	-	-	-	-	-	-
U+A78C	'	1,189	7%	-	-	-	-	-	-

Characters with Diacritics

2.1.1 history of the Orthography. Include history of typing

Diacritic first then base with the exception of low tone in Me'phaa
to note here that there are two different keyboard layouts for Spanish.

Basic orthography explanation xV xC xTones

The test and what was done and why

	a	A	e	E	i	I	o	O	u	n	N
Number of total Low tones (use of Combining Macron Below U+0331 plus base)	875	16	226	0	198	5	214	0	300	n/a	n/a
Number of total uses of acute marks < ' > or tilde < ~ > (composite characters using base)	880	9	19	0	830	4	222	0	268	116	0
Number of times the base glyph is used without modification	1195	93	100	1	502	21	185	2	590	1606	31
Number of total base characters	2950	118	345	1	1530	30	621	2	1158	1722	31

Chinantec

The orthography and typing situation is different in Sochiapam Chinantec than in Me'phaa. While both are tonal languages Sochiapam Chinantec expresses its tones as superscript numbers after a vowel. This means that the tone marks are not combining. However, this does not mean that Sochiapam Chinantec does not have diacritics. In deed it does. They simply represent stress which also needs to be marked in the orthography. (Unknown 2009b)

	a	A	e	E	i	I	í	o	O	u	U	n	N
Number of total Low tones (use of Combining Macron Below U+0331 plus base)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Number of total uses of diaeresis. (use of < `` >)			4										
Number of total uses of acute marks < ' > or tilde < ~ > (composite characters using base)	1356	0	126	0	467	0	403	130	0	251	0	128	1

<i>Sochiapam Chinantec base characters</i>													
	a	A	e	E	i	I	í	o	O	u	U	n	N
Number of times the base glyph is used without modification	715	2	159	0	1046	3	304	316	1	1054	5	1496	7
Number of total base characters	2071	2	289	0	1513	3	707	446	1	1305	5	1624	8

History of orthography.

Keyboard.

Results of the Test.

Comparison to National Language.

The Spanish Keyboard

<i>Spanish base characters</i>													
	a	A	e	E	i	I	o	O	u	U	n	N	
Number of total Low tones (use of Combining Macron Below U+0331 plus base)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Number of total uses of acute marks < ' > or tilde < ~ > (composite characters using base)	59	0	65	1	59	0	41	0	9	0	23	0	
Number of times the base glyph is used without modification	1077	15	1185	15	514	2	935	1	425	1	580	11	
Number of total base characters	1136	15	1250	16	573	2	976	1	434	1	603	11	

U.S. English point of Reference.

Because this is closer than British English and there is a large migration population.

<i>English base characters</i>													
	a	A	e	E	i	I	o	O	u	U	n	N	
Number of total Low tones (use of Combining Macron Below U+0331 plus base)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Number of total High tones (composite characters using base)	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Number of times the base glyph is used without modification	744	21	1232	2	609	22	1014	2	400	2	596	31	

<i>English base characters</i>												
	a	A	e	E	i	I	o	O	u	U	n	N
Number of total base characters	744	21	1232	2	609	22	1014	2	400	2	596	31



²⁴ Chinantec Keyboard layout on an ANSI keyboard



²⁵ English Keyboard layout on an ANSI keyboard with an ANSI key layout.

²⁴ To convert to caption: “Chinantec Keyboard heatmap with full text”

²⁵ English Full Text heatmap



²⁶ Me'phaa Keyboard layout on an ANSI physical keyboard with an ISO key layout.



²⁷ Spanish ISO Keyboard layout

²⁶ Me'phaa Full text heat map

²⁷ Spanish Full text

4.2. Use Case Navajo - English

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Navajo

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

<i>Consonants (Characters without diacritics)</i>					
<i>Characters</i>		<i>Navajo</i>		<i>English</i>	
<i>Unicode Value</i>	<i>Glyph</i>	<i>Number of occurrences in the text</i>	<i>Percentage comprising the whole text</i>	<i>Number of occurrences in the text</i>	<i>Percentage comprising the whole text</i>
U+0042	B	-	-	14	0.10%

<i>Consonants (Characters without diacritics)</i>					
U+0062	b	283	1.70%	159	1.50%
U+004C	C	-	-	8	0.10%
U+0063	c	6	0%	178	1.60%
U+0044	D	2	0%	11	0.10%
U+0064	d	220	1.30%	464	4.30%
U+0046	F	-	-	15	0.10%
U+0066	f	5	0%	242	2.20%
U+0047	G	17	0.10%	44	0.40%
U+0067	g	442	2.60%	197	1.80%
U+0048	H	-	-	14	0.10%
U+0068	h	305	1.80%	571	5.30%
U+004A	J	25	0.10%	10	0.10%
U+006A	j	466	2.70%	21	0.20%
U+004B	K	6	0%	1	0%
U+006B	k	295	1.70%	65	0.60%
U+0043	L	-	-	21	0.20%
U+006C	l	330	1.90%	398	3.70%
U+004D	M	8	0%	2	0%
U+006D	m	829	4.80%	195	1.80%
U+004E	N	31	0.20%	2	0%
U+006E	n	1,606	9.40%	596	5.50%
U+00D1	Ñ	-	-	-	-
U+00F1	ñ	116	0.70%	-	-
U+0050	P	5	0%	2	0%
U+0070	p	44	0.30%	141	1.30%
U+0051	Q	-	-	-	-
U+0071	q	-	-	2	0%
U+0052	R	-	-	3	0%
U+0072	r	470	2.70%	661	6.10%
U+0053	S	5	0%	21	0.20%
U+0073	s	251	1.50%	711	6.60%
U+0054	T	14	0.10%	16	0.10%
U+0074	t	359	2.10%	839	7.70%
U+0056	V	-	-	-	-
U+0076	v	-	-	126	1.20%
U+0057	W	-	-	11	0.10%
U+0077	w	167	1%	267	2.50%
U+0058	X	43	0.30%	-	-
U+0078	x	353	2.10%	7	0.10%
U+0059	Y	-	-	25	0.20%
U+0079	y	126	0.70%	320	3%
U+005A	Z	-	-	-	-
U+007A	z	-	-	4	0%
U+A78B	'	1	0%	-	-
U+A78C	'	1,189	7%	-	-

4.3. Use Case Nigerian languages

This is tentative on if I can get someone from Nigeria group to give me the text and the keyboard layout.

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Ezea

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Okphela

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

*Characters not used in the text
Percentage of use
Combinational use of characters
finger use chart
distance traveled*

Observations - brief

Cishingini

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Bekwarra

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Ibgo

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

4.4. Use Case European languages

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

French

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

*Combinational use of characters
finger use chart
distance traveled*

Observations - brief

<http://bepo.fr/wiki/Accueil>

German

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Italian

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Polish

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

*Characters not used in the text
Percentage of use
Combinational use of characters
finger use chart
distance traveled*

Observations - brief

Section Summary

4.5. Use Case Mongolia

Russian

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Mongolian

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

5. Discussion and Application

At what point in the design process should linguistic information be considered and applied, as opposed to other design criteria, so that maximal language usage is encouraged and made possible?

5.1. Frameworks for applied design

Framework for keyboard layout research in minority languages

This study, entitled The Application of Linguistic Knowledge to the Keyboard Layout Design Process for Minority Languages, offers (1) a framework for evaluating keyboard layout designs as they are created for minority language communities, (2) a model for testing a particular user group's reception of a given keyboard layout, and (3) a framework for engagement and distribution of digital products for text entry.

Framework for digital viability of a language - EGIDS+

What *things* are needed in a language to make it viable in the digital sphere?

What are the steps needed to reach EGIDS level 5 in a SUM model?

Overview of other keyboard layout work
(Harvey 2013)

Framework for aligning considerations in the design of keyboard layouts

5.2. Discussion of relevant application of results

Application in Language Documentation

There are 3 reasons why linguists should pay attention to Keyboard layouts:

1. Keyboarding is an expression of language and reveals some very unique ways that the human body expresses communicative thought.
2. the language teacher should consider the use of language in all mediums not just oral
3. language development : linguist :OT/Constructions based on cognition and synapses, Language documenter, technologists.

Application in Language Development

Orthographies with overt marking of Tone- Cognitive effect measurement of orthographies

(Roberts 2009, 2011) (Crofts 1976) (Bird 1999, 2001) (Hollenbach 2007) (Kutsch Lojenga 2011)
(Zaretsky, Kraljevic, Core & Lencek 2009)

On overtly marking tone

<-Note from David Roberts -->

Reading - Typing activation of spelling instead of writing activation of spelling

Writing - The way characters are composed has an effect on the understanding of the language

Text input methods in the twenty-first century have the potential to entice or discourage speakers of minority languages in the use of their languages in digital mediums. Popular and prolific writing systems in the twenty-first century are crucially tied to electronic input methods that can be easily used in communicating ideas in written orthographic form including the production of printed or electronic reading material. Although, literacy systems have always contained a human interaction element as part of the writing method, in the twenty-first century these methods involve an electronic-tactile medium, e.g. the keyboard. Twenty-first century literacy in social contexts (or as social practice) almost always contains a digital element, e.g. SMS, e-mail, web-forums, Twitter, Facebook, etc.

Keyboard layout design is an important stepping stone to linguistic expression in the digital age. The production of written language is dependent on cognitive processes that access language competencies. This linguistic information is embodied in the message (discourse and syntax) and encoded via the orthography (phonological and lexical information). The design of orthographies and how these orthographies encode linguistic information affect the mechanics of language expression in written form.

Application in Cognitive linguistics

Typing as communicative Gesture

Content from Mondana:

Face-to-face interactions

- the dominant mode of every day interaction throughout human history
(Levinson & Brown)

Wilkins 1999, 2004

Classification of gesture. Mueller 1998, Efron 1972, Ekman & Friesen 1969,

iconics

- Depicting aspects of a concrete
- Metaphorics

Deictics

Beats

Semantics

Gesture as Language

Impacts of typing on the understanding of language

Functional load

What is Functional load and is it called upon in the text input process?

5.3. Future direction

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Appendix I: Glossary of technical concepts and terms

The following set of technical terms are used in this paper. A conscious effort has been made to follow the definitions of many of these terms as laid out by the glossary released online by SIL's Non-Roman Script Initiative (NRSI)²⁸. Other technical terms have been added as encountered.

Base Character: the main part of an orthographic character. the ⟨ a ⟩ in ⟨ á ⟩ would be the base character.

Character: In this paper unless otherwise specified, it is used synonymously with orthographic character.

Composed Character: see *complex character*.

Composite Character: also known as a pre-composed character. It is a single unicode point which represents a character which can be broken down into multiple other characters. ⟨ á ⟩ can be either a composed character consisting of both the unicode points for ⟨ ‘ ⟩ and ⟨ a ⟩ or it can be a single character ⟨ á ⟩ and represented by a single unicode point.

Complex Character: is also referred to as a composed character; is a character which in order to be created must use more than one unicode code point. Sochiapan Chinantec's stressed barred i ⟨ ɿ ⟩ is an example of this.

Corpus: __()

Competencies: __()

Design: __()

Dead Key: http://en.wikipedia.org/wiki/Dead_key Defined in the paper: this key is struck first and it alters the keyboard state so that the following key alters its output.

Diacritic: an accent or modifier to a base character

Grapheme: anything that functions as a distinct unit within an orthography. A grapheme may be a single character, a multigraph, or a diacritic, but in all cases graphemes are defined in relation to the particular orthography. http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#grapheme

Glyph: a shape that is the visual representation of a character. It is a graphic object stored within a font. Glyphs are objects that are recognizably related to particular characters and which are dependent on particular design (i.e. g, ḡ and ḡ are all distinct glyphs). Glyphs may or may not correspond to characters in a one-to-one manner. For example, a single character may correspond to multiple glyphs that have complementary distributions based upon context (e.g. final and non-final sigma in Greek), or several characters may correspond to a single glyph known as a ligature (e.g. conjuncts in Devanagari script). (For more information on glyphs and their relationship to characters, see ISO/IEC TR 15285.) http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#writingsys

Human-Computer Interaction (HCI): __()

ISO 639-3: An ISO standard employing three letter codes to identify language names. This is the current (2014) code practice for identifying languages in technical (digital) contexts. For further discussion see: <http://www-01.sil.org/iso639-3/scope.asp#M>

Information Technology (IT): __()

Keyboard Layout: the abstract arrangement of characters and their relationship to the buttons of a physical or virtual keyboard.

Keyboard (Physical): part of the computer where text input is done.

Letter: a non-technical term for a character in an orthography

Literacy: __()

Literacy as Social Practice: __()

Modifier Key: __() http://en.wikipedia.org/wiki/Modifier_key

²⁸ NRSI maintains a glossary of technical terms at: http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary

Macro Language: In the ISO 639-3 code set there are two types of languages, single languages and macro-languages. There is a limited set of macro languages. An example is Arabic [ara]. Arabic is a macro language and can be referred to as a variety of other languages which fall under the macro language like Algerian Arabic [arq] or Chadian Arabic [shu]. The macro language concept is a carry over from the ISO 639-2 standard.

Orthography: a writing system for a given language.

Operator Key: Defined in the paper: the base is struck first and then the modifier key

Orthographic Character: a written symbol that is conventionally perceived as a distinct unit of writing in some writing system or orthography. http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#orthochar

Roman script: the script based on the alphabet developed by the ancient Romans ("A B C D E F G ..."), and used by most of the languages of Europe, including English, French, German, Czech, Polish, Swedish, Estonian, etc.

Also called Latin script. http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#roman

Socio-technical system (STS): __()

Technology: __()

Text: __()

Txt: Following (Shortis 2007) the term *Txt* is used to refer to the text used in SMS text messaging, instant messaging, internet chat, informal emails and social software

Unicode Point (Unicode Value): is the unicode table designation for a glyph. It has the format of "U+ XXXX" where XXXX is some hexadecimal number.

User Experience: __()

User Experience Design: __()

Writing system: an implementation of one or more scripts to form a complete system for writing a particular language. http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#writingsys

Writing as Social Practice: __()

Appendix II: Full text of analyzed texts

Me'phaa Full Text

ISO 639-3 code of language: [tcf]

Title of the text: Santiago (Me'phaa Mañúwiín)

Cited as: Carrasco Zúñiga, Estanislao & Mark L. Weathers. 2008-2010. Santiago (James). Ms., Pre-Publication

Draft of Bible Portion.

Text provenance: The text was received from the Me'phaa language development and Bible translation team via Mark L. Weathers on 31 May 2011.

What I did to the text before using it in comparisons: this text was likely the most complex to process.

It required conversion from a custom encoding to Unicode. _(tool used; mapping uses; method obtained)
_*since the team has left the moved their project to unicode* after conversion, SFM markers were removed.

Section headers were removed. Carriage returns were also removed.

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Ikhúún ñajun' Santiágø, mbø na'ne ñajuun Anq'ló' jamí Tátø Jesukrístø. Naxu'má iyii' ríge' inala' ikháan' tsáan' mbø guwø' ajmø mûú kuthiin ijjiin Israél ñajwanla', tsí njdrú'úun mbá xúgíí inuu numbaa.

Naraxqán'la'. Anguin', tsáan' ninimba'la' juyaá Jesús, gajumø'la' rí phú gagi juwala' ídø rí nanújngala' awúun mb'a inii gajmá. Numuu nduyaá mála' rí ídø rí na'nga'la' inuu gajmá, nasngájma ne rí gakon rí jañii akiän'la' juyaá Anq'ló', jamí na'ne ne rí mawajún gúkuála'. Indó má' gí'maa rí mawajún gúkuála' xúgíí mbi'i, kajngó majráan'la' jamí mä'ne rí jañii akiän'la', asndo rí náxá'yoo nitháan rí ja'yoo manindxa'la'. Xí mbáa tsí ikháan'la' tsí'yoø dí gá'nij, ga'thán jáñuu Anq'ló' gá'ne rí mbø'yoø rí mä'nij. Numuu rí ikhaq tsígéween rí naxnúu mbá xúgíin tsí nñnda'áa jamí tsí'théen numuu ne. Indó má' numuu rí tsí nñnda'áa, ganda'ee gajmáa mbá jañii akiuin, maxá'ne rí ajmø akiuin nitháan. Numuu rí tsí ajmø akiuin asndo xó rí nambúxuu' inuu iya apha ja'nij, rí geé ñú'ú ixpátra'a e'ne gíñá. Xaqø tsí xkua'nii ja'nii, xájumøu rí majanáa tháan rí nñnda'ee gá'ne Anq'ló', numuu rí tsí ajmø akiuin, nari'khuu má' xú'khuen mbá xúgíí rí na'nij. Dxájwaló' tsí ngínáa, xátiyuø', numuu rí phú gí'doo numuu ná inuu Anq'ló', xómá' tsí phú gí'doo rá, xátiyuø' ídø rí Anq'ló' maxríguü, numuu rí tsí phú gí'doo nñgauá mbayo' xtáa xómá re'e rí ríga ná xanáá. Ídø rí na'kha aqha', nagigoo numbaa, jamí nojndoo iná. A'khuen rí nafrigu re'e jamí nñgauá mitsaan giauxuø ne. Xkua'nii má' mambáa tsí phú gí'doo jamí mambá rigaa mbá xúgíí rí gí'doo mangaa. Phú gagi xtáa xaqø tsí tsí'ne rí xkawø' ídø rí naguma rájáa, numuu ídø rí nñngoo inuu gajmá, a'khuen mbayáa numuu rí mæxtáa jámuu, rí nixuda minq' Anq'ló' rí maxnúu tsí nandúún juyáa. Ídø rí mbáa tsí ikháan'la' naguma rájáa rí mä'ne rí xkawø', maxá'théen rí Anq'ló' ne'ne rájáa. Numuu rí tsí Anq'ló' tsíyoo rí maguma rájáa rí mä'nij rí xkawø', ni má' ikhaq tsí'ne rájáa nimbaa. A'khuen gakon, mbambáa naguma rájáa ídø rí nixmángua'aan e'ne rí xkawø' nandxa'wá minee' jamí rí nñnguu'. Ídø rí nñto'oø má' jumø rí xkawø' ná idxyø xaqø rá, maganú mbi'i rí mä'nij a'khán gá'ne ne. Jamí ídø rí wámba má' nigajaq a'khán rá, majañúu gá'ne ne. Anguin', phú nando' jaya'la'. Xangra'aan'la'. Xúgíí kixná rí phú máján jamí xtamínu' rí jañii wáa na'kha ná mikhuíí, naxná ne Anq'ló' tsí ne'ne kumii a'guáán. Tsí Anq'ló' nimi'tsú tsíxti'khuu xó ja'nij xómá a'guáán, ni má' tsíbañii' xómá náku. Anq'ló'

ne'ne rí mägumáa'ló' mbujú gajmáá majñuu ajngáá gakon, numuu rí xkua'nii ndiyoo ikhaaq, kajngó manindxa'ló' ijjiin tsí ginuu jayu. Ikhaa numuu rú'khuen, anguin', tsáan' phú nando' jaya'la', xúgiáan' ikháan'la' gí'maa rí mu'gíi ña'wanla' kajngó müdxawíínlá' rí nithánla'. Xá'cha'la' guéño rí müthänla', jamí xájí'náa'la' nachaq guéño. Numuu rí xabq tsí naji'náa guéño, tsínij rí máján xómá rí nandoo Ana'ló'. Ikhaa jngó, guni'ñáá rønela' mbá xúgíí inii rí xkawé', rí gatíí guéño ná akiqan'la'. Jamí göne waba mijnála' kajngó mägoo müdrígúla' ajngáá rawuun Ana'ló' rí wa'du má' ná xoxta'la', rí gí'doo tsiakhé rí ma'ne jríñqa'la'. Ra'khá mbájndi má' indoó rí müdxawíínlá' ajngóo Ana'ló', rí gí'maa rí möne mbánííla' ne mangaa. Xí indoó má' nüdxawíínlá' jamí tsíné mbánííla', nuné nduwa mijná má' ikháan'la'. Numuu rí tsí indoó má' nadxawuun ajngóo Ana'ló' jamí tsí'ne mbánuu ne, ikhaaq ja'nij xómá xabq tsí indoó má' nayaxuu inuu ná iya niwan, jamí ido wámboq niyaxé mínée', a'khuen näkeé jamí nachaq má' imbumuu xáne ja'nii inu. Xómá' tsí na'gíi idxuu rí madxawuun mújúun ajngóo Ana'ló' rí phú máján, rí na'ne jáwáan'ló' rá, phú gagi gáxtáq asndo náá má' rí gá'nij, xí tsímbumuu rí na, jamí na'ne mbánuu má' xú'khuen rí nidxawuun. Xí mbáa näjumuu rí phú máján xó rí na'ne mbaq Ana'ló' jamí tsíñawuun rawuun, na'ne nduwa minée' má' ikhaaq, jamí ndaq nitháan numuu rí na'ne mbaq Ana'ló'. Tsí gakon rí máján xó rí na'ne mbaq Ana'ló', jamí na'ne rí näjiguu Tátiáló' Mikhuí ñajuun tsíge': tsí nambáñúú jjínxuá'a jamí go'óxuá'a ido rí nda'ñuu. Xú'khuen má' rí näñawqan mínée' rí maxá'nij rí xkawé' rí noné xabq ná numbaa ríge'. Anguin', tsáan' nanimbä'la' juyaá Tátiáló' Jesukrísto, tsí phú jithaán gí'doo numuu, ragí'maa rí mura'wínlá' xabq tsí möne ngajyuúnla'. Gajuma'la' rí ná nagimbáan'la' a'khuen iganú mbáa xabq tsí phú gí'doo, gídä' ajwān' mojmo' jndi ná ñawúun jamí phú mitsaan xtínuu. Awúun má' rú'khuen iganú mbáa xabq tsí ngínáa mangaa, júwuun xtífin rí phú wayuu. Jamí gajuma'la' rí phú noné ngajwáála' tsí mitsaan xtínuu jamí nütháanla': << Táta, ara'un ná xíle rí máján wáa gejyo' >>, xómá' tsí ngínáa nütháanla': << Ikháan, ariajún má' a'khuen o ara'un mbayíi mbq' >>. Á ra'khá nura'wínlá' xabq tsí möne ngajyuúnla' rí xkua'nii enela' rá. Jamí nanindxa'lá' xómá xabq ñajun tsí tsírajwa' mbé'tháán gajmáá numúú mbá xúgíí xabq. Anguin', tsáan' phú nando' jaya'la', gudxawíínlá' rí mäthän'la': Ana'ló' nira'wíin xabq tsí ngíníi ná numbaa ríge', kajngó manindxuun xabq tsí phú nanimbyún juyáá Jesukrísto, jamí rí manújngáan manindxuun xabq tsí na ñajúún Ana'ló', rí nixuda minee' má' gajmáá numúú tsí nandúún juyáa. Xómá' ikháan'la', nuñuúla' tsí ngíníi asndo xó rí ndaq numúú. Á ra'kháa xabq tsí phú guá'dáá noné ngínáa'la' jamí nagó judáan'la' gajmáá tsiakhé ná gu'wá ñajun rá dxe'. Á ra'kháa xabq tsí phú nuthan xkawií mbi'yuu Jesús tsí ñajuun ñal'halá' rá dxe'. Phú máján má' enela' xí gakon rí noné mbánííla' xtángoo rí phú jithaán gí'doo numuu, xómá kama na ajngáá rawuun Ana'ló': << Agaa' xtayáá xabq numbaa gajmäa' xómá nandaa' xtaya mina' ikháan. >> Jamí xí nura'wíinla' xabq tsí möne ngajyuúnla' rá, gí'máa'la' a'khán ná inuu Ana'ló', numuu rí tsíné mbánííla' xtángoo rú'khuen. Numuu rí tsí näjumuu rí na'ne mbánuu xúgíí xtángawoo Ana'ló' jamí tsí'ne mbánuu maske asndo mbóó rí na, gí'mäa a'khán rí tsí'ne mbánuu ne xúgíí. Numuu rí Ana'ló' ni: << Xáthäbaa' gajmäa' tsí ra'kháa a'giqa' o ajmbäa' ñajuun >>, jamí ikhaaq má' niXátaxíyaa xabq. >> Kajngó xí tsíthabáa' gajmäa' tsí ra'kháa a'giqa' o ajmbäa' ñajuun, jamí nataxíyaa xabq rá, gí'máa a'khán rí tsíthane mbáníí xtángawoo Ana'ló'. Ikhaa jngó, gutħänla' jamí gajuwala' xómá gí'maa rí majuwá tsí mítrajwa' numúú gajmäa' mbá xtángoo rí na'ne jáwíin xabq ná awúun a'khán. Numuu rí ído gárajwa' Ana'ló' gajmäa' numúú xabq, mäñawíin akuijn ja'yoq xabq tsí niñawíin akuijn ja'ñúú xabq. Tsí nañawíin akuijn, mä'ngoo ído rí mítrajwa' numuu. Anguin', tsáan' nanimbä'la' juyaá Jesús, xí mbáa na: << Ikhúún

nanimbo' ja'yoo Anq'ló' > >, jamí ndaq nitháan rí máján i'nij, náá lá gámbáyúu rú'khuén rá. Á mágoo má' rí xkua'nii inimbqo' mágne jíryaq' rá dxé. Gajumá'la' rí mbáa dxájwaló', xäbiya o a'go, ndaq xtíñuu jamí ndaq rí mäkhuii tsitsíi, jamí mbáa tsí ikháan'la' na'thúun: <<Anq'ló' gá'ne tsakun rámáá ná mädxuu'. Athúwaan' xtíñaa' rí miká wáa jamí atse'tsolá mägil'maa'. > > Ndaaq rí gámbáyúu ajngáa rú'khuén, xí tsíxnúu rí nda'yóo. Xkua'nii má' mangaa, tsí indqó má' na'thán rí nanimboq' ja'yoo Anq'ló' jamí tsí'nij rí máján, ndaq mbá jayu má' numuu na'théen rí nanimboq' xú'khuén rá. Ágá'ne xí mbáa ma'thán: <<Tikhuun nanimbyún juyáá Anq'ló', xómá' jlwín noné rí máján.> > Xómá' ikhúún na'thanlo': Ikháán mäxáxoo mätasngajmú' rí ninimbqä' xtayáá Anq'ló' xí tsíthané rí máján. Xómá' ikhúún magoo mäsgajjmáa' rí nanimbo' jayoo Anq'ló' gajmäá majñuu rí máján nänelo'. Khá nanimbqä' má' rí mbawíi tsí ñajuun Anq'ló' xtáa rá. Phú máján má' ithané rí xkua'nii rá, asndo gíñá guéen má' nanimbyún rí xkua'nii mangiin, jamí asndo nagua'iin rí namíñuu. Xánindxaq' xäbo tsí júgoo inuu. Á nandaa' mäsgajjmáa' rí gakon rí ragí'doo numuu rí nanimboq' xäbo tsí ndaq rí máján e'ne dxé'. Nákhí rí tátä xíñáló' Abráám nixnáxij adéé Isáák ná tsüdyü järngoxé itsí, a'khuén ni'thán Anq'ló' rí xäbo tsí májáan äkuuin ñajuun. Nakujma nguáná má' mbu'yááló' rí Abráám nisngajmee rí nanimboq' ja'yoo Anq'ló' gajmäá majñuu rí ni'nij. Jamí gajmäá majñuu rí ni'nij, nigajaq' asndo nijrá'án rí jañii äkuuin ná inuu Anq'ló'. Xkua'nii nimbánuu ajngáa rawuun Anq'ló' rí na'thán: <<Ninimbqo' Abráám ja'yoo Anq'ló', rú'khuén jngó ni'thán Anq'ló' rí májáan äkuuin.> > Jamí ne'ne mbi'yuu <<Iyangajwee Anq'ló'> >. Kajngó gafra'a' májánla' ríge': Anq'ló' na'thán rí májáan äkuuin mbáa xäbo gajmäá majñuu rí máján na'nij, ra'khá indqó gajmäá majñuu rí nanimboq'. Xkua'nii má' ninimbqo' Raáb mangaa, a'go tsí ninguwá mína' nákhí wajyúu. Anq'ló' ni'thán rí májáan äkuuin gajmäá majñuu rí máján ni'nij: Nigruijgúun ná go'wóo xäbo tsí nigó gúñamaa xuajen Jerikó, jamí nimbáñuu rí magajnáa ngu'wa gajmäá jimbä jambäq. Xómá rí mbáa xäbo tsí nijáñuu, nándaq xuu', xkua'nii má' ja'nii rí nanimboq' xäbo mangaa, xí ndaq rí máján i'nij, ndaq mbá jayu numuu rí nanimboq'. Anguin', tsáan' nanimba'la' juyaá Jesús, xánindxa' xúgiáan'la' xäbo tsí nusngáá, numuu nduyaámála' rí jitháán gakhe mitrajwá' numa ikháan'xo'. Numuu rí mbá xúgiáan'ló' nangraq'áan'ló' mba'a nothon. Xí xtáa mbáa tsí na'ngoo nañawuun rawuun ido rí na'thán, xäbo tsí nijrá'án má' ñajuun tsú'khuén, jamí na'ngoo má' rí na'thán ñajun minee' mbá xúgii mangaa. Ído rí nuxu'dáa'ló' xä' ñuu rawuun guáyo, na'nga'ló' nuxu'máa mä'gee ná nandaló' rí mä'gee, jamí na'nga'ló' nuxmätrigaq' mbá xúgii. Guyaxiila' gu'wá rguwa mba'wo rí naqä ná inuu iya apha mangaa. Mbá ixé lájwíin jayá ikhoo ne rí naqä ne ná nandoo xäbo tsí naqä jayoo ne, maske má' phú gakhe irmajngua' ne gíñá. Xú'khuén má' ja'nii rí rajuun xäbo mangaa, mbá xuwi lájwíin ñajuun ne, jamí phú mbaq' rí na'ngoo ne na'ne. Ra'khá tháán mbaq' júba ikha e'ne mbá lájwíin rí'yuu agu rí nakhatiyoo! Rí rajuuun xäbo xómá rí'yuu agu ja'nii ne. Käma ne ná xuyuu, jamí phú gí'doo ne tsiaxhe rí mä'ne ne mba'a inii rí ramján, xú'khuén má' na'ne ma'chúu ne mbá xúgii xuyuu. Ndayá skiyuu' ne ná nakha jámuu agu, jamí mbá xúgii mbi'i na'ne ma'chúu ne mbi'yuu. Tsí xäbo numbaa na'ngoo na'ne másuun jamí naxná ñajúun mbá xúgii inii xükú xáná tsí namanguún, xükú xna, xükú tsí nuxmätha mijná jamí xükú tsí gatiin ná awúun iya apha. Xómá' rí rajuuun xäbo rá, nimbáa tsí'ngoo gá'thán ñajuun ne. Mbá rí xkawé' rí ndaq xó muwajún thiinaló' ñajuun ne, jamí gajnií thana rí naqudíin xäbo ná awúun ajngáa rí nagájnuu e'ne ne. Gajmäá rajwan'ló' nagájnuu ajngáa ná rawanló' rí mo'ne mbaq' Anq'ló' Mikhuíí, xú'khuén má' rí mu'xná ma'ínló' xäbo tsí níguma kumii xómá ja'nii Anq'ló'. Mbóó má' ná rawanló' nágájnuu ajngáa rí máján jamí ajngáa rí xkawé'. Anguin', ragí'maa mä'ne rí xkua'nii. Á mägoo mägajnuu

iya ríná ná iduu iya rí thawuun dxé'. O magoo maxná xndú rí mbi'yuu aseitúná mbá ixuu ígo dxé', o ígo mbá ajmūu úba dxé'. Maxáxóo anguin'. Xkua'nii má' mangaa, maxáxóo magajnúu iya ríná ná iduu iya rí thawuun. Á xtáa mbáa tsí gakon rí nda'yoo jamí nafro'qo náá rí máján mä'ne ná majñä'lä' dxé'.

Gasngájmee nē gajmäá majñuu rí gamakuüü jamí rí tsíkúxé mínee' ído rí na'nií rí máján. Jamí xí indoó má' tsixígu' jamí siq' ríga ná awúun ąkian'lä' rá, muxúthən tsil'yála' rí nāmañala' jamí muxúnə nduwala' rí nōne nuwiinla' rí gakon. Numuu rí xäbo tsí xkua'nii jmañuu rä'khá ná inuu Anä'lö' j'khä rí nāmañuu, rí ná numbaa ríge' j'khä nē, ná jumúu má' ikhín jamí ná inuu gixaq. Ikhaa jngó, ná ríga tsixígu' jamí siq', ikhín má' ríga xkujndu jamí mbá xúgíi inii rí xkawé' mangaa. Xómá' xäbo tsí nduyáá jamí nafru'yún rí na'khä ná inuu Anä'lö' rá, tsinij rí xkawé', tsitsaňuü' gajmij xäbo, gamakuun, májánan ąkuüün, phú nañawíin ąkuüün juñuu tsí ngínií, gatíí rí máján nunii, tsíra'wíjn xäbo tsí moné ngajúun jamí nānguá ąjmä inúu. Tsí nandúún märgá rí tsímáá ná numbaa ríge', nūmbayüü rí mäxátsaňuü xäbo. Asndo xó rí nudij tsígoor rí máján ja'nii, kajngó moné xäbo rí nandoo Anä'lö'. Náá lá j'khä xkujndu jamí siq' rí ríga ná majñä'lä' rá. Ná awúun má' ąkian'lä' jamí ná awúun má' rí phú nāniguä'lä' mugua'dáála'. Phú nāniguä'lä' rí mugua'dáála' rí ríga ná tsüdyyuü numbaa jamí tsígoa'dáála' nē. Rä'khá tháán naxíguä'lä' rí asndo nūradíinla' xäbo, ni má' xú'khuen tsígoa'dáála' rí nandala'. Nōne xkujndula' jamí nātsaňä'lä'.

Rakuá'dáála' numuu rí tsínda'älä' Anä'lö'. Jamí ído rí nynda'älä', tsídrigúla' rí nandala' numuu rí tsínda'älä' nē rí majmaa ná nda'yoo, rí nynda'älä' nē mutsijmála' ná rí nāniguä'lä' ikháan'lä'. ;Rä'khá xäbo tsí nandúún juyáá indoó Anä'lö' nājwanla'! Á tsíyaälä' rí xäbo tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsíyoo rí māmbáxuu' gajmáa Anä'lö' rá dxé'. Ikhaa jngó, asndo tsáa má' tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsímbáxuu' gajmáa Anä'lö'. O najumä'lä' rí ndaq numuu rí na'thán ná ajngáa rawuun Anä'lö' dxé': <<Phú nandoo Anä'lö' ja'yoo Xe' rí kuä'an ná xoxtä'lö', jamí mbawíi ikhaa nandoo rí magalö' ju'yäa.>> Xómá' ikhaa phú mbaa rí máján naxnálö', rí ni rajä'yalö'. Ikhaa jngó na'thán ná ajngáa rawuun Anä'lö': <<Anä'lö' nāweje thüün xäbo tsí nuxuxí mijná, xómá' tsí nuxrígú mijná rá, naxnúu rí máján, rí ni rajä'núu.>> Ikhaa numuu rú'khuen, gunjñá mijnála' rí ma'thán nājwanla' Anä'lö'. Gawaijún gúkuála' kajngó mä'nga'lä' inuu gixaq, ą'khuen rí ikhaa magáyuü mä'gee imba janíí. Aguwalá' ná inuu Anä'lö', jamí ikhaa maxu'ma minée' ná inala'. Xäbo a'khán, gunjñáa ronela' a'khán. Tsáan' ajmä ąkian'lä', indoó má' Anä'lö' gájuma'lä' juyaá. Guyáála' rí mingínáa'lä', gumbiya'lä' jamí gatájwíin ąkian'lä'. Gunjñáa ründü'wala', gumbiya'lä'. Gunjñáa rajuwala' gagi, gajuwa jínála'. Guxrígú mijnála' ná inuu Anä'lö', jamí ikhaa mä'nij rí phú maguma mbaán'lä'. Anguin', nimbaa maxá'thán tsüdyyuü nimbaa xäbo. Xí mbáa na'thán tsüdyyuü mbáa xäbo o na'théen rí ramáján i'nií mbo', na'thán tsüdyyuü xtángawoo Anä'lö' jamí na'théen rí ramáján nē. Xí ikháán narathán rí ramáján xtángawoo Anä'lö', tsíthanë mbáníi rí na'thán nē, rí nathanë minä' mbo narajwa' numuu nē. Indoó má' mbawíi tsí nixná xtángoo nājuun mbo narajwa', jamí indoó má' ikhaa magoo mä'ne jáwíi o maxná ma'jin xäbo. Xómá' ikháán rá, tsáa nājwaan' kajngó nātrajwa' numuu xäbo jumqa' rö'. Gudxawíinla' ríge', tsáan' nūthänla': <<Xúge' o gátsíí mū'gualö' xuajen rú'khuen o ríge', majuwalo' mbá tsigu ikhín, mungujwa ngaalö' jamí mū'daalö' mbukhaa.>> Jamí nitsíyaälä' dí garigá gátsíí, ni má' tsíyaälä' xí xóó juwala'. Dílá nājuun mbi'yala' rá. Xómá rujmbaa' rí nakujma mbégo jamí imbrúma nändaq nē xkua'nii ja'ñáa'lä'. Iwqá máján rí xá'nii gúthänla': <<Xí Anä'lö' nandoo, majuwalo' jamí mo'nelö' ríge' o mo'nelö' rí nū'ün.>> Xómá' ikháán'lä' phú nāniguä'lä' rí mūthən tsil'yála', asndo xó rí ikháán'lä' jithən nājwíin mbi'yala' ja'nii. Ramáján ənəla' rí nōne tsil'yála' xkua'nii. Ikhaa jngó, tsí nda'yoo má' náá rí máján mä'ne jamí tsí'nij, xtáa

ná awúun a'khán. Gúdxawíínlá' ríge', tsáan' phú kua'dáála': gumbiya'la' jamí gundxa'wá jínála', numuu rí inu má' mä'khä mbi'i rí mümínjíla'. Na'ga má' mbá xúgíí rí mitsaan kua'dáála', jamí na'phö má' ñüü ruxi xtíñala' rí phú kuitsún. Ná'khäa má' iyoo mbúkhäa ajwan' mojmo' jamí mbúkhäa ajwan' mi'xá rí phú kua'dáála'. Rú'khuen ma'thán rí rámáján neneła' ído gárajwa' Anä'ló' numala', jamí matsikháan'la' ne. Nene matííla' rí mugua'dáála' awúun mbi'i rí inu má' mämbá numbaa ráan'. Ikháan'la' túne numjíla' xäbo ngínií tsí njñajun ná mbayala'. Gúdxawíínlá' rí nandxa'wá ra'a numa rú'khuen ná inuu Anä'ló' tsí gí'doo mbá xúgíí tsiakhé, jamí ikhaa nidxawuyn má' a'wúún yumbáá tsú'khuen. Ikháan'la' phú nijuwa májánla' ná numbaa ríge'. Nitháan ndaq rí ndi'yála', jamí neneła' mbá xúgíí rí nänigua'la'. Ni'ngáan'la' mëndä'kho xómá xukú tsí nitsí'yoo náá mbi'i majañú. Nirígula' ajngáa wa'a tsüdyún tsí ndaq a'khúún jamí níradíjínlá', xómá' ikhijin túxudaq' ñawúyn rí mumbayú mijneq. Ikhaa jngó, anguin', ga'ngoo akian'la' asndo mbi'i rí mä'khäa Tátä Jesukrítso. Guyaxela' xómá e'ne xäbo tsí nañajun xanáá, gí'thüyn má' xú'khuen rí maguü rí mitsaan nijmäq ná tsüdyüü jübä' rí ni'dij, jamí gí'thüyn má' xú'khuen rí mäganú mbi'i rí mä'khäa ru'wa. Xkua'nii má' góne mangáan'la', góne gakhe akian'la' jamí mäxá'ne ní'nga'la' rí mywa'thiínlá', numuu rí inu má' mä'khäa Tátä Jesukrítso. Anguin', nimbáa mäxá'ne xkujndu gajmaá numuu nimbáa, kajngó mäxákujma a'khánla' gá'ne Anä'ló'. Guyáala' rí inu má' xtáa ná rawuun xkrugua tsí märajwa'. Anguin', guyaxííla' xkrída xó rí nimínjí jamí xó rí nene gakhe akuiín tsí nírawí jngaa ajngoo Anä'ló' wajyúú. Ikháánló' najuma'ló' rí phú gagi júwa' tsí nq'ngoo akuiín rí mümínjí. Ikháan'la' nídxawíínlá' xáne nj'ngoo akuiín Jób rí mamínqü mëndä'kho, jamí nduyqá málá' rí ndawqá phú mbäa rí máján nijanáa ne'ne Anä'ló'. Numuu rí Anä'ló' phú nañawíin akuiín jamí phú mbäa akuiín. Anguin', nando' gáthan'la' imba rí gí'doo numuu: ído rí nüthonla' numuu asndo dí má', xúxu'dáa'la' Anä'ló', ni má' xúthonla' <<manę>>, gonela'. Xí nüthonla' <<mäxanę>>, xunela'. Kajngó mäxákujma a'khánla' gá'ne Anä'ló'. Xí xtáa mbáa tsí gí'doo ga'khö ná majñä'la', ga'thán jáñuu Anä'ló'. Xí xtáa mbáa tsí nadxuu, ga'sieen ajmúú ná inuu Anä'ló'. Xí xtáa mbáa tsí najánuu ná majñä'la', gandxa'wúyn xäbo buanuu tsí juya idxuún mbo nagimbíin. Kajngó muthán jáñií Anä'ló' gajmaá numuu, jamí müttsua'aan aséite gajmaá mbi'yuu Tátä Jesukrítso. Xí nuthan jáñií Anä'ló' gajmaá mbá jañii akuiín, mä'nii akuiín tsí najánuu, jamí Anä'ló' mä'ne rí matuxi. Jamí xí ni'nij a'khán rá, Anä'ló' mä'ne mbäa akuiín ja'yoo. Ikhaa numuu rú'khuen, mbámbáa gá'ne maphú a'khúún ná inuu imbaa, jamí mbámbáa gá'thán jáñuu Anä'ló' gajmaá numuu imbaa, kajngó mä'nii akian'la'. Xí mbáa xäbo tsí mäjáan akuiín na'thán jáñuu Anä'ló', phú gí'doo tsiakhé tsakuun rí na'nij. Gärmaá'an akian'la' juyaá Elías, tsí niguwí jngaa wajyúú, ikhaa ninindxüü mbáa xäbo numbaa xómá ikháánló' jayu. Nákhí ni'thán jáñuu Anä'ló' rí mäxáxnúu ru'wa, táxnúu ru'wa atsú tsigu itikhu. Ndawqá a'khuen ni'thán jáñuu Anä'ló' mbujúü rí maxnúu ru'wa, a'khuen nixnúu ru'wa ne'ne Anä'ló', jamí nixnáa xndúu mbá xúgíí inii rí nda'ya ná inuu jübä'. Anguin', tsáan' nanimba'la' juyaá Jesús, xí mbáa tsí ikháan'la' naniñuu jambäa rí gakon, jamí imbaa na'ne rí matangaä, guyáala' rí tsí nambáyúu xäbo a'khán rí matangaä akuiín jamí maniñuu ra'ne a'khán, na'nij rí majríyaa' rí majañúu jamí na'nij rí Anä'ló' mä'ne mbäa akuiín ja'yoo mba'a a'khán rí ni'nij.

*Chinantec Full Text***ISO 639-3 code of language:** [cso]**Title of the text:** Sí² Quioh²¹ Santiago. JÚ¹ CHÚ³² QUIOH²¹ JESÚS TSÁ² LIÑ³ CRISTO (El Nuevo

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What I did to the text: Section headers were removed. Chapter and verse numbers were removed.

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Jná¹³ la³² Jacobo, tsá² hn³ jná¹³ jan² *tsá² má²dí¹hlánh¹ joh¹ Dió³² ji³ Jesucristo Ti³² Juo¹³ dí², juanh³² jná¹³: “Hia² hnöh²”, tá¹ quia³fún³ nió³ hnöh² tsá² *Israel, tsá² má²ná¹yanh³² náh² tá¹ cáun² hngá¹máh³. Hnöh² reh², ma³hiún¹³ hnöh² honh² lí³ua³ cáun² hi³ quiunh³² náh², quí¹ la³ cun³ hi³ má²ca³lí³ níh¹ hnöh² jáun² hi³ tí³ jlánh¹ bíh¹ re² lí²tín² tsú² hi³ jmu³ juenh² tsí³, ní¹juáh³ zia³² hi³ cá² lau²³ ca³tí²¹ hi³ taunh³² tsú² jáun² ta²¹. Hi³ jáun² né³, chá¹ hnöh² cáun² honh², hi³ jáun² hn¹³ lí³tín² hnöh² re² hi³ jmúh¹³ náh² juenh² honh², hi³ jáun² hnöh² hn¹³ náh² tsá² má²hún¹ tsí³, tsá² má²ca³hiá² ca³táunh³ ca³la³ tán¹ hián² cu³tí³, la³ cun³ tsá² tiá² hi³ lí³hniauh²³ hí¹ cáun² ní¹con² yáh³. Lí³ua³ jan² hnöh² tsá² tiá² re² má²jniá³ jmá¹ honh² náh², má¹ náh² ní¹con² Dió³², hi³ jáun² hn¹³ hián¹³ náh², quí¹ hí³ bíh¹ cue³² ca³la³ hi³ hn¹ má²tú² má²zíauñ²³ ní¹con² ca³la³ jín³² tsáu², ha³ tiá² jin²³ yáh³ tsú² tsá² hiú² tsá² mí³² ní¹con². Ti³la³ hníauh³² má³² tsú² hi³ hu²¹ cáun² tsí³ má¹ná¹, hí¹ cu¹pih²¹ yáh³ tiá² hníauh³² hu²¹ tun³ tsú²; quí¹ ní¹juáh³ hi³ hu²¹ tun³ tsú², jáun² hn³ tsú² la³jmá¹ hn³ cu³ jlái³ jmí²miih²¹ bíh¹, hi³ hlia³² chí³ tí³ hlá² tí³ ní². Tsá² la³ hi³ tiá² hníauh³² yáh³ hi³ cáun² hn¹³ hi³ hiáuh³ hi³ jmá¹ cué²¹ jáun² Dió³² Juo¹³ dí²; quí¹ tsá² la³ hí³ dá² cáun² hn¹ hn² jeinh³² tsí³ tí³ hlá² tí³ ní² bíh¹. Hi³ jáun² né³, cuá¹ jmu¹ tsah³ tsá² reh² dí², tsá² tsí¹juáh³, quí¹ cun³ní¹ hi³ má²ca³ta³zanh¹ tsú² re². Hi³ tsá² hánh³ né³, cuá¹ jmu¹ tsah³ quí¹ cun³ní¹ hi³hliá² má²ca³méih³ hi³ quien² tsú², quí¹ tsá² ná¹hánh³ dá² hn³ la³jmá¹ hn³ lí¹³ hi³ tiá² má²háe² bíh¹. Qui¹ ní¹ má¹ca³hiá² hiú², hi³ má¹hn³² jáun² né³, chei³² hn³², jáun² hn³quiéin² bíh¹ nái², hi³ suh³² siáh³ lí¹³ quioh²¹, jáun² hn¹ ca³há² ca³nga² bíh¹ hi³ jmá¹ jniá³ jáun² chú³² hn³². La³ jáun² bíh¹ quiunh³² uá²jai³² tsá² hánh³, cu³diá²jan² bíh¹ tsá²hín³ tsú² tá¹la³ cuá¹ jmu² jáun² tál¹³. Hen³ ma³ jmá¹ ren² tsá² tion² tsí³ ca³la³ jí³² hi³ quiunh³²; quí¹ ní¹ má¹ca³nga² tsú² la³hn³² hi³ jáun², hiáuh³ bíh¹ tsú² la³ cun³ hi³ ca³jmú³ jáun² Dió³² jái¹³ hi³ cué³² ní¹con² tsá² hnian³ dí², hi³ hn¹³ zian² dí² quionh³ tsá² ca³cah¹³ hi³ jmái¹ quionh³. Ti³la³ ní¹juáh³ ca³chó³² cáun² jmái¹ hi³ hníauh³² yáh³ hi³ cáun² hn¹ hn¹³ tsú² hi³ Dió³² bíh¹ cá² lau²³ cun³quionh³ hi³ hlah³ jáun². Qui¹ hí¹ cónh³ yáh³ tiá² hn¹³ hi³ hen² tsí³ Dió³² hi³ hlah³, sa³jun³ cá² lan²³ tsú² tsáu² cum³quionh³ hi³ hlah³. Ti³la³ ní¹juáh³ hi³ hníauh³² tsú² la³ cun³ hi³ ca³hniá¹ jáun² jmu³ né³, jáun² hi³ jáun² má²ja³² ca³la³ tí³ ñeh² hn³ tsí³ hngá² bíh¹ tsú²; quí¹ hn³ tsí³ hngá² bíh¹ tsú² dí¹quian¹ hi³ jáun². Hi³ ní¹ má¹ca³hn¹³ tsú² jmu³ la³ cun³ hi³ má²hniá¹ jáun² jmu³ né³,

má¹jáun² má²h¹³ tso³ bíh¹. Jáun² ní¹ má¹ca³l³ pin³ tso³ tán¹ hián² cu³tí¹³ né³, jáun² má¹jáun² má²jún³ bíh¹ tsú² ní¹con² Dió³². Hnoh² reh², tsá² hnau³ jná¹³ hñ³², ha³ h² h¹ cuá¹ l³can² hnoph²; quí¹ ca³la³ jí³l³² hi³ chu²¹, jí³ la³h³² hi³ quien² ca³la³ tán¹ hián², cáun² h¹ cue³² bíh¹ Dió³² Jméi² dí², Tsá² cuá³ hñ³mi³cuú². Hí³ bíh¹ Tsá² hñ³ mí¹zioh²¹ quioh²¹ la³h³² joh¹ hi³ jniá³ jáun² ti³ chi³cuú²; Dió³² Tsá² hñ³ la³ má²hñ³ jáun² yáh³. Ti³la³ Tsá² hí³ má¹ná¹, tiá² zan² yáh³ la³jmí¹ za² joh¹ hi³ ja³² jáun² chi³cuú², hi³ cáun² h¹ jmu² hính¹³ ti³ hlá² ti³ ní². Hí³ bíh¹ Tsá² ca³hñ¹³ hi³ ma³jniau² dí² hi³ hma²¹ cun³quionh³ jú¹ tson² quioh²¹. Cun³ní¹ hi³ jáun² né³, má²lái³ dí² tsá² má²ná¹chan¹ ní¹con² tsú² ja¹ quioh²¹ la³h³² hi³ ca³jmú³ tsú² jáun², la³jmí¹ má²ná¹chan¹ jáun² la³h³² hi³ lau³² la³ní¹. Hi³ jáun² né³ reh², tsá² jlánh¹ hnau³ jná¹³, hniáuh³² li³ níh¹³ náh² hi³ tianh¹³ náh² hua³jan²¹ hi³ náh¹ náh² jái¹³ hi³ hleh³² tsáu²; ti³la³ tiá² hniáuh³² yáh³ hi³ la³ju³² hléh¹³ hnoph² má¹ná¹, sa³jun³ hniáuh³² hi³ la³ju³² má²míh³ honh² náh², quí¹ tsá² míh²³ tsí³ cun³ tiá² hí¹³ bíh¹ jmu³ la³ cun³ hi³ ti³² tsí³ Dió³². Hi³ jáun² bíh¹ hniáuh³² cháh¹³ hnoph² ti³ có³² la³h³² hi³ tiá² ji² hi³ má²chí¹mi³² jáun² honh² hnoph², la³ má²quionh³ jí³l³² hi³ hlah³ hi³ jlánh¹ má²ca³l³ hliáun³ jáun²; ti³la³ hi³ nio² re² honh² bíh¹ hnoph² cuéh¹ náh² jái¹³ hi³ hí¹³ li³ quien² jú¹ tson² hi³ má²ca³jñí³ jáun² Dió³² hñ³ honh² náh², la³ cun³ jái¹³ hi³ jmu³ hi³ liáun³ náh². Hi³ jáun² hniáuh³² má¹tih²¹ bíh¹ hnoph² la³ cun³ hi³ hie³² jái¹ tson² jáun², quí¹ ní¹juáh³ cáun² ti³ hí¹ naíh³² náh², jáun² la³ jáun² hí²can² náh² hmóu³² bíh¹. Quí¹ tsá² ti³ hí¹ náí³² jái¹ tson² hi³ tiá² má²ti³² yáh³ tsú² má¹l³² jáun², jáun² tsá² la³ hí³ dá² hñ³ la³jmí¹ hñ³ jan² tsá² má²hí²je³ ní¹ cun³quionh³ cáun² hu³² bíh¹. Quí¹ ní¹ má¹hí²je³ tsú² lánh³ hí³ ní¹, jáun² la³ju³² tsá² có³ bíh¹ tsí³ tsú² lánh³ hí³ ní¹ ná¹ má¹l³² jáun². Ti³la³ tsá² taun² re² ní¹ liei²¹ chu²¹ quioh²¹ Dió³² né³, liei²¹ hi³ jmu² jáun² hi³ hí¹³ liáun³ tsú², hi³ má²ti³² tsú² re², hi³ tiá² tsá²có³ tsí³ tsú² hi³ náí³², jáun² tsá² la³ hí³ bíh¹ jlánh¹ li³ hiún² tsí³ ca³tsí²¹ la³ cun³ la³h³² hi³ jmu² jáun². Ní¹juáh³ zian² tsá² hñ³ jlánh¹ re² má²ti³² cuáh³² quioh²¹, ti³la³ ní¹juáh³ cáun² hí¹ ja³tú² ja³hí²³ bíh¹ ho³ tsú² má¹l³² jáun², jáun² tsá² la³ hí³ cáun² hí¹ má²can² hngá² bíh¹, hi³ tiá² lin¹ hí²quier² yáh³ hi³ jlánh¹ má²ti³² tsú² jáun² cuáh³². Ti³la³ tsá² má²ti³² cuáh³², cáun² hi³ ji² hi³ hngó³² ta³ ní¹ Dió³² Jméi² dí² né³, jáun² tsá² la³ hí³ bíh¹ jmu² la³ lá²: Má²hon³ tsú² tsá¹míh¹ hnáí³, jí³ tsá²mi³ hnáí³ ní² siáh³ ja¹ l³ua³ cáun² uu³mí²tsí³² hi³ zian² tsú², hi³ hua³hín¹³ tsú² siáh³ hngá² hi³ tiá² ma³quiá¹ jmí²chí³ quioh²¹ cun³quionh³ hi³ zia³² jáun² ní¹ hué²¹ lá². Hnoh² reh², tsá² tanh²³ náh² ta²¹ Jesucristo Ti³² Juo¹³ dí², Tsá² cù² juenh², tiá² ca³tin¹ ya³ náh² jmúh¹³ quien² jan², hi³ jan² tiá² quien². Jmú¹³ jái¹³: Ní¹juáh³ ja¹ ní¹ ná¹ngíh³² náh² ca³hi³ jan² tsá² quih³² hmíh³² chu²¹, hi³ tioh³ siáh³ anillo hi³ hí³ cù¹mí¹niau²¹ cuo² tsú², hi³ tá¹la³ jáun² né³ ca³hi³ siáh³ jan² tsá² tia³mii² quih³² tsí¹ hmíh³² tseh¹, ti³la³ ní¹juáh³ hnoph² jlánh¹ ca³ma³quier¹³ náh² tsá² quih³² hí³ hmíh³² chu²¹, hi³ juoh¹ náh² tsú² la³ lá²: “Ní³ ní¹ chu²¹ lá²”, ti³la³ tsá² tia³mii² hí³ né³ juoh¹ náh² la³ lá²: “Ti³ ó³² cuá²náu² hnú², ho³lá²dá² hué³² lin²¹ lá² ní³”, hi³ ní¹juáh³ la³ jáun² bíh¹ la³ jmuh³² náh² né³, jáun² má²ná¹jmuh³² náh² quien² jan², hi³ jan² tiá² quien² bíh¹ ja¹ quián¹³ náh² hmóu³², hi³ má²ná¹chú¹ ná¹nhí²¹ náh² tsáu² hi³ hu²¹ hlah³ honh² náh². Hnoh² reh², tsá² jlánh¹ hnau³ jná¹³ hñ³², nié² náh² re² jái¹³ hi³ juanh²¹ jná¹³ lá²: Dió³² má²ca³quianh³ tsá² tia³mii² zian² ní¹ hué²¹ lá², hi³ jáun² cun³quionh³ hi³ nio² cáun² tsí³ tsú² ní¹con² Dió³², hí¹³ hñ³ tsú² jan² tsá² hánh³, ¿tiá¹ tson²? Tsá² la³ hí³ bíh¹ hiáuh³ jái¹³ hi³ tsa³tiáh² ní¹ cuá¹quier² Dió³², la³ cun³ jái¹³ hi³ ca³jmú³ jáun² Dió³² ní¹con² tsá² cu³ti³ hnianu³ hí³ dí². Ti³la³ hnoph² má¹ná¹, chin²³ náh² hua³heih²¹ tsá² tia³mii². ¿Haun¹³ juáh¹³ chín¹dí¹ tsá² hánh³ bíh¹ tsá² jmu² hian² tsí³ hi³ quián¹³ hnoph² dúh¹, hi³ tú² hna² tsú² siáh³ ní¹ta²¹? Hnoh², tsá² má²ná¹lái¹ náh² Cristo, ¿haun¹³ juáh¹³ chín¹dí¹ tsá² hánh³ hí³ bíh¹ tú² hión³² hi³ jmai² tsú² dúh¹, hi³ jlánh¹ bíh¹ chu²¹ jáun², hi³ má²ná¹jmai² náh² jáun² ta³né³²? Hi³ jáun²

né³, mí¹juáh³ cu³tí¹³ ma³tih²¹ náh² liei²¹ hi³ quien² jáun² la³ñí¹, la³ cun³ já¹³ hi³ rá¹juáh³ jáun² ñí¹ Sí² quioh²¹ Dió³², hi³ juáh³ jáun² la³ lá²: “Hniáuh³² má¹hno¹ hnoh² tsá²mi³cuóun² renh² la³jmí¹ hno³ náh² hmóu³²”, jáun² má²ná¹jmuh³² re² bíh¹ hnoh² mí¹juáh³ la³ jáun². Tí³la³ mí¹juáh³ jmuh³² náh² quien² jan² né³, hi³ jan² tiá² quien², jáun² tso³ bíh¹ má²ná¹jmuh³² náh², qui¹ liei²¹ quioh²¹ Dió³² jmu² lin¹ hi³ tiá² jmuh³² yáh³ hnoh² la³ cun³ hi³ ca³tí²¹. Quí¹ mí¹juáh³ jan² tsá² má²ti³² la³ñí³² héih³² quioh²¹ liei²¹, tí³la³ sa³ la³ zia³² bíh¹ cáun² hi³ tiá² ca³ma³ti³² tsú² má¹lí³² jáun², jáun² má²ren² bíh¹ tsú² tso³, la³juah²¹ dúh¹ hi³ tiá² kí² ma³ti³² hí¹ cáun² bíh¹ tsú² héih³² quioh²¹ liei²¹ kí²³. Quí¹ Dió³² ca³juáh³ la³ lá²: “Ha³ kí² jmu² náh² juón¹”, hi³ ca³juáh³ siáh³: “Ha³ kí² jngíh³ náh² tsáu²”. Jáun² né³, uá¹jinh¹ jan² tsá² tiá² kí¹ jmu² kí¹ tsau³², tí³la³ já² jngíh³ bíh¹ tsú² tsáu², jáun² ñí¹ ná² bíh¹ tsá²hín³ tsú², hi³ tiá² la³ kí²ma³ti³² yáh³ tsú² héih³² quioh²¹ liei²¹ jáun². Hniáuh³² hléh¹³ hnoh² jí³ hi³ má¹zián¹³ náh² la³jmí¹ zian² tsá² ná¹ñí³² hi³ chau²¹ jmat¹ tá¹tsí²¹ héih³² ñí¹con² bíh¹, la³ cun³ kí³ jáun² héih³² quioh²¹ Cristo hi³ jmu² hi³ kí¹³ liáu³ dí². Quí¹ tsá² tiá² jmu² juenh² tsí³ ñí¹con² tsáu², sa³jun³ jmu³ yáh³ Dió³² juenh² tsí³ ñí¹con² tsú² hnga² ní¹ má¹cá²chó³² jmái¹ hi³ ra³tsa² Dió³² héih³² quioh²¹ tsú². Tí³la³ mí¹juáh³ tsá² jmu² juenh² tsí³ ñí¹con² tsáu² né³, jáun² tiú²uú² zia³² yáh³ hi³ háinh¹³ ñí¹con² tsú² ná¹ má¹ca³ta³tsin¹ tsú² héih³². Hnoh² reh² ,jha³ dá² jinh¹ quien² hi³ juáh³ tsú² hi³ nio² cáun² tsí³ ñí¹con² Dió³², mí¹juáh³ tiá² lin¹ hi³ chu²¹ jmu² yáh³ tsú²? jCun³ tiá² kí¹³ bíh¹ liáu³² hi³ nio² jáun² cáun² tsí³ tsú²! Jmú¹³ já¹³: Ní¹juáh³ zian² jan² tsá²mi³ reh² dí², ho³lá²dá² tsá²ñuh² hi³ tiá² ha¹ zia³², sa³jun³ zia³² bíh¹ hi³ cuh³ tsú² cun³jmá² cun³ jnia³², hi³ má¹lí³² jáun² né³, ma³ jan² hnoh² ti³ kí¹ juouh³² náh² tsá² hi³ la³ lá²: “Cuánh² cáun² hi³ re² hi³ tin²; cuá¹ lí³chanh³² nú², hi³ cuá¹ conh²¹ siáh³ henh¹ nú²”, tí³la³ já² hí¹ cáun² yáh³ tiá² hi³ kí²cuéh³ náh² tsú² má¹lí³² jáun², ,jha³ dá² jinh¹ quien² hi³ juáh³ hnoh² la³ jáun²? La³ jáun² bíh¹ kí³ hi³ tiá² lin¹ zia³² ñí¹ jmu³ ta²¹ yáh³ hi³ ti³ kí¹ juáh²³ tsú² hi³ nio² cáun² tsí³ ñí¹con² Dió³², mí¹juáh³ tiá² lin¹ zia³² yáh³ hi³ jmu² tsú². Hi³ kí¹ juáh²³ tsú² jáun² hi³ nio² cáun² tsí³, jáun² má²kí³ la³jmá¹ kí³ cáun² hi³ jún¹ bíh¹ jaun³². Jáun² né³, kí¹³ zian² tsá² záih³² rainh²¹ la³ lá²: “Hnú² bíh¹ jan² tsá² nio² cáun² honh², tí³la³ jná¹³ né³, kí³ ná¹ jan² tsá² jmu² ta²¹ bíh¹”. Tí³la³ jná¹³ né³ juanh³²: Ma³li²¹ hnú² ha³ lánh³ rón³² nio² cáun² honh² mí¹juáh³ hnú² jan² tsá² tiá² lin¹ zia³² hi³ jmuh³²; hi³ jáun² jná¹³ má¹li²¹ hi³ nio² jáun² cáun² tsin³² cun³quionh³ hi³ jmu² ná¹. ,jHí¹ má²nio² cáun² honh² hnú² hi³ zian² jan² tán¹ Dió³²? Chú³² bíh¹ mí¹juáh³ kí³ hnú² la³ jáun². Ja³bí¹ jmá²chí³ hláinh¹ yáh³ ná¹hnú²³ la³ jáun², hi³ ca³la³ qui² juan²³ bíh¹ hi³ juéh². Hnú², ,itsá² cáun¹ nü²! Sá¹n² cónh³ jmí¹ jmu¹ jná¹³ lin¹ hi³ tiá² lin¹ ñí¹ quien² hi³ juáh²³ tsú² hi³ nio² cáun² tsí³, mí¹juáh³ tiá² lin¹ zia³² yáh³ hi³ chu²¹ hi³ jmu² tsú². Jáun² né³, ,jhaun¹³ juáh¹³ hnga² hla¹ Há²bran²¹, jméi² dí¹hio³ ñú¹deh³ dí², ca³lin³ la³juah²¹ dúh¹ jan² tsá² chun¹ ñí¹con² Dió³² cun³quionh³ hi³ ca³jmú³ tsú² jáun², jmí¹ ca³jein³² tsú² jáun² Isaac jon² ñí¹con² Dió³², hi³ ca³ra³tsin² tsú² jáun² ñí¹hiú¹³ mih¹? Jáun² né³, cun³quionh³ la³ ní² ca³li³ lin¹ hi³ nio² cáun² tsí³ tsú², ,tíá¹ tson²? Hi³ jáun² bíh¹ ca³hia³ ca³táuh³ tán¹ hiáñ² cu³trí³ hi³ nio² jáun² cáun² tsí³ tsú² cun³ñí¹ hi³ zia³² hi³ ca³jmú³ tsú² jáun². La³ jáun² bíh¹ ca³li³trí³ já¹³ quioh²¹ Dió³² ñí¹ rá¹juáh³ jáun² la³ lá²: “Dió³² ca³heh³ Há²bran²¹ la³juah²¹ dúh¹ jan² tsá² chun¹ cu³trí³ cun³ñí¹ hi³ ca³chá³ tsú² jáun² cáun² tsí³”. La³ jáun² bíh¹ lt³ hi³ ca³lin³ tsú² há²mei²¹ joh¹ Dió³². Jáun² né³, cun³quionh³ la³ ní² má²ca³li³ lin¹ hi³ jun³juáh¹³ cun³quionh³ jmáh³la³ hi³ nio² cáun² tsí³ yáh³ tsú² kí¹³ hnú³ tsú² la³juah²¹ dúh¹ jan² tsá² chun¹ ñí¹con² Dió³², tí³la³ hniáuh³² hi³ zia³² hi³ jmu² bíh¹ tsú² uá²jai³². Ja³bí¹ la³ jáun² ca³li³ siáh³ ñí¹con² hla¹ tsá²mi³ Rahab, tsá² kí¹ jmí¹ jmu² jmí¹ tsau³² hi³ hi³ qui² jein³² hnga². Dió³² ca³heh³ tsá² hi³ la³juah²¹ dúh¹ jan² tsá² chun¹ cu³trí³ jmí¹ ca³cué³ tsú² jáun² hnú¹³ ñí¹con² tsá² ca³ñí¹qui¹ ñí¹lian¹³ hi³ juú²co¹ tsú², tsá² zéin¹ hi³ hla¹ Josué, hi³ ca³hé³ tsú²

siáh³ cáun² juí³² siáh³ hi³ tsa³táh¹ tsú² jmá¹ ti³ ní¹ tsa³táh¹. Jáun² né³, tiá² lin¹ ní¹ jmu² ta²¹ yáh³ hi³ ti³ hí¹ juáh³ tsú² hi³ nio² cáun² tsí³, mí¹juáh³ tiá² lin¹ zia³² yáh³ hi³ jmu² tsú²; la³jmá¹ tiá² ta²¹ jmu² ngú³ mí¹juáh³ hi³ tiá² jmá²chí³ hu²¹. Hnoh² reh², tiá² hniáuh³² hi³ zian² juón³² tsá² jmu² pí³ hi³ hn¹³ ti³² ja¹ quián¹³ hnoph², quí¹ la³ cun³ hi³ má²né¹ dí² hi³ ti³ jlánh¹ bíh¹ huáh² tsí³ héih³² hi³ tá¹tsín¹ tsá² ná¹hn³ ti³². ḡHaun¹³ juáh¹³ la³jái³² bíh¹ dí² jmu³² hi³ tiá² ca³ti²¹ dúh¹? Ti³la³ mí¹juáh³ zian² jan² tsá² tiá² hleh³² hí¹ cu³ jeín³² cáun² hi³ tiá² ca³ti²¹ hléh³², jáun² tsá² la³ hí³ hn³ jan² tsá² má²ca³hiá² ca³taunh³ tán¹ hián² cu³ti³ bíh¹, jan² tsá² má²ti² jmu² re² hn³² héih³² ní¹con² hnga². Quí¹ mí¹ má¹ca³taunh¹³ dí² mí¹ní² ho³ tsa³cuá¹, jáun² taunh¹³ jáh³ ta²¹; mí¹jaun² né³, má²hn¹³ bíh¹ jmú¹³ dí² héih³² ní¹con² jáh³. Ja³bí¹ la³ jáun² hn³ siáh³ quioh²¹ mu² cah¹. Uá¹jinh¹ cah¹ hn²¹, hi³ pin³ hn³² siáh³ chí³ hi³ hlia³², ti³la³ cun³ jáun² tsá² cuá¹quian³² mu², tióh³² bíh¹ tsú² jmu² héih³² ní¹con² mu² jáun² hi³ tsó³² juí³² ní¹ hnió³ tsú² hi³ tsó³² cun³quionh³ zhí¹ mu² hi³ hn³ jáun² cun³quionh³ cáun² jo²¹ hmá² míh¹ hi³ he² jáun² ti³ cu³hna²¹ hi³ hu²¹ jáun² chu³ jmái². La³ jáun² bíh¹ hn³ siáh³ zhí¹ dí² uá²jai³², uá¹jinh¹ cáun² hi³ pih²¹ hn²¹ bíh¹ jaun³², ti³la³ cun³ jáun² hliáun³ hn³² bíh¹ hi³ jmu². Uá¹la³ cun³ cáun² sí² pih²¹, cun³quionh³ hi³ pih²¹ jáun² bíh¹ hn¹³ cō³² cáun² já¹hngá¹ pa²¹ hn²¹. Hi³ ja³bí¹ zhí¹ dí² siáh³ hn³ la³jmá¹ hn³ cáun² sí². Zhí¹ dí² jáun² bíh¹ jlánh¹ hlah³ la³ cónh³ bíh¹ la³jhí³² ní¹ pih²¹ ní¹ siún¹ quiú¹³ dí², hi³ jáun² tál¹ jan² bíh¹ dí² má²tsá²hliáhn² hn²³. Sí² hi³ chí¹hún¹ jáun² zhí¹ dí² ja³² la³ ti³ quiu³juóu³² bíh¹, hi³ jlánh¹ cue³² uu³mí²tsí³² la³ cun³ jmái¹ hi³ ziáun² dí². La³jhí³² ní¹ jáh³ bíh¹ tin² tsá²mí³cuóun² ma³táin³², hi³ hí¹ la³ ti³ má²ca³ma³táin³² yáh³ tsú²; uá¹la³ jáh³ cán¹, jáh³ ngl³² rón³² hué³², tan³² mí², ji³ jáh³ jmái² mí² siáh³. Ti³la³ uá¹jinh¹ tin² tsáu² ma³táin³² jáh³, ti³la³ hí¹ jan² bíh¹ tiá² hin² tin² ma³táin³² zhí¹ hngá². Zhí¹ dí² jáun² dá² cáun² ti³ tin² jmu² hlaiah³ bíh¹, la³ cun³ hi³ dí¹quian¹ hngá², hi³ jlánh¹ quian³² no¹ huáh² tsí³ hi³ hn¹³ jngah³. Quí¹ sa³ cun³quionh³ zhí¹ jáun² bíh¹ dí² ma³quien¹³ dí² Dió³² Jméi² dí², hi³ cun³quionh³ zhí¹ jáun² bíh¹ dí² siáh³ chú¹ juon¹ dí² tsá²mí³cuóun² raính²¹ dí², tsá² hí²ma³zian² hí³ Dió³² la³ cun³ rón³² hn³ jáun² nóh³² quioh²¹ dí² hngá². Sa³ cáun² ho³ jáun² bíh¹ dí² hue³² jú¹ chu²¹ la³ má²quionh³ jú¹ hlah³. Hnoh² reh², tiá² jmá¹ ca³ti²¹ cu³ti¹³ yáh³ hn¹³ la³ jáun². ḡHí¹ hn¹³ bíh¹ hion¹³ jmi² cuóuh³ cu³tsa³² quionh³ jmi² níeh¹ mí¹juáh³ cáun² ní¹ hion² jmái² dúh¹? Hi³ sa³jun³ hái³² yáh³ huéh² pih²¹ hmá² sí² co², sa³jun³ hn¹³ ha³ siáh³ mí³ hmá² sí² co² hmáih³² uóun²jíeh¹³. Reh², la³ jáun² bíh¹ hn³ siáh³ hi³ hí¹ cónh³ yáh³ tiá² hn¹³ hion¹³ jmi² cuóuh³ ní¹ qui³ má²hion² jmi² níeh¹. Hi³ jáun² né³, mí¹juáh³ ja¹ quián¹³ hnoph² zian² jan² tsá² quia³lín³ jmá¹ tsí³, tsá² cháunh²³ re² chí¹, cuí¹ jmu¹ tsú² lin¹ cun³quionh³ hi³ zian² tsú² hi³ chun¹, ji³ cun³quionh³ hi³ chu²¹ hi³ jmu² tsú². Ti³la³ la³ cun³ qui³ jmu² jan² tsá² quia³lín³ jmá¹ tsí³ má¹na²¹, hniáuh³² jmu³ tsú² hi³ tiá² quién² hngá² tál¹la³ jmu² tsú² jáun² hi³ chu²¹. Ti³la³ mí¹juáh³ cuéh¹ hnoph² jái¹³ hi³ hn¹³ hn³ náh² tsá² ja³²lt³ uóu³² tsí³, hi³ cáun² hn¹ zian² náh² ca³ti¹ hmóu³², jáun² tiá² ca³ti¹ náh² jmúh¹³ tonh² hi³ jlánh¹ re² cháunh²³ honh² náh², quí¹ má²ná¹jhí²³ bí¹ náh² jú¹ tson² cun³quionh³ jú¹ hn¹³ náh² hn¹³ la³ jáun². Quí¹ jun³juáh¹³ Dió³² yáh³ jmu² hi³ cháunh²³ chí¹ tsú² la³ ní², hmóu³² bíh¹ tsá² zian² ní¹ hué²¹ lá² hnauh² chí¹ la³ ní². Cáun² hi³ tin² hmóu³² tsá²mí³cuóun² bíh¹ ní³², hi³ cháunh²³ ní² chí¹ tsú² ja³² ní¹con² tsá² hláinh¹ bíh¹. Quí¹ ní¹ zian² tsá² uóu³² tsí³, tsá² hn¹ zian² jmáh³la³ hi³ ca³ti¹ hmóu³², jáun² ní¹ la³ jáun² cáun² tiáunh¹ tsú² cù²tiú² cù²jan³² bíh¹, hi³ zia³² siáh³ la³jáh³ dí¹ ní¹ hi³ hlah³. Ti³la³ la³ cun³ hi³ cháunh²³ jáun² tsí³ tsú² hi³ ja³² ní¹con² Dió³² má¹ná¹, hn³ cáun² hi³ jt² bíh¹ la³ní¹ la³ján³. Tsá² quia³lín³ jmá¹ tsí³ la³ hn¹³ hi³ bíh¹ hn³ jan² tsá² jmu² hi³ hn¹³ níau²¹ tie³, jan² tsá² jmu² juen² tsí³, tsá² huá¹ chí¹, tsá² ja³² mii³ tsí³, tsá² jmu² cá² ní¹ hi³ chu²¹, tsá² hn³ tsá² cù²re² he², tsá² tiá² zai³² jé¹. Jáun² né³, tsá² má²re² hniéi² quioh²¹ tsáu², hi³ hnió³ hi³ zian² tsáu² cáun² hi³ re² hi³ tin², tsá² la³ hn¹³ bíh¹ jmu² hi³

tá²tsí²¹ héih³² cú²tso². ḡHe³ láih³² zia³² hniéi² ja¹ quián¹³ hnöh², hi³ tiá² re² tiáunh¹ náh² cá²honh¹? ḡHaun¹³ juáh¹³ cun³ñí¹ hi³hlíá² dí¹quiaunh²¹ honh² náh² hi³ hläh³ bíh¹, hi³ jáun² hú¹pí² hú¹juoun³² honh² náh², quí¹ cun³ñí¹ hi³ zia³² hi³ hniéi¹ náh²? Quí¹ zia³² bíh¹ hi³ hniéi¹ hnöh² quioh²¹ tsáu², tí³la³ ní¹juáh³ tiá² la³ ca³lí³ zia³² yáh³ hi³ jáun² quián¹³ hnöh² né³, jáun² cáun² jngíh²³ bíh¹ náh² tsú². Hi³ ní¹juáh³ tiá² ca³janh¹ hnöh² hi³ jmí¹ hen² jáun² honh² náh² né³, jáun² cáun² kí¹ ja³² uóu³² honh² bíh¹ náh², hi³ jmuh³² náh² hniéi², hi³ quiú² tñ²³ náh² quiúnh¹ tsáu². Cun³ñí¹ hi³ tiá² mih³² ní¹con² Dió³² bíh¹ náh², hi³ jáun² bíh¹ tiá² chanh¹ hnöh² la³ cun³ hi³ jmí¹ hniá¹ náh² jáun². Hi³ ua¹jinh¹ mih³² náh², cun³ jáun² tiá² hián¹³ bíh¹ náh², quí¹ cun³ñí¹ hi³ hu²¹ siáh³ honh² náh² tá¹la³ mih³² náh² jáun², hi³ kí¹ hnáuh² náh² má¹hiúh¹³ honh² hmóu³² cun³quionh³ hi³ jmí¹ hniá¹ náh² jáun² hian³. ḡHnöh², tsá² kín³ náh² la³jmí¹ kín³ tsá²mí³ juón¹! ḡTiá¹ mā²ñíh¹ hnöh² hi³ tsá² jéih³² hi³ zia³² ní¹ hué²¹ lá², tsá² la³ hí³ má²ñíh³ jan² tsá² hon² Dió³² bíh¹? Quí¹ li³ua³ jan² tsá² tñ³² tsí³ hi³ zia³² ní¹ hué²¹ lá², tsá² la³ hí³ má²ná¹háun³ bíh¹ quionh³ Dió³². Quí¹ jun³juáh¹³ cáun² ti³ kí¹ rá¹juáh³ yáh³ jái¹³ quioh²¹ Dió³² ní¹ rá¹juáh³ jáun² la³ lá²: “Jmí²chí³ Chun¹ ca³tanh² hí³ Dió³² hñu³ tsí³ dí² jlánh¹ hnäu³ dí² ca³la³ hi³ hí³² kín³² tsí³”. Hi³ jáun² né³, tñ³li³mí¹ má²ca³ma³hé² ma³mieh² bíh¹ dí² Dió³², la³ cun³ rá¹juáh³ jáun² jái¹³ quioh²¹ Dió³², hi³ juáh³ la³ lá²: “Dió³² tiá² cué³² jái¹³ hi³ kí¹³ li³ quien² tsá² jmu² quien² hnga², tñ³la³ má²hé² má²mieh² tsú² tsá² tsí¹juáh³ bíh¹”. Jáun² né³, jienh²¹ náh² hmóu³² ní¹con² Dió³²; hi³ jmu³ náh² huáh² chinh³² ní¹con² tsá² hláinh¹, hi³ jáun² cuon³ tsú² ní¹con² náh². Jmu³ náh² pí³ hi³ cuóun³² náh² Dió³², hi³ jáun² Dió³² li³ cuóu³² siáh³ hnöh². Hnöh² tsá² ná¹ren² náh² tso³, ma³jhí¹³ náh² cuonh², hi³ jáun² kí¹³ ná¹chan¹ ní¹con² Dió³². Hi³ hnöh² né³, tsá² nio² tun³ honh², ma³jhí¹³ náh² honh², hi³ jáun² niau²¹ cáun² honh² náh². Chá¹ náh² hlaíh³ honh², hi³ uo³ náh² ca³la³ hi³ jngíh³² honh² náh². Cha³ jmí¹ jú¹ jmí¹ ngáih¹³ náh², cuá¹ taín²¹ jmí²záh¹ mál¹ náh²; hi³ cha³ jmí¹ má¹hiúh¹³ náh² honh² né³, cuá¹ niau²¹ hläh³ honh² náh². Jmu³ náh² hi³ tsí¹juáh³ náh² ta³ ní¹ Dió³² Juo¹³ dí², jáun² hi³ né³ ziau³ chí³cuú² hi³ li³ quien² náh². Hnöh² reh², tiú²uú² hniáuh³² ziú¹ hien¹³ náh² tsá²ján² tsá²ján²; quí¹ tsá² hleh³² hläh³ quioh²¹ rainh²¹, ho³ hi³ chú² níh²³ siáh³ rainh²¹, tsá² la³ hí³ dá² hleh³² hläh³ ca³tí²¹ liei²¹ jáun² quioh²¹ Dió³² bíh¹, hi³ chú² níh²³ tsú² siáh³ liei²¹ jáun². Quí¹ ní¹juáh³ la³ chú¹ la³ níh²¹ hnú² liei²¹ jáun², jáun² jmu³² hnú² la³jmí¹ jmu² jan² tsá² kín³ jue²¹ bíh¹ cha³ jmí¹ má¹tih²¹ hnú² la³ cun³ hi³ juáh³ jáun² liei²¹. Quí¹ jan² tán¹ bíh¹ Tsá² ca³quiú² héih³² zian², hi³ kín³ siáh³ Jue²¹; hnga² hí³ bíh¹ siáh³ tñ²lión³² tsáu², ho³lá²dá² hi³ hin³ tsú² tsáu². Hi³ jáun² né³ ḡhin² dá² tsánh² hnú², jáun² sa³ hnú² yáh³ hnáuh² jmúh¹³ jue²¹ hi³ rá¹tsih³² héih³² ní¹con² tsá²mí³cuóun² renh²? Hi³ jáun² né³, hnöh² tsá² juáh³ la³ lá²: “Né³² ho³ tsa³háu² tsáu¹³ jnoh¹ cu²juú² cun³ cáun² mii², hi³ tsá¹hnáu¹³ jnoh¹ quíe³”, niéi² náh² re² jái¹³ lá²: ḡHí¹juáh³ hé³ kí¹³ tsa³háu² yáh³ tiá² hi³ níh¹ hnöh², tiá¹³ bíh¹ tiá³ jlánh¹ níh¹ hnöh² hi³ he³ kí¹³ jmí¹tsú² jmí¹ja³²! Quí¹ jmáti¹ hi³ zian² hnöh² jáun² dá² kí³ la³jmí¹ kí³ cáun² jnie³ cháun¹ bíh¹, cáun² hi³ kí¹ jnia² cu³tiá³ pih²¹, hi³ la³jué³² yein³² siáh³. La³ lá² bíh¹ jmí¹ hniáuh²¹ juáh¹³ hnöh²: “Né¹juáh³ Dió³² Juo¹³ dí² hnió³, jáun² ziáun² bíh¹ dí² hi³ jmí¹³ dí² hi³ lá² ho³ hi³ ó³²”. Ti³la³ hnöh² má¹ná¹, cá² ní¹hléh¹ jú¹ tú² ráun³ bíh¹ hnöh² hi³ jmu³² náh² tonh² kín³²; tñ³la³ jái¹³ la³ ní² né³, hú¹tá¹ jú¹ hläh³ bíh¹. Hi³ jáun² ní¹juáh³ zian² tsá² má²ñí³² he³ hi³ chu²¹ jmu³, tñ³la³ má¹lt³² jáun² né³, tiá² hi³ jáun² jmu² yáh³ tsú², hi³ jáun² tsá² la³ hí³ má²ca³li³ren² tso³ bíh¹. Ja³bí¹ hnöh² siáh³, tsá² hánh³, niéi² náh² re² jái¹³ lá²! Uo³ hnöh² hi³ tñ¹ hoh³ náh² hi³ ca³ti²¹ uu³cha³tsi³² hi³ né³bí¹ má¹tsoh¹ náh² honh². Lá³ la³juah²¹ dúh¹ hi³ má²ca³cáh² bíh¹ la³jhí³² hi³ zia³² jáun² quián¹³ náh²; hi³ hmíh³² chu²¹ hi³ nio³ náh² jáun² né³, kí³ la³juah²¹ dúh¹ hi³ má²ca³cúh² mí¹cháu² bíh¹. La³jmí¹ kí³ hi³ má²ca³hia² juóuh³² bíh¹ mí¹ñí² cú¹tiáu² jí³ mí¹ñí² cú¹mí¹niau²¹ jáun²

quián¹³ hnōh². Juóuh³² jáun² né³ má²li²¹ hi³ tson² bīh¹ má²ca³lī³ren² náh² tso³, hi³ jáun² cun³quionh³ juóuh³² jáun² bīh¹ cón³² hnōh² la³juah²¹ dúh¹ hi³ hún¹ sí². Quí¹ jmái¹ hi³ tiauh² dí² lá² jlánh¹ má²ca³cháh¹ hnōh² cu³lī²¹ hi³ hánh³ náh². Sa¹mí² nié² náh², jie³ cónh³ tso³ tiá² cha³² quie³ hi³ jmí¹ hnáuh²¹ má¹hmah²¹ náh² ní¹con² tsá² ca³jmú³ ta²¹ ní¹ná² quián¹³ náh²; hi³ Dió³² Tsá² kín³ Juo¹³ hliáu³ tionh² hñu³mi³cuú² né³, má²ca³ná² ját¹³ hi³ tú² hna² jáun² tsá² ca³jmú³ hí³ ta²¹ ní¹con² náh². Jlánh¹ re² ma²ca³ma³zián¹³ hnōh² ní¹ hué²¹ lá², hi³ cáun² hí¹ má²ca³ma³hiúh¹³ hnōh² honh² hi³ jmúh¹³ náh² lí³ua³ cáun² hi³ ca³lí³ hná¹ náh² jmúh¹³. ;La³jmí¹ má²cánh¹ tsú² cuá¹juí² hi³ má²jngíh³ bīh¹ tsú², má²ca³ma³hion²¹ náh² honh²! Hi³ cáun² hí¹ ca³ra³can³² náh² tso³ tsá² tiá² tso³ ren², hi³ ca³jngíh³² náh²; uá¹jinh¹ tsá² tiá² hi³ hläh³ ca³jmú³ hí¹ cáun² ní¹con² hnōh². Hi³ jáun² né³ reh², tsá² ná¹janh³² náh² hi³ jáunh³ Tí³² Juo¹³ dí², hnáuh³² ná¹hu²¹ honh² náh² ca³tf²¹ jmái¹ jáun² la³jmí¹ ná¹hu²¹ tsí³ tsá² zia³² hi³ má²jná¹ ní¹ná² quioh²¹, tsá² ná¹hé² ná¹jan³² hi³ chau¹³ jmí³ la³ cun³ jmái¹ hi³ lí³ hnáuh³², quí¹ hu²¹ tsí³ tsú² hi³ ló³² re² hi³ quioh²¹. Jáun² né³, ja³bí¹ hnōh² siáh³ hnáuh³² cháh¹³ náh² tiá³ honh² ca³tf²¹ hi³ hu²¹ jáun² honh² náh² hi³ má²ja³quián³ jáunh³ Tí³² Juo¹³ dí². Hnōh² reh², ha³ hí² chí¹ hí² níh²¹ náh² tsá²ján², tsá²ján², jáun² tiá² tá¹tsín¹ náh² héh³², quí¹ má²ja³quián³ cu³tí¹³ bīh¹ jáunh³ Dió³² Tsá² kín³ Jue²¹. Hi³ jáun² né³ reh², chí³² jmu³ náh² la³jmí¹ ca³jmú³ jáun² la³jín³² tsá² ca³lin³ hí³ *tí³² jé¹ Dió³², tsá² ca³hléh³ hí³ cha¹³ Tí³² Juo¹³ dí²; uá¹jinh¹ ca³ma³tso² kín³² tsú² tsí³, tí³la³ ca³tiáh³ bīh¹ tsú² hi³ ná¹hu²¹ cáun² tsí³. Sá¹mí² jie³, jnoh¹ ná¹lá²³ hi³ jlánh¹ jmí¹ ren² tsá² ca³ma³tso² hí³ tsí³. Uá¹la³ cun³ hi³ má²ca³niéh² náh² jáun² hi³ ca³tin¹ hla¹ Job; tsá² hi³ jlánh¹ re² ca³cueh³ tsí³ ní¹ ca³la³ jí³² hi³ ca³quiúh³², hi³ ná¹níh¹ náh² siáh³ he³ ca³hiáuh³ tsú² ní¹con² Dió³² jmí¹ lí²¹ jáun², quí¹ Dió³² jlánh¹ chun¹ hi³ ja³² kín³² mií³ tsí³. Jáun² né³ reh², zia³² bīh¹ siáh³ cáun² jú¹ tson² hi³ jlánh¹ bīh¹ quien² hi³ juáh³ la³ lá². Tiá² hnáuh³² má¹quier¹³ náh² jái¹³ quián¹³ cun³quionh³ hi³ hien¹³ náh² Dió³², sa³jun³ hi³ hien¹³ náh² tsá² zian² ní¹ hué²¹ lá² siáh³, sa³jun³ hí¹ cáun² hi³ siáh³ siáh³ tiá² hnáuh³² híeh¹ náh² hi³ má¹quier¹³ náh² jái¹³ quián¹³. Quí¹ jái¹³ la³ ní² tiá² lin¹ lí³ hnáuh³² yáh³ ní¹juáh³ hi³ ná¹kín³ hnōh² tsá² tson² jéh² náh², uá¹ hi³ ca³juah²¹ náh²: “Tson²”, uá¹ hi³ ca³juah²¹ náh²: “Tiá² tson²”; quí¹ ní² hí¹ ca³ta³zanh¹ náh² ní¹ hläh³. Hi³ jáun² né³, ní¹juáh³ ja¹ quián¹³ hnōh² zian² jan² tsá² má²tso² tsí³, cuí¹ liéinh²¹ tsú² Dió³². Hi³ ní¹juáh³ zian² tsá² re² nio² tsí³, jáun² cuí¹ má¹quier² tsú² Dió³² cun³quionh³ hi³ híe³² tsú² jáun² sun¹. Hi³ ní¹juáh³ zian² jan² tsá² tsáun¹, cuí¹ tiéh¹³ tsú² tsá²daun³² tsá² ná¹ní¹ cuáh³², jáun² tsá² hí³ tsá³táunh¹ hi³ tsá³lienh³ Dió³² cha¹³ Tí³² Juo¹³ dí² hi³ ca³tin¹ tsú², hi³ jnéi³ tsú² siáh³ no¹ chí¹ tsú². Jáun² ní¹ má¹ca³liéinh³² tsú² jáun² Dió³² hi³ ná¹tioh³ cáun² tsí³ tsú², lan¹³ bīh¹ tsá² tsáun¹. Dió³² bīh¹ jmah³ tsá² hí³; hi³ ní¹juáh³ ren² tsú² tso³, ja³bí¹ hin³ siáh³ tsáu¹³ tsú² uá²jai³². Jáun² né³, cun³ní¹ hi³ jáun² bīh¹ chí³² ton¹³ náh² tsáuh³ ní¹con² tsá²ján² tsá²ján², hi³ lienh¹ náh² siáh³ Dió³² ca³tin¹ tsá²ján² tsá²ján², jáun² lan¹³ náh². Ní¹juáh³ jan² tsá² zian² la³ cun³ hi³ tí³² tsí³ Dió³² liéinh³² Dió³² [ca³la³ jonh³ jmí¹ tsí³], hú¹tá¹ cu³tí³ jmu³ bīh¹ ta²¹. Uá¹la³ cun³ hi³ ca³lí³ jáun² ní¹con² Líh³, tsá² jmí¹ kín³ hí³ tí³² jé¹ Dió³² jmí¹tin². Ja³bí¹ tsá² hí³ siáh³ jmí¹ kín³ jan² tsá² hí¹ tsáu² la³ jnoh¹ bīh¹; tí³la³ jmí¹ ca³liéinh³² tsú² jáun² Dió³² né³, hi³ ca³mí³ tsú² hi³ tiú²uú² chau¹³ jmí³, jáun² ca³quin³ bīh¹ jmí³ cun³ híe³² mi² tón³² hué³² ní¹ jmí¹ cuá³ tsú² jáun². Jmí¹ lí²¹ jáun² né³, ca³liéinh³² tsú² siáh³ Dió³², jáun² ca³jauh³ bīh¹ siáh³ jmí³ hué³² jáun², jáun² ca³cuú² ca³lau² bīh¹ re² la³ hí³² hi³ lau³ cuá¹ hué²¹. Hnōh² reh², ní¹juáh³ ja¹ quián¹³ hnōh² zian² jan² tsá² cón³² siáh³ jan² tsá² jmí¹ má²ngau³² tí³ cój³² ca³tf²¹ jú¹ tson², jáun² cháu¹ náh² honh² hi³ tsá² jmu² ta²¹ la³ jáun² má²ca³lión³² jan² tsá² jmí¹ má²jún¹ bīh¹, hi³ jmu² tsú² siáh³ hi³ hí¹³ hin³ ca³la³ hí³² tso³ hi³ jmí¹ ren² jáun² tsá² hí³. [Cun³ ní² bīh¹ tí³ jái¹³ hi³ juanh³² jná¹³ ní¹con² hnōh² reh².]

Sunday, July 27, 2014

Spanish Full Text

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Santiago, siervo de Dios y del Señor Jesucristo, a las doce tribus que están en la dispersión: Salud. Hermanos míos, gozaos profundamente cuando os halléis en diversas pruebas, sabiendo que la prueba de vuestra fe produce paciencia. Pero tenga la paciencia su obra completa, para que seáis perfectos y cabales, sin que os falte cosa alguna. Si alguno de vosotros tiene falta de sabiduría, pídala a Dios, el cual da a todos abundantemente y sin reproche, y le será dada. Pero pida con fe, no dudando nada, porque el que duda es semejante a la onda del mar, que es arrastrada por el viento y echada de una parte a otra. No piense, pues, quien tal haga, que recibirá cosa alguna del Señor, ya que es persona de doble ánimo e inconstante en todos sus caminos. El hermano que es de humilde condición, gloríese en su exaltación; pero el que es rico, en su humillación, porque él pasará como la flor de la hierba. Cuando sale el sol con calor abrasador, la hierba se seca, su flor se cae y perece su hermosa apariencia. Así también se marchitará el rico en todas sus empresas. Bienaventurado el hombre que soporta la tentación, porque cuando haya resistido la prueba, recibirá la corona de vida que Dios ha prometido a los que lo aman. Cuando alguno es tentado no diga que es tentado de parte de Dios, porque Dios no puede ser tentado por el mal ni él tienta a nadie; sino que cada uno es tentado, cuando de su propia pasión es atraído y seducido. Entonces la pasión, después que ha concebido, da a luz el pecado; y el pecado, siendo consumado, da a luz la muerte. Amados hermanos míos, no erréis. Toda buena dádiva y todo don perfecto descende de lo alto, del Padre de las luces, en el cual no hay mudanza ni sombra de variación. Él, de su voluntad, nos hizo nacer por la palabra de verdad, para que seamos primicias de sus criaturas. Por esto, mis amados hermanos, todo hombre sea pronto para oír, tarde para hablar, tarde para airarse, porque la ira del hombre no obra la justicia de Dios. Por lo cual, desechariendo toda inmundicia y abundancia de malicia, recibid con mansedumbre la palabra implantada, la cual puede salvar vuestras almas. Sed hacedores de la palabra y no tan solamente oydores, engañándoos a vosotros mismos. Si alguno es oydo de la palabra pero no hacedor de ella, ése es semejante al hombre que considera en un espejo su rostro natural; él se considera a sí mismo y se va, y pronto olvida cómo era. Pero el que mira atentamente en la perfecta ley, la de la libertad, y persevera en ella, no siendo oydo olvidadizo sino hacedor de la obra, éste será bienaventurado en lo que hace. Si alguno se cree religioso entre vosotros, pero no refrena su lengua, sino que engaña su corazón, la religión del tal es vana. La religión pura y sin mancha delante de Dios el Padre es ésta: visitar a los huérfanos y a las viudas en sus tribulaciones y guardarse sin mancha del mundo. Hermanos míos, que vuestra fe en nuestro glorioso Señor Jesucristo

sea sin acepción de personas. Si en vuestra congregación entra un hombre con anillo de oro y ropa espléndida, y también entra un pobre con vestido andrajoso, y miráis con agrado al que trae la ropa espléndida y le decís: «Siéntate tú aquí, en buen lugar», y decís al pobre: «Quédate tú allí de pie», o «Siéntate aquí en el suelo», ¿no hacéis distinciones entre vosotros mismos y venís a ser jueces con malos pensamientos? Hermanos míos amados, oíd: ¿No ha elegido Dios a los pobres de este mundo, para que sean ricos en fe y herederos del reino que ha prometido a los que lo aman? Pero vosotros habéis afrentado al pobre. ¿No os oprimen los ricos y no son ellos los mismos que os arrastran a los tribunales? ¿No blasfeman ellos el buen nombre que fue invocado sobre vosotros? Si en verdad cumplís la Ley suprema, conforme a la Escritura: «Amarás a tu prójimo como a ti mismo», bien hacéis; pero si hacéis acepción de personas, cometéis pecado y quedáis convictos por la Ley como transgresores, porque cualquiera que guarde toda la Ley, pero ofenda en un punto, se hace culpable de todos, pues el que dijo: «No cometerás adulterio», también ha dicho: «No matarás». Ahora bien, si no cometes adulterio, pero matas, ya te has hecho transgresor de la Ley. Así hablad y así haced, como los que habéis de ser juzgados por la ley de la libertad, porque juicio sin misericordia se hará con aquel que no haga misericordia; y la misericordia triunfa sobre el juicio. Hermanos míos, ¿de qué aprovechará si alguno dice que tiene fe y no tiene obras? ¿Podrá la fe salvarlo? Y si un hermano o una hermana están desnudos y tienen necesidad del mantenimiento de cada día, y alguno de vosotros les dice: «Id en paz, calentaos y saciaos», pero no les dais las cosas que son necesarias para el cuerpo, ¿de qué aprovecha? Así también la fe, si no tiene obras, está completamente muerta. Pero alguno dirá: «Tú tienes fe y yo tengo obras. Muéstrame tu fe sin tus obras y yo te mostraré mi fe por mis obras.» Tú crees que Dios es uno; bien haces. También los demonios creen, y temblan. ¿Pero quieres saber, hombre vano, que la fe sin obras está muerta? ¿No fue justificado por las obras Abraham nuestro padre, cuando ofreció a su hijo Isaac sobre el altar? ¿No ves que la fe actuó juntamente con sus obras y que la fe se perfeccionó por las obras? Y se cumplió la Escritura que dice: «Abraham creyó a Dios y le fue contado por justicia», y fue llamado amigo de Dios. Vosotros veis, pues, que el hombre es justificado por las obras y no solamente por la fe. Asimismo, Rahab, la ramera, ¿no fue acaso justificada por obras, cuando recibió a los mensajeros y los envió por otro camino? Así como el cuerpo sin espíritu está muerto, también la fe sin obras está muerta. Hermanos míos, no os hagáis maestros muchos de vosotros, sabiendo que recibiremos mayor condenación. Todos ofendemos muchas veces. Si alguno no ofende de palabra, es una persona perfecta, capaz también de refrenar todo el cuerpo. He aquí nosotros ponemos freno en la boca de los caballos para que nos obedezcan y dirigimos así todo su cuerpo. Mirad también las naves: aunque tan grandes y llevadas de impetuosos vientos, son gobernadas con un muy pequeño timón por donde el que las gobierna quiere. Así también la lengua es un miembro pequeño, pero se jacta de grandes cosas. He aquí, ¡cuán grande bosque enciende un pequeño fuego! Y la lengua es un fuego, un mundo de maldad. La lengua está puesta entre nuestros miembros, ycontamina todo el cuerpo e inflama la rueda de la creación, y ella misma es inflamada por el infierno. Toda naturaleza de bestias, de aves, de serpientes y de seres del mar, se doma y ha sido domada por la naturaleza humana; pero ningún hombre puede domar la lengua, que es un mal que no puede ser refrenado, llena de veneno mortal. Con ella bendecimos al Dios y Padre y con ella maldecimos a los hombres, que están hechos a la semejanza de Dios. De una misma boca proceden bendición y maldición. Hermanos míos, esto no debe ser así.

¿Acaso alguna fuente echa por una misma abertura agua dulce y amarga? Hermanos míos, ¿puede acaso la higuera producir aceitunas, o la vid higos? Del mismo modo, ninguna fuente puede dar agua salada y dulce. ¿Quién es sabio y entendido entre vosotros? Muestre por la buena conducta sus obras en sabia mansedumbre. Pero si tenéis celos amargos y rivalidad en vuestro corazón, no os jactéis ni mintáis contra la verdad. No es ésta la sabiduría que desciende de lo alto, sino que es terrenal, animal, diabólica, pues donde hay celos y rivalidad, allí hay perturbación y toda obra perversa. Pero la sabiduría que es de lo alto es primeramente pura, después pacífica, amable, benigna, llena de misericordia y de buenos frutos, sin incertidumbre ni hipocresía. Y el fruto de justicia se siembra en paz para aquellos que hacen la paz. ¿De dónde vienen las guerras y los pleitos entre vosotros? ¿No es de vuestras pasiones, las cuales combaten en vuestros miembros? Codiciáis y no tenéis; matáis y ardéis de envidia y nada podéis alcanzar; combatís y lucháis, pero no tenéis lo que deseáis, porque no pedís. Pedís, pero no recibís, porque pedís mal, para gastar en vuestros deleites. ¡Adúleros!, ¿no sabéis que la amistad del mundo es enemistad contra Dios? Cualquiera, pues, que quiera ser amigo del mundo se constituye en enemigo de Dios. ¿O pensáis que la Escritura dice en vano: «El Espíritu que él ha hecho habitar en nosotros nos anhela celosamente»? Pero él da mayor gracia. Por esto dice: «Dios resiste a los soberbios y da gracia a los humildes.» Someteos, pues, a Dios; resistid al diablo, y huirá de vosotros. Acercaos a Dios, y él se acercará a vosotros. Pecadores, limpiad las manos; y vosotros los de doble ánimo, purificad vuestros corazones. Afligíos, lamentad y llorad. Vuestra risa se convierta en lloro y vuestro gozo en tristeza. Humillaos delante del Señor y él os exaltará. Hermanos, no murmuréis los unos de los otros. El que murmura del hermano y juzga a su hermano, murmura de la Ley y juzga a la Ley; pero si tú juzgas a la Ley, no eres juez de la Ley, sino juez. Uno solo es el dador de la Ley, que puede salvar y condenar; pero tú, ¿quién eres para que juzgues a otro? ¡Vamos ahora!, los que decís: «Hoy y mañana iremos a tal ciudad, estaremos allá un año, negociaremos y ganaremos», cuando no sabéis lo que será mañana. Pues ¿qué es vuestra vida? Ciertamente es neblina que se aparece por un poco de tiempo y luego se desvanece. En lugar de lo cual deberíais decir: «Si el Señor quiere, viviremos y haremos esto o aquello.» Pero ahora os jactáis en vuestras soberbias. Toda jactancia semejante es mala. El que sabe hacer lo bueno y no lo hace, comete pecado. ¡Vamos ahora, ricos! Llorad y aullad por las miserias que os vendrán. Vuestras riquezas están podridas y vuestras ropas, comidas de polilla. Vuestro oro y plata están enmohecidos y su moho testificará contra vosotros y devorará del todo vuestros cuerpos como fuego. Habéis acumulado tesoros para los días finales. El jornal de los obreros que han cosechado vuestras tierras, el cual por engaño no les ha sido pagado por vosotros, clama, y los clamores de los que habían segado han llegado a los oídos del Señor de los ejércitos. Habéis vivido en deleites sobre la tierra y sido libertinos. Habéis engordado vuestros corazones como en día de matanza. Habéis condenado y dado muerte al justo, sin que él os haga resistencia. Por tanto, hermanos, tened paciencia hasta la venida del Señor. Mirad cómo el labrador espera el precioso fruto de la tierra, aguardando con paciencia hasta que reciba la lluvia temprana y la tardía. Tened también vosotros paciencia y afirmad vuestros corazones, porque la venida del Señor se acerca. Hermanos, no os quejéis unos contra otros, para que no seáis condenados; el Juez ya está delante de la puerta. Hermanos míos, tomad como ejemplo de aflicción y de paciencia a los profetas que hablaron en nombre del Señor. Nosotros tenemos por bienaventurados a los que sufren: Habéis oído de la paciencia de Job, y habéis visto el fin que le dio el

Señor, porque el Señor es muy misericordioso y compasivo. Sobre todo, hermanos míos, no juréis, ni por el cielo ni por la tierra ni por ningún otro juramento; sino que vuestro «sí» sea sí, y vuestro «no» sea no, para que no caigáis en condenación. ¿Está alguno entre vosotros afligido? Haga oración. ¿Está alguno alegre? Cante alabanzas. ¿Está alguno enfermo entre vosotros? Llame a los ancianos de la iglesia para que oren por él, ungíéndolo con aceite en el nombre del Señor. Y la oración de fe salvará al enfermo, y el Señor lo levantará; y si ha cometido pecados, le serán perdonados. Confesaos vuestras ofensas unos a otros y orad unos por otros, para que seáis sanados. La oración eficaz del justo puede mucho. Elías era hombre sujeto a pasiones semejantes a las nuestras, y oró fervientemente para que no lloviera, y no llovió sobre la tierra durante tres años y seis meses. Y otra vez oró, y el cielo dio lluvia y la tierra produjo su fruto. Hermanos, si alguno de entre vosotros se ha extraviado de la verdad y alguno lo hace volver, sepa que el que haga volver al pecador del error de su camino, salvará de muerte un alma y cubrirá multitud de pecados.

English Full Text

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This letter is from James, a slave of God and of the Lord Jesus Christ. I am writing to the “twelve tribes”—Jewish believers scattered abroad. Greetings! Dear brothers and sisters, when troubles come your way, consider it an opportunity for great joy. For you know that when your faith is tested, your endurance has a chance to grow. So let it grow, for when your endurance is fully developed, you will be perfect and complete, needing nothing. If you need wisdom, ask our generous God, and he will give it to you. He will not rebuke you for asking. But when you ask him, be sure that your faith is in God alone. Do not waver, for a person with divided loyalty is as unsettled as a wave of the sea that is blown and tossed by the wind. Such people should not expect to receive anything from the Lord. Their loyalty is divided between God and the world, and they are unstable in everything they do. Believers who are poor have something to boast about, for God has honored them. And those who are rich should boast that God has humbled them. They will fade away like a little flower in the field. The hot sun rises and the grass withers; the little flower droops and falls, and its beauty fades away. In the same way, the rich will fade away with all of their achievements. God blesses those who patiently endure testing and temptation. Afterward they will receive the crown of life that God has promised to those who love him. And remember, when you are being tempted, do not say, “God is tempting me.” God is never tempted to do wrong, and he never tempts anyone else. Temptation comes from our own desires, which entice us and drag us away. These desires give birth to sinful actions. And when sin is allowed to grow, it gives birth to death. So don’t be misled, my dear brothers and sisters. Whatever is good and perfect comes down to us from God our Father, who created all the lights in the heavens. He never changes or casts a shifting shadow. He chose to give birth to us by giving us his true word. And we, out of all creation, became his prized possession. Understand this, my dear brothers and sisters: You must all be quick to listen, slow to speak, and slow to get angry. Human anger does not produce the righteousness God desires. So get rid of all the filth and evil in your lives, and humbly accept the word God has planted in your hearts, for it has the power to save your souls. But don’t just listen to God’s word. You must do what it says. Otherwise, you are only fooling yourselves. For if you listen to the word and don’t obey, it is like glancing at your face in a mirror. You see yourself, walk away, and forget what you look like. But if you look carefully into the perfect law that sets you free, and if you do what it says and don’t forget what you heard, then God will bless you for doing it. If you claim to be religious but don’t control your tongue, you are fooling yourself, and your religion is worthless. Pure and genuine religion in the sight of God the Father means caring for orphans and widows in their distress and refusing to let

the world corrupt you. My dear brothers and sisters, how can you claim to have faith in our glorious Lord Jesus Christ if you favor some people over others? For example, suppose someone comes into your meeting dressed in fancy clothes and expensive jewelry, and another comes in who is poor and dressed in dirty clothes. If you give special attention and a good seat to the rich person, but you say to the poor one, "You can stand over there, or else sit on the floor"—well, doesn't this discrimination show that your judgments are guided by evil motives? Listen to me, dear brothers and sisters. Hasn't God chosen the poor in this world to be rich in faith? Aren't they the ones who will inherit the Kingdom he promised to those who love him? But you dishonor the poor! Isn't it the rich who oppress you and drag you into court? Aren't they the ones who slander Jesus Christ, whose noble name you bear? Yes indeed, it is good when you obey the royal law as found in the Scriptures: "Love your neighbor as yourself." But if you favor some people over others, you are committing a sin. You are guilty of breaking the law. For the person who keeps all of the laws except one is as guilty as a person who has broken all of God's laws. For the same God who said, "You must not commit adultery," also said, "You must not murder." So if you murder someone but do not commit adultery, you have still broken the law. So whatever you say or whatever you do, remember that you will be judged by the law that sets you free. There will be no mercy for those who have not shown mercy to others. But if you have been merciful, God will be merciful when he judges you. What good is it, dear brothers and sisters, if you say you have faith but don't show it by your actions? Can that kind of faith save anyone? Suppose you see a brother or sister who has no food or clothing, and you say, "Good-bye and have a good day; stay warm and eat well"—but then you don't give that person any food or clothing. What good does that do? So you see, faith by itself isn't enough. Unless it produces good deeds, it is dead and useless. Now someone may argue, "Some people have faith; others have good deeds." But I say, "How can you show me your faith if you don't have good deeds? I will show you my faith by my good deeds." You say you have faith, for you believe that there is one God. Good for you! Even the demons believe this, and they tremble in terror. How foolish! Can't you see that faith without good deeds is useless? Don't you remember that our ancestor Abraham was shown to be right with God by his actions when he offered his son Isaac on the altar? You see, his faith and his actions worked together. His actions made his faith complete. And so it happened just as the Scriptures say: "Abraham believed God, and God counted him as righteous because of his faith." He was even called the friend of God. So you see, we are shown to be right with God by what we do, not by faith alone. Rahab the prostitute is another example. She was shown to be right with God by her actions when she hid those messengers and sent them safely away by a different road. Just as the body is dead without breath, so also faith is dead without good works. Dear brothers and sisters, not many of you should become teachers in the church, for we who teach will be judged more strictly. Indeed, we all make many mistakes. For if we could control our tongues, we would be perfect and could also control ourselves in every other way. We can make a large horse go wherever we want by means of a small bit in its mouth. And a small rudder makes a huge ship turn wherever the pilot chooses to go, even though the winds are strong. In the same way, the tongue is a small thing that makes grand speeches. But a tiny spark can set a great forest on fire. And the tongue is a flame of fire. It is a whole world of wickedness, corrupting your entire body. It can set your whole life on fire, for it is set on fire by hell itself. People can tame all kinds of animals,

birds, reptiles, and fish, but no one can tame the tongue. It is restless and evil, full of deadly poison. Sometimes it praises our Lord and Father, and sometimes it curses those who have been made in the image of God. And so blessing and cursing come pouring out of the same mouth. Surely, my brothers and sisters, this is not right! Does a spring of water bubble out with both fresh water and bitter water? Does a fig tree produce olives, or a grapevine produce figs? No, and you can't draw fresh water from a salty spring. If you are wise and understand God's ways, prove it by living an honorable life, doing good works with the humility that comes from wisdom. But if you are bitterly jealous and there is selfish ambition in your heart, don't cover up the truth with boasting and lying. For jealousy and selfishness are not God's kind of wisdom. Such things are earthly, unspiritual, and demonic. For wherever there is jealousy and selfish ambition, there you will find disorder and evil of every kind. But the wisdom from above is first of all pure. It is also peace loving, gentle at all times, and willing to yield to others. It is full of mercy and good deeds. It shows no favoritism and is always sincere. And those who are peacemakers will plant seeds of peace and reap a harvest of righteousness. What is causing the quarrels and fights among you? Don't they come from the evil desires at war within you? You want what you don't have, so you scheme and kill to get it. You are jealous of what others have, but you can't get it, so you fight and wage war to take it away from them. Yet you don't have what you want because you don't ask God for it. And even when you ask, you don't get it because your motives are all wrong—you want only what will give you pleasure. You adulterers! Don't you realize that friendship with the world makes you an enemy of God? I say it again: If you want to be a friend of the world, you make yourself an enemy of God. What do you think the Scriptures mean when they say that the spirit God has placed within us is filled with envy? But he gives us even more grace to stand against such evil desires. As the Scriptures say, "God opposes the proud but favors the humble." So humble yourselves before God. Resist the devil, and he will flee from you. Come close to God, and God will come close to you. Wash your hands, you sinners; purify your hearts, for your loyalty is divided between God and the world. Let there be tears for what you have done. Let there be sorrow and deep grief. Let there be sadness instead of laughter, and gloom instead of joy. Humble yourselves before the Lord, and he will lift you up in honor. Don't speak evil against each other, dear brothers and sisters. If you criticize and judge each other, then you are criticizing and judging God's law. But your job is to obey the law, not to judge whether it applies to you. God alone, who gave the law, is the Judge. He alone has the power to save or to destroy. So what right do you have to judge your neighbor? Look here, you who say, "Today or tomorrow we are going to a certain town and will stay there a year. We will do business there and make a profit." How do you know what your life will be like tomorrow? Your life is like the morning fog—it's here a little while, then it's gone. What you ought to say is, "If the Lord wants us to, we will live and do this or that." Otherwise you are boasting about your own plans, and all such boasting is evil. Remember, it is sin to know what you ought to do and then not do it. Look here, you rich people: Weep and groan with anguish because of all the terrible troubles ahead of you. Your wealth is rotting away, and your fine clothes are moth-eaten rags. Your gold and silver have become worthless. The very wealth you were counting on will eat away your flesh like fire. This treasure you have accumulated will stand as evidence against you on the day of judgment. For listen! Hear the cries of the field workers whom you have cheated of their pay. The wages you held back cry out against you. The cries of those who

harvest your fields have reached the ears of the Lord of Heaven's Armies. You have spent your years on earth in luxury, satisfying your every desire. You have fattened yourselves for the day of slaughter. You have condemned and killed innocent people, who do not resist you. Dear brothers and sisters, be patient as you wait for the Lord's return. Consider the farmers who patiently wait for the rains in the fall and in the spring. They eagerly look for the valuable harvest to ripen. You, too, must be patient. Take courage, for the coming of the Lord is near. Don't grumble about each other, brothers and sisters, or you will be judged. For look—the Judge is standing at the door! For examples of patience in suffering, dear brothers and sisters, look at the prophets who spoke in the name of the Lord. We give great honor to those who endure under suffering. For instance, you know about Job, a man of great endurance. You can see how the Lord was kind to him at the end, for the Lord is full of tenderness and mercy. But most of all, my brothers and sisters, never take an oath, by heaven or earth or anything else. Just say a simple yes or no, so that you will not sin and be condemned. Are any of you suffering hardships? You should pray. Are any of you happy? You should sing praises. Are any of you sick? You should call for the elders of the church to come and pray over you, anointing you with oil in the name of the Lord. Such a prayer offered in faith will heal the sick, and the Lord will make you well. And if you have committed any sins, you will be forgiven. Confess your sins to each other and pray for each other so that you may be healed. The earnest prayer of a righteous person has great power and produces wonderful results. Elijah was as human as we are, and yet when he prayed earnestly that no rain would fall, none fell for three and a half years! Then, when he prayed again, the sky sent down rain and the earth began to yield its crops. My dear brothers and sisters, if someone among you wanders away from the truth and is brought back, you can be sure that whoever brings the sinner back will save that person from death and bring about the forgiveness of many sins.

German Full Text

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Hoffnung für Alle® (Hope for All)

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What I did to the text: Removed verse numbers removed section headings removed chapter numbers.

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Jakobus, der Gott und unserem Herrn Jesus Christus dient, grüßt mit diesem Brief die zwölf Stämme Israels, die über die ganze Welt zerstreut in der Fremde leben. Liebe Brüder und Schwestern! Betrachtet es als Grund zur Freude, wenn euer Glaube immer wieder hart auf die Probe gestellt wird. Denn durch solche Bewährungsproben wird euer Glaube fest und unerschütterlich. Bis zuletzt sollt ihr so unerschütterlich festbleiben, damit ihr in jeder Beziehung zu reifen Christen werdet und niemand euch etwas vorwerfen kann oder etwas an euch zu bemängeln hat. Wenn es jemandem von euch an Weisheit fehlt, soll er Gott darum bitten, und Gott wird sie ihm geben. Ihr wisst doch, dass er niemandem seine Unwissenheit vorwirft und dass er jeden reich beschenkt. Betet aber in großer Zuversicht, und zweifelt nicht; denn wer zweifelt, gleicht den Wellen im Meer, die vom Sturm hin- und hergetrieben werden. Ein solcher Mensch kann nicht erwarten, dass Gott ihm etwas gibt. In allem, was er tut, ist er unbeständig und hin- und hergerissen. Wer arm ist und wenig beachtet wird, soll sich darüber freuen, dass er vor Gott hoch angesehen ist. Ein Reicher dagegen soll niemals vergessen, wie wenig sein irdischer Besitz vor Gott zählt. Wie eine Blume auf dem Feld wird er samt seinem Reichtum vergehen. In der glühenden Mittagshitze verdorrt das Gras, die Blüten fallen ab, und alle Schönheit ist dahin. Ebenso wird es den Reichen ergehen. All ihre Geschäftigkeit bewahrt sie nicht vor Tod und Verderben. Glücklich ist, wer die Bewährungsproben besteht und im Glauben festbleibt. Gott wird ihn mit dem Siegeskranz, dem ewigen Leben, krönen. Das hat er allen versprochen, die ihn lieben. Niemand, der in Versuchung gerät, kann behaupten: »Diese Versuchung kommt von Gott.« Denn Gott kann nicht vom Bösen verführt werden, und er verführt auch niemanden zum Bösen. Es sind vielmehr unsere eigenen selbstsüchtigen Wünsche, die uns immer wieder zum Bösen verlocken. Geben wir ihnen nach, dann haben wir das Böse empfangen und bringen die Sünde zur Welt. Sie aber führt unweigerlich zum Tod. Lasst euch also nichts vormachen, liebe Brüder und Schwestern! Alles, was Gott uns gibt, ist gut und vollkommen. Er, der Vater des Lichts, ändert sich nicht; niemals wechselt bei ihm Licht und Finsternis. Es war sein Wille, dass er uns durch das Wort der Wahrheit, durch die rettende Botschaft, neues Leben geschenkt hat. So sind wir der Anfang einer neuen Schöpfung geworden. Denkt daran, liebe Brüder und Schwestern: Seid immer sofort bereit, jemandem zuzuhören; aber überlegt genau, bevor ihr selbst redet. Und hütet euch vor unbeherrschtem Zorn! Denn im Zorn tun wir niemals, was Gott gefällt. Deshalb

trennt euch von aller Schuld und allem Bösen. Nehmt vielmehr bereitwillig Gottes Botschaft an, die er wie ein Samenkorn in euch gelegt hat. Sie hat die Kraft, euch zu retten. Allerdings genügt es nicht, seine Botschaft nur anzuhören; ihr müsst auch danach handeln. Alles andere ist Selbstbetrug! Wer Gottes Botschaft nur hört, sie aber nicht in die Tat umsetzt, dem geht es wie einem Mann, der in den Spiegel schaut. Er betrachtet sich, geht wieder weg und hat auch schon vergessen, wie er aussieht. Ganz anders ist es dagegen bei dem, der nicht nur hört, sondern immer wieder danach handelt. Er beschäftigt sich gründlich mit Gottes Gesetz, das vollkommen ist und frei macht. Er kann glücklich sein, denn Gott wird alles segnen, was er tut. Wer sich für fromm hält, aber seine Zunge nicht zügeln kann, der macht sich selbst etwas vor. Seine Frömmigkeit ist nichts wert. Witwen und Waisen in ihrer Not zu helfen und sich vom gottlosen Treiben dieser Welt nicht verführen zu lassen: das ist wirkliche Frömmigkeit, mit der man Gott, dem Vater, dient. Liebe Brüder und Schwestern! Wenn ihr an den Herrn Jesus Christus glaubt, dem allein alle Herrlichkeit zusteht, dann lasst euch nicht vom Rang und Ansehen der Menschen beeindrucken! Stellt euch einmal vor, in eure Gemeinde kommt ein vornehm gekleideter Mann mit einem goldenen Ring am Finger. Zur selben Zeit kommt einer, der arm und schäbig gekleidet ist. Wie würdet ihr euch verhalten? Ihr würdet euch von dem Reichen beeindrucken lassen und ihm eifrig anbieten: »Hier ist noch ein guter Platz für Sie!« Aber zu dem Armen würdet ihr sicherlich sagen: »Bleib stehen, oder setz dich neben meinem Stuhl auf den Fußboden.« Habt ihr da nicht mit zweierlei Maß gemessen und euch in eurem Urteil von menschlicher Eitelkeit leiten lassen? Hört mir gut zu, liebe Brüder und Schwestern: Hat Gott nicht gerade die erwählt, die vor der Welt arm sind? Sie sollen im Glauben reich werden, und Gott wird sie in seine neue Welt aufnehmen, die er allen zugesagt hat, die ihn lieben. Ihr dagegen behandelt die Armen geringschätzig. Habt ihr denn noch nicht bemerkt, dass es gerade die Reichen sind, die euch unterdrücken und vor die Gerichte schleppen? Wie oft sind gerade sie es, die Jesus Christus verhöhnen, auf dessen Namen ihr getauft seid! Lebt nach dem wichtigsten Gebot in Gottes neuer Welt: »Liebe deinen Mitmenschen wie dich selbst!« Wenn ihr das in die Tat umsetzt, handelt ihr richtig. Beurteilt ihr dagegen Arme und Reiche nach unterschiedlichen Maßstäben, dann verstößt ihr gegen Gottes Gebot und werdet schuldig. Es hilft dann nichts, wenn ihr alle anderen Gebote Gottes genau einhältet. Wer nämlich auch nur gegen ein einziges seiner Gebote verstößt, der hat das ganze Gesetz übertreten. Denn Gott, der gesagt hat: »Du sollst nicht ehebrechen!«, der hat auch bestimmt: »Du sollst nicht töten!« Wenn du nun zwar nicht die Ehe brichst, aber einen Menschen tötest, so hast du Gottes Gesetz übertreten. Maßstab eures Redens und Handelns soll das Gesetz Gottes sein, das euch Freiheit schenkt. Danach werdet ihr einmal gerichtet. Ohne Gnade wird dann über den das Urteil gesprochen, der selbst kein Erbarmen gehabt hat. Wer aber barmherzig ist, braucht das Gericht nicht zu fürchten. Liebe Brüder und Schwestern! Welchen Wert hat es, wenn jemand behauptet, an Christus zu glauben, aber an seinen Taten ist das nicht zu erkennen! Kann ihn ein solcher Glaube vor Gottes Urteil retten? Stellt euch vor, in eurer Gemeinde sind einige in Not. Sie haben weder etwas anzuziehen noch genug zu essen. Wenn nun einer von euch zu ihnen sagt: »Ich wünsche euch alles Gute! Hoffentlich bekommt ihr warme Kleider und könnt euch satt essen!«, was nützt ihnen das, wenn ihr ihnen nicht gebt, was sie zum Leben brauchen? Genauso nutzlos ist ein Glaube, der sich nicht in der Liebe zum Mitmenschen beweist: Er ist tot. Nun könnte jemand sagen: »Der eine glaubt, und der andere tut Gutes.« Ihm müsste ich antworten: »Zeig doch einmal deinen Glauben her, der keine guten Taten

hervorbringt! Meinen Glauben kann ich dir zeigen. Du brauchst dir nur anzusehen, was ich tue.« Du glaubst, dass es nur einen einzigen Gott gibt? Gut und schön. Aber das glauben sogar die Dämonen — und zittern vor Angst. Wann endlich wirst du törichter Mensch einsehen, dass der Glaube nichts wert ist, wenn wir nicht auch tun, was Gott von uns will? Erinnert euch an Abraham, unseren Stammvater! Sogar er fand vor Gott erst Anerkennung, nachdem er getan hatte, was Gott von ihm verlangt hatte. Er war bereit, seinen Sohn Isaak als Opfer auf den Altar zu legen. Hier wird ganz deutlich: Bei ihm gehörten Glaube und Tun zusammen; und erst durch sein gehorsames Handeln wurde sein Glaube vollkommen. Das meint auch die Heilige Schrift, wenn sie sagt: »Abraham glaubte Gott, und so fand er seine Anerkennung.« Ja, er wurde sogar der »Freund Gottes« genannt. Ihr seht also: Wir werden nur dann von Gott angenommen, wenn unser Glaube auch Taten hervorbringt. Der Glaube allein genügt nicht. Auch die Prostituierte Rahab ist dafür ein Beispiel. Sie fand bei Gott Anerkennung, weil sie die Kundschafter der Israeliten bei sich versteckte und ihnen auf einem sicheren Weg die Flucht ermöglichte. So wie der Körper ohne den Geist tot ist, so auch der Glaube ohne Taten. Liebe Brüder und Schwestern! Es sollten sich nicht so viele in der Gemeinde danach drängen, andere im Glauben zu unterweisen. Denn ihr wisst ja: Wer andere lehrt, wird von Gott nach besonders strengen Maßstäben beurteilt. Und machen wir nicht alle immer wieder Fehler? Wem es freilich gelingt, nie ein verkehrtes Wort zu sagen, den kann man als vollkommen bezeichnen. Denn wer seine Zunge im Zaum hält, der kann auch seinen ganzen Körper beherrschen. So legen wir zum Beispiel den Pferden das Zaumzeug ins Maul und beherrschen sie damit. Und selbst die großen Schiffe, die nur von starken Winden vorangetrieben werden können, lenkt der Steuermann mit einem kleinen Ruder, wohin er will. Genauso ist es mit unserer Zunge. So klein sie auch ist, so groß ist ihre Wirkung! Ein kleiner Funke setzt einen ganzen Wald in Brand. Mit einem solchen Feuer lässt sich auch die Zunge vergleichen. Sie kann eine ganze Welt voller Ungerechtigkeit und Bosheit sein. Sie vergiftet uns und unser Leben, sie steckt unsere ganze Umgebung in Brand, und sie selbst ist vom Feuer der Hölle entzündet. Die Menschen haben es gelernt, wilde Tiere, Vögel, Schlangen und Fische zu zähmen und unter ihre Gewalt zu bringen. Aber seine Zunge kann kein Mensch zähmen. Ungebändigt verbreitet sie ihr tödliches Gift. Mit unserer Zunge loben wir Gott, unseren Herrn und Vater, und mit derselben Zunge verfluchen wir unsere Mitmenschen, die doch nach Gottes Ebenbild geschaffen sind. Segen und Fluch kommen aus ein und demselben Mund. Aber genau das, meine lieben Brüder und Schwestern, darf es bei euch nicht geben! Fließt denn aus einer Quelle gleichzeitig frisches und ungenießbares Wasser? Kann man Oliven von Feigenbäumen pflücken oder Feigen vom Weinstock? Ebenso wenig kann man aus einer salzigen Quelle frisches Wasser schöpfen. Hält sich jemand von euch für klug und weise? Dann soll das an seinem ganzen Leben abzulesen sein, an seiner Freundlichkeit und Güte. Sie sind Kennzeichen der wahren Weisheit. Seid ihr aber voller Neid und Streitsucht, dann braucht ihr euch auf eure angebliche Weisheit nichts einzubilden. In Wirklichkeit verdreht ihr so die Wahrheit. Eine solche Weisheit kann niemals von Gott kommen. Sie ist irdisch, ungeistlich, ja teuflisch. Wo Neid und Streitsucht herrschen, da gerät alles in Unordnung; da wird jeder Gemeinheit Tür und Tor geöffnet. Die Weisheit aber, die von Gott kommt, ist vor allem aufrichtig; außerdem sucht sie den Frieden, sie ist freundlich, bereit nachzugeben und lässt sich etwas sagen. Sie hat Mitleid mit anderen und bewirkt Gutes; sie ist unparteiisch, ohne Vorurteile und ohne alle Heuchelei. Nur wer selber Frieden schafft, wird die Gerechtigkeit ernten, die dort aufgeht,

wo Frieden herrscht. Wieso gibt es denn bei euch so viel Kämpfe und Streitigkeiten? Kommt nicht alles daher, dass ihr euren Leidenschaften und Trieben nicht widerstehen könnt? Ihr wollt alles haben und werdet nichts bekommen. Ihr seid voller Neid und tödlichem Hass; doch gewinnen werdet ihr dadurch nichts. Eure Streitigkeiten und Kämpfe nützen euch gar nichts. Solange ihr nicht Gott bittet, werdet ihr nichts empfangen. Wenn ihr freilich Gott nur darum bittet, eure selbstsüchtigen Wünsche zu erfüllen, wird er euch nichts geben. Ihr Treulosen! Ist euch denn nicht klar, dass Freundschaft mit der Welt zugleich Feindschaft mit Gott bedeutet? Wer also ein Freund dieser Welt sein will, der wird zum Feind Gottes. Oder meint ihr, die Heilige Schrift sagt ohne jeden Grund: »Leidenschaftlich wünscht sich Gott, dass der Geist, den er in uns wohnen lässt, ganz ihm gehört«? Aber was Gott uns schenken will, ist noch viel mehr. Darum heißt es auch: »Die Hochmütigen weist Gott von sich; aber er hilft denen, die wissen, dass sie ihn brauchen.« Unterstellt euch Gott, und widersetzt euch dem Teufel. Dann muss er von euch fliehen. Sucht die Nähe Gottes, dann wird er euch nahe sein. Wascht die Schuld von euren Händen, ihr Sünder, und lasst Gott allein in euren Herzen wohnen, ihr Unentschiedenen! Seht doch endlich ein, wie groß eure Schuld ist; erschreckt und trauert darüber! Dann werdet ihr nicht mehr lachen, sondern weinen; und aus eurer Freude wird Traurigkeit. Beugt euch vor dem Herrn! Erst dann wird Gott euch aufrichten. Redet nicht schlecht übereinander, liebe Brüder und Schwestern! Denn wer jemandem Schlechtes nachsagt oder ihn verurteilt, der verstößt gegen Gottes Gesetz. Anstatt es zu befolgen, spielt er sich als Richter auf. Gott allein ist beides: Gesetzgeber und Richter. Nur er kann verurteilen oder von Schuld freisprechen. Woher nimmst du dir also das Recht, deine Mitmenschen zu verurteilen? Noch etwas will ich euch sagen. Manche von euch kündigen an: »Heute oder morgen wollen wir hier- und dorthin reisen. Wir wollen dort ein Jahr bleiben, gute Geschäfte machen und viel Geld verdienen.« Dabei wisst ihr nicht einmal, was morgen geschieht! Was ist denn schon euer Leben? Nichts als ein leiser Hauch, der — kaum ist er da — auch schon wieder verschwindet. Darum sollt ihr lieber sagen: »Wenn der Herr will und wir leben, wollen wir dieses oder jenes tun.« Ihr aber seid stolz auf eure Pläne und gebt damit an. Eine solche Überheblichkeit ist verwerflich. Wer Gelegenheit hat, Gutes zu tun, und tut es trotzdem nicht, der wird vor Gott schuldig. Nun zu euch, ihr Reichen! Weint und klagt über all das Elend, das über euch hereinbrechen wird! Euer Reichtum verrottet, und die Motten zerfressen eure kostbaren Kleider. Euer Gold und Silber verrostet. All das wird euch anklagen. Ihr selbst werdet vergehen wie euer Reichtum. Warum seid ihr — so kurz vor dem Ende dieser Welt — nur auf Reichtum aus gewesen? Der Herr, der allmächtige Gott, hat den Schrei eurer Erntearbeiter gehört, die ihr um ihren verdienten Lohn betrogen habt. Euch dagegen ist es auf dieser Erde gut ergangen, ihr habt in Saus und Braus gelebt und euch doch nur für den Schlachttag gemästet. Unschuldige habt ihr verurteilt und umgebracht, und sie haben sich nicht gegen euch gewehrt. Meine Brüder und Schwestern, wartet geduldig, bis der Herr kommt. Muss nicht auch der Bauer mit viel Geduld abwarten, bis er die Ernte einfahren kann? Er weiß, dass die Saat dazu den Herbstregen und den Frühlingsregen braucht. Auch ihr müsst geduldig sein und dürft nicht mutlos werden, denn der Herr kommt bald. Klagt nicht übereinander, liebe Brüder und Schwestern! Sonst wird Gott euch verurteilen. Bedenkt: Der Richter steht schon vor der Tür. Nehmt euch ein Beispiel an den Propheten, die im Auftrag des Herrn gesprochen haben. Wie vorbildlich und mit welcher Geduld haben sie alle Leiden ertragen! Menschen, die so standhaft waren, sind wirklich glücklich zu nennen. Denkt doch nur an

Hiob! Ihr habt alle schon gehört, wie geduldig er sein Leiden ertragen hat. Und ihr wisst, dass der Herr in seiner Barmherzigkeit und Liebe alles zu einem guten Ende führte. Um eines möchte ich euch vor allem noch bitten, meine Brüder und Schwestern: Schwört nicht; weder beim Himmel noch bei der Erde, noch bei sonst etwas! Wenn ihr »Ja« sagt, dann muss man sich darauf verlassen können. Und wenn ihr »Nein« sagt, dann steht auch dazu. Sonst müsst ihr euch vor Gottes Gericht dafür verantworten. Leidet jemand unter euch? Dann soll er beten! Hat einer Grund zur Freude? Dann soll er Gott Loblieder singen. Wenn jemand von euch krank ist, soll er die Gemeindeleiter zu sich rufen, damit sie für ihn beten und ihn im Namen des Herrn mit Öl salben. Wenn sie im festen Vertrauen beten, wird der Herr dem Kranken helfen. Er wird ihn aufrichten und ihm vergeben, wenn er Schuld auf sich geladen hat. Bekennt einander eure Sünden und betet füreinander, damit ihr geheilt werdet. Denn das Gebet eines Menschen, der nach Gottes Willen lebt, hat große Kraft. Elia war ein Mensch wie wir. Er betete inständig, es möge nicht regnen, und tatsächlich fiel dreieinhalb Jahre kein Wassertropfen auf das Land. Dann betete er um Regen. Da regnete es, und alles Land wurde grün und brachte wieder Früchte hervor. Liebe Brüder und Schwestern! Wenn einer von euch vom rechten Weg abkommt, dann sollt ihr ihn zur Umkehr bewegen. Ihr müsst nämlich wissen: Wer einen Sünder von seinem falschen Weg abbringt, der hat diesen Menschen vor dem sicheren Verderben gerettet, denn Gott hat ihm seine Sünden vergeben.

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Moi, Jacques, serviteur de Dieu et du Seigneur Jésus-Christ, je salue le peuple de Dieu répandu un peu partout dans le monde entier. Mes frères et mes sœurs chrétiens, quand vous rencontrez des difficultés de toutes sortes, soyez très heureux. Vous le savez, si votre foi reste solide dans les difficultés, celles-ci vous rendent plus résistants. Il faut que vous résistiez jusqu'au bout, alors vous serez vraiment parfaits et vous ne manquerez de rien. Si quelqu'un parmi vous manque de sagesse, il doit la demander à Dieu, et Dieu lui donnera cette sagesse. En effet, Dieu donne à tous généreusement, sans faire de reproches. Mais il faut qu'il demande avec foi, sans douter. Celui qui doute ressemble à une grosse vague de la mer que le vent soulève et agite. Celui-là ne doit pas penser qu'il va recevoir quelque chose du Seigneur. C'est quelqu'un qui ne sait pas choisir sa route : tantôt il avance, tantôt il recule. Le chrétien qui est pauvre et petit peut être fier, parce que Dieu lui donne une place importante. Le chrétien qui est riche doit être fier, parce que Dieu le rend petit. En effet, le riche ne dure pas. Il est comme la fleur d'une plante sauvage : le soleil se lève avec sa chaleur brûlante, il sèche la plante, la fleur tombe et elle perd sa beauté. De la même façon, un jour, le riche va être balayé avec toutes ses activités. Il est heureux, l'homme qui résiste dans les difficultés. En effet, quand il aura montré sa valeur, il recevra la vie. C'est la récompense que Dieu a promise à ceux qui lui donnent leur amour. Quand quelqu'un a envie de faire le mal, il ne doit pas dire : « C'est Dieu qui me pousse au mal. » Dieu ne peut pas avoir envie de faire le mal et il ne pousse personne au mal. Chacun est poussé au mal par son désir mauvais qui l'attire et l'entraîne. Et quand on laisse faire ce désir, il donne naissance au péché. Puis, quand le péché a grandi, il donne naissance à la mort. Mes frères et mes sœurs très aimés, ne vous trompez pas. Tout ce qui nous arrive de bon, tous les plus beaux cadeaux viennent d'en haut. Ils viennent de Dieu, le créateur du soleil et des étoiles. Chez lui, il n'y a pas de changement, pas de mouvement, pas d'ombre. Dieu a voulu nous donner la vie par la parole de vérité. Alors nous sommes d'une certaine façon au premier rang de tout ce qu'il a créé. Mes frères et mes sœurs très aimés, vous devez savoir ceci : chacun doit être rapide pour écouter, mais lent pour parler, lent pour se mettre en colère. Un homme en colère ne fait pas ce qui est juste aux yeux de Dieu. Alors, rejetez tout ce qui salit, tout ce qui rend mauvais. Recevez avec douceur la parole que Dieu a plantée en vous, elle peut vous sauver la vie. Ne vous contentez pas de l'écouter, mais faites ce qu'elle dit, sinon, vous vous trompez vous-mêmes. Oui, celui qui écoute la parole et qui ne fait pas ce qu'elle dit, voici à qui il ressemble : il ressemble à un homme qui regarde son visage dans un miroir. Il se voit tel qu'il est, il se regarde, puis il s'en va et il oublie tout de suite comment il est. Au contraire, voici quelqu'un qui étudie avec attention la loi parfaite qui

rend libre. Il reste attaché à cette loi, il écoute la parole, il ne l'oublie pas et il fait ce qu'elle dit. Cet homme-là sera heureux dans ce qu'il fera. Si quelqu'un croit être un bon chrétien, mais n'est pas maître de sa langue, il se trompe lui-même, et sa façon de pratiquer la religion ne vaut rien. Aux yeux de Dieu notre Père, voici la façon parfaite de pratiquer la religion : prendre soin des orphelins et des veuves dans leur malheur, ne pas se laisser salir par les choses du monde. Mes frères et mes sœurs, vous croyez en Jésus-Christ, notre Seigneur plein de gloire. Alors ne faites pas de différence entre les gens. Prenons un exemple : un homme vient là où vous êtes réunis. Il porte une bague en or et des habits très beaux. Un pauvre vient à la même réunion, il est mal habillé. Vous montrez plus de respect à l'homme qui porte les beaux habits et vous lui dites : « Vous, asseyez-vous ici, à cette bonne place ! » Au pauvre, vous dites : « Toi, reste debout ! » ou bien : « Assieds-toi là, par terre, à mes pieds ! » Quand vous agissez ainsi, est-ce que vous ne faites pas des différences entre vous ? Est-ce que vous ne jugez pas avec un cœur mauvais ? Écoutez, mes frères et mes sœurs très aimés ! Est-ce que Dieu ne choisit pas justement ceux qui sont pauvres aux yeux du monde ? Il veut les rendre riches en leur donnant la foi, il veut qu'ils reçoivent le Royaume promis à ceux qui ont de l'amour pour lui. Mais vous, vous méprisez les pauvres ! Pourtant, qui vous écrase ? Qui vous traîne devant les tribunaux ? Ce sont les riches, n'est-ce pas ? Ce sont les riches qui se moquent du beau nom que Dieu vous a donné. Les Livres Saints disent : « Aime ton prochain comme toi-même. » C'est la loi du Royaume, et si vous obéissez à cette règle, vous agissez bien. Mais si vous faites des différences entre les gens, vous péchez, et la loi de Moïse vous condamne parce que vous désobéissez. Oui, celui qui suit toute la loi, mais qui désobéit à un seul commandement est coupable envers toute la loi. En effet, Dieu a dit : « Ne commets pas d'adultère. » Mais il a dit aussi : « Ne tue personne. » Donc, par exemple, tu ne commets pas d'adultère, mais tu assassines quelqu'un. En faisant cela, tu désobéis à la loi. Parlez et vivez comme des gens qui vont être jugés par une loi qui rend libre. Oui, au moment du jugement, il n'y aura pas de pitié pour ceux qui n'ont pas eu pitié des autres. Mais même quand Dieu juge, il est plein de pitié. Mes frères et mes sœurs, quelqu'un dira peut-être : « Je crois en Dieu. » Mais s'il n'agit pas pour le montrer, cela sert à quoi ? Est-ce que cette foi peut le sauver ? Par exemple, un frère ou une sœur n'ont pas de vêtements, ils n'ont pas à manger tous les jours. Parmi vous, quelqu'un leur dit : « Allez en paix ! Allez vous habiller, et bon appétit ! » Mais ces paroles servent à quoi, si vous ne leur donnez pas ce qu'il faut pour vivre ? Pour la foi, c'est la même chose. Si tu crois en Dieu, mais si tu n'agis pas, ta foi est complètement morte. Quelqu'un dira peut-être : « Tu as la foi, moi, j'ai les actes ! » Je répondrai : « Montre-moi comment ta foi peut exister sans les actes. Et moi, je vais te montrer par mes actes que ma foi existe. » Tu crois qu'il y a un seul Dieu ? Tu as raison. Les esprits mauvais le croient aussi, et même, ils tremblent de peur. Tu es stupide ! Est-ce que tu veux la preuve que la foi sans les actes ne sert à rien ? Abraham notre ancêtre, comment est-ce que Dieu l'a reconnu comme juste ? C'est quand il a offert son fils Isaac sur l'autel, n'est-ce pas ? Tu vois, sa foi agissait par ses actes, et ceux-ci l'ont rendue parfaite ! Alors, ce que les Livres Saints disent s'est réalisé : « Abraham a cru en Dieu. Pour cela, Dieu l'a reconnu comme juste », et il l'a appelé son ami. Vous voyez, Dieu reconnaît quelqu'un comme juste aussi à cause de ses actes, et pas seulement à cause de sa foi. Pour Rahab, la prostituée, c'est la même chose. Dieu l'a reconnue comme juste à cause de ce qu'elle a fait. En effet, elle a reçu chez elle des messagers du peuple d'Israël et elle les a aidés à partir par un autre chemin. Oui, sans le souffle, le

corps est mort, de même aussi, sans les actes, la foi est morte. Mes frères et mes sœurs, ne vous mettez pas tous à enseigner ! Vous le savez, nous qui enseignons, on nous jugera plus sévèrement que les autres. Nous faisons tous beaucoup d'erreurs. Si quelqu'un parle sans faire d'erreur, il est parfait, il peut être maître de tout son corps. Quand nous mettons une tige en fer dans la bouche des chevaux pour les faire obéir, nous pouvons diriger tout leur corps. Regardez les bateaux ! Ils sont grands, et ce sont des vents très forts qui les font avancer. Pourtant, c'est avec un petit morceau de bois qu'on les dirige, et ils vont là où le pilote veut. La langue, c'est pareil. C'est une petite partie du corps, pourtant elle peut se vanter de grandes choses. Regardez ! Il faut seulement une petite flamme pour mettre le feu à une grande forêt. La langue aussi est comme une flamme, c'est là que le mal habite. Elle fait partie de notre corps et elle le salit tout entier. Notre langue met le feu à notre vie, de la naissance jusqu'à la mort ! Ce feu vient du lieu de souffrance lui-même. Les êtres humains sont capables de faire obéir tous les animaux : bêtes sauvages et oiseaux, serpents et poissons. Mais la langue, personne ne peut la faire obéir ! C'est une chose mauvaise qui ne reste jamais tranquille, et elle est pleine d'un poison qui donne la mort. Avec la langue, nous chantons la louange de notre Seigneur et Père. Avec elle aussi, nous jetons des malédictions aux êtres humains que Dieu a faits à son image. Bénédiction et malédiction sortent de la même bouche ! Mes frères et mes sœurs, cela ne va pas ! Est-ce que la même source fait couler de l'eau douce et de l'eau amère ? Est-ce qu'un figuier peut donner des olives ? Est-ce qu'une vigne peut donner des figues ? De même, une source d'eau salée ne peut pas donner de l'eau douce. Est-ce qu'il y a quelqu'un de sage parmi vous ? Est-ce qu'il y a quelqu'un d'intelligent ? Alors il doit le montrer par sa bonne conduite, par des actes faits avec douceur et sagesse. Mais si vous avez dans votre cœur une jalousie amère et l'envie de passer devant les autres, ne vous vantez pas. Ne dites pas de paroles contraires à la vérité ! Cette sagesse-là ne vient pas d'en haut. Elle appartient à la terre, elle est humaine, elle ressemble à celle des esprits mauvais. Quand les gens sont jaloux, quand ils ont envie de passer devant les autres, il y a du désordre et toutes sortes d'actions mauvaises. Mais la sagesse d'en haut donne d'abord un cœur pur, puis elle apporte paix et douceur. Elle cherche à unir, elle est pleine de bonté et elle produit des actions bonnes. Elle ne fait pas de différence entre les gens, et elle n'est pas fausse. Ceux qui aiment la paix répandent la paix autour d'eux, comme des semences, et les fruits qu'ils récoltent, ce sont des actions justes. D'où viennent les disputes ? D'où viennent les luttes entre vous ? Est-ce qu'elles ne viennent pas des désirs mauvais qui luttent dans vos corps ? Vous voulez quelque chose et vous ne pouvez pas l'avoir ? Alors vous êtes prêts à tuer. Vous êtes jaloux et vous ne pouvez pas obtenir ce que vous désirez ? Alors vous luttez et vous vous battez. Vous n'avez pas ce que vous voulez, parce que vous ne le demandez pas à Dieu ! Vous demandez et vous ne recevez rien ? C'est que vous demandez mal ! Vous demandez seulement pour satisfaire vos désirs mauvais. Vous trompez Dieu ! Vous ne savez donc pas ceci : aimer le monde, c'est détester Dieu. Celui qui veut être l'ami du monde devient l'ennemi de Dieu. Ce n'est sûrement pas pour rien que les Livres Saints disent : « Dieu aime très vivement l'esprit qu'il a mis en nous. » Mais Dieu nous fait un cadeau plus grand encore. En effet, les Livres Saints disent aussi : « Dieu résiste aux orgueilleux. Il est bon pour les petits. » Alors obéissez à Dieu, mais résistez à l'esprit du mal, et il va fuir loin de vous. Approchez-vous de Dieu, il s'approchera de vous. Purifiez-vous, vous qui êtes pécheurs ! Nettoyez vos coeurs, vous qui êtes faux ! Soyez tristes, mettez des habits de deuil, pleurez ! Changez vos rires en larmes et votre joie en

tristesse ! Faites-vous petits devant le Seigneur, et il vous honorera. Frères et sœurs chrétiens, ne dites pas de mal les uns des autres ! Celui qui dit du mal d'un frère ou d'une sœur, ou qui les juge, dit du mal de la loi et il juge la loi. Et si tu juges la loi, tu n'obéis plus à la loi, tu es son juge. C'est Dieu seul qui donne la loi et qui est juge, lui seul peut sauver et faire mourir. Mais toi qui juges ton prochain, tu te prends pour qui ? Maintenant, faites attention, vous qui dites : « Aujourd'hui ou demain, nous irons dans cette ville, nous resterons là-bas une année. Nous ferons du commerce, nous gagnerons de l'argent. » Pourtant, vous ne savez même pas comment vous vivrez demain. Oui, vous êtes comme un petit nuage qui est là quelques instants et qu'on ne voit plus ensuite. Au contraire, vous devez dire : « Si le Seigneur le veut, nous vivrons, et nous ferons ceci ou bien cela. » Mais non ! Vous vous vantez avec des paroles pleines d'orgueil. Se vanter de cette façon, c'est mauvais ! Celui qui sait faire le bien et ne le fait pas, se rend coupable d'un péché. Maintenant, faites attention, vous, les riches ! Pleurez ! Criez à cause des malheurs qui vont venir sur vous ! Votre richesse est pourrie, les vers mangent vos vêtements ! Votre or et votre argent rouillent, et leur rouille va vous accuser, elle va dévorer votre corps comme un feu. Le monde va bientôt finir, pourtant vous conservez des richesses en réserve ! Et même, vous gardez pour vous le salaire des ouvriers qui font la récolte dans vos champs ! Alors ils se plaignent, et les cris de ces ouvriers arrivent aux oreilles de Dieu, le Seigneur tout-puissant ! Sur la terre, vous avez vécu au milieu des richesses, vous avez fait ce qui vous plaisait. Vous avez bien mangé pendant que des gens mouraient. Vous avez condamné les innocents et vous les avez tués. Ils ne vous ont pas résisté. Frères et sœurs chrétiens, soyez patients, le Seigneur vient ! Regardez le cultivateur. Il attend avec patience les belles récoltes de la terre, depuis les premières jusqu'aux dernières. Vous aussi, soyez patients ! Courage, le Seigneur vient bientôt ! Frères et sœurs, ne vous plaignez pas des autres, pour que Dieu ne vous juge pas. Voici le juge, il est à votre porte ! Frères et sœurs, les prophètes, qui ont parlé au nom du Seigneur, ont souffert avec patience. Prenez-les comme exemples. Voyez ! Les gens qui résistent dans les difficultés, nous disons qu'ils sont heureux. Vous avez entendu l'histoire de Job, l'homme patient. Vous savez ce que le Seigneur lui a donné à la fin. Oui, le Seigneur est plein de tendresse et de pitié. Surtout, mes frères et mes sœurs, ne faites pas de serments. Ne prenez pas comme témoin le ciel, la terre ou autre chose ! Dites simplement oui quand c'est oui, et non quand c'est non, alors Dieu ne vous jugera pas. Parmi vous, est-ce que quelqu'un souffre ? Il doit prier. Est-ce que quelqu'un est heureux ? Il doit chanter pour le Seigneur. Est-ce que quelqu'un est malade ? Il doit appeler les responsables de l'Église. Ils verseront de l'huile sur lui et ils prieront pour lui, au nom du Seigneur. S'ils prient avec confiance, cette prière sauvera le malade. Le Seigneur le mettra debout, et, s'il a péché, Dieu lui pardonnera. Alors reconnaisssez vos péchés les uns devant les autres. Priez les uns pour les autres afin d'être guéris. La prière d'un homme juste est très puissante. Élie était un homme tout à fait comme nous. Il a beaucoup prié pour que la pluie ne tombe pas, et la pluie n'est pas tombée sur la terre pendant trois ans et demi. Puis il a prié encore une fois, et le ciel a donné de la pluie, la terre a produit ses récoltes. Mes frères et mes sœurs, parmi vous, quelqu'un peut se perdre loin de la vérité, et un frère ou une sœur peut le ramener. Eh bien, vous devez savoir ceci : si une personne ramène un pécheur de la mauvaise route où il se trouve, il le sauve de la mort. Et à cause de cette action, Dieu va pardonner beaucoup de péchés.

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Giacomo, servo di Dio e del Signore Gesù Cristo, alle dodici tribù che sono disperse nel mondo: salute. Fratelli miei, considerate una grande gioia quando venite a trovarvi in prove svariate, sapendo che la prova della vostra fede produce costanza. E la costanza compia pienamente l'opera sua in voi, perché siate perfetti e completi, di nulla mancanti. Se poi qualcuno di voi manca di saggezza, la chieda a Dio che dona a tutti generosamente senza rinfacciare, e gli sarà data. Ma la chieda con fede, senza dubitare; perché chi dubita è simile a un'onda del mare, agitata dal vento e spinta qua e là. Un tale uomo non pensi di ricevere qualcosa dal Signore, perché è di animo doppio, instabile in tutte le sue vie. Il fratello di umile condizione sia fiero della sua elevazione; e il ricco, della sua umiliazione, perché passerà come il fiore dell'erba. Infatti il sole sorge con il suo calore ardente e fa seccare l'erba, e il suo fiore cade e la sua bella apparenza svanisce; anche il ricco appassirà così nelle sue imprese. Beato l'uomo che sopporta la prova; perché, dopo averla superata, riceverà la corona della vita, che il Signore ha promessa a quelli che lo amano. Nessuno, quando è tentato, dica: «Sono tentato da Dio», perché Dio non può essere tentato dal male, ed egli stesso non tenta nessuno; invece ognuno è tentato dalla propria concupiscenza che lo attrae e lo seduce. Poi la concupiscenza, quando ha concepito, partorisce il peccato; e il peccato, quando è compiuto, produce la morte. Non v'ingannate, fratelli miei carissimi; ogni cosa buona e ogni dono perfetto vengono dall'alto e discendono dal Padre degli astri luminosi presso il quale non c'è variazione né ombra di mutamento. Egli ha voluto generarci secondo la sua volontà mediante la parola di verità, affinché in qualche modo siamo le primizie delle sue creature. Sappiate questo, fratelli miei carissimi: che ogni uomo sia pronto ad ascoltare, lento a parlare, lento all'ira; perché l'ira dell'uomo non compie la giustizia di Dio. Perciò, deposta ogni impurità e residuo di malizia, ricevete con dolcezza la parola che è stata piantata in voi, e che può salvare le anime vostre. Ma mettete in pratica la parola e non ascoltatela soltanto, illudendo voi stessi. Perché, se uno è ascoltatore della parola e non esecutore, è simile a un uomo che guarda la sua faccia naturale in uno specchio; e quando si è guardato se ne va, e subito dimentica com'era. Ma chi guarda attentamente nella legge perfetta, cioè nella legge della libertà, e in essa persevera, non sarà un ascoltatore smemorato, ma uno che la mette in pratica; egli sarà felice nel suo operare. Se uno pensa di essere religioso, ma poi non tiene a freno la sua lingua e inganna se stesso, la sua religione è vana. La religione pura e senza macchia davanti a Dio e Padre è questa: soccorrere gli orfani e le vedove nelle loro afflizioni, e conservarsi puri dal mondo. Fratelli miei, la

vostra fede nel nostro Signore Gesù Cristo, il Signore della gloria, sia immune da favoritismi. Infatti, se nella vostra adunanza entra un uomo con un anello d'oro, vestito splendidamente, e vi entra pure un povero vestito malamente, e voi avete riguardo a quello che veste elegantemente e gli dite: «Tu, siedi qui al posto d'onore»; e al povero dite: «Tu, statti là in piedi», o «siedi in terra accanto al mio sgabello», non state forse usando un trattamento diverso e giudicando in base a ragionamenti malvagi? Ascoltate, fratelli miei carissimi: Dio non ha forse scelto quelli che sono poveri secondo il mondo perché siano ricchi in fede ed eredi del regno che ha promesso a quelli che lo amano? Voi invece avete disprezzato il povero! Non sono forse i ricchi quelli che vi opprimono e vi trascinano davanti ai tribunali? Non sono essi quelli che bestemmiano il buon nome che è stato invocato su di voi? Certo, se adempite la legge regale, come dice la Scrittura: «Ama il tuo prossimo come te stesso», fate bene; ma se avete riguardi personali, voi commettete un peccato e siete condannati dalla legge quali trasgressori. Chiunque infatti osserva tutta la legge, ma la trasgredisce in un punto solo, si rende colpevole su tutti i punti. Poiché colui che ha detto: «Non commettere adulterio», ha detto anche: «Non uccidere». Quindi, se tu non commetti adulterio ma uccidi, sei trasgressore della legge. Parlate e agite come persone che devono essere giudicate secondo la legge di libertà. Perché il giudizio è senza misericordia contro chi non ha usato misericordia. La misericordia invece trionfa sul giudizio. A che serve, fratelli miei, se uno dice di avere fede ma non ha opere? Può la fede salvarlo? Se un fratello o una sorella non hanno vestiti e mancano del cibo quotidiano, e uno di voi dice loro: «Andate in pace, scaldatevi e saziatevi», ma non date loro le cose necessarie al corpo, a che cosa serve? Così è della fede; se non ha opere, è per se stessa morta. Anzi, uno piuttosto dirà: «Tu hai la fede, e io ho le opere; mostrami la tua fede senza le tue opere, e io con le mie opere ti mostrerò la mia fede». Tu credi che c'è un solo Dio, e fai bene; anche i demòni lo credono e tremano. Insensato! Vuoi renderti conto che la fede senza le opere non ha valore? Abraamo, nostro padre, non fu forse giustificato per le opere quando offrì suo figlio Isacco sull'altare? Tu vedi che la fede agiva insieme alle sue opere e che per le opere la fede fu resa completa; così fu adempiuta la Scrittura che dice: «Abraamo credette a Dio, e ciò gli fu messo in conto come giustizia»; e fu chiamato amico di Dio. Voi vedete dunque che l'uomo è giustificato per opere, e non per fede soltanto. E così Raab, la prostituta, non fu anche lei giustificata per le opere quando accolse gli inviati e li fece ripartire per un'altra strada? Infatti, come il corpo senza lo spirito è morto, così anche la fede senza le opere è morta. Fratelli miei, non state in molti a fare da maestri, sapendo che ne subiremo un più severo giudizio, poiché manchiamo tutti in molte cose. Se uno non sbaglia nel parlare è un uomo perfetto, capace di tenere a freno anche tutto il corpo. Se mettiamo il freno in bocca ai cavalli perché ci ubbidiscano, noi possiamo guidare anche tutto il loro corpo. Ecco, anche le navi, benché siano così grandi e siano spinte da venti impetuosi, sono guidate da un piccolo timone, dovunque vuole il timoniere. Così anche la lingua è un piccolo membro, eppure si vanta di grandi cose. Osservate: un piccolo fuoco può incendiare una grande foresta! Anche la lingua è un fuoco, è il mondo dell'iniquità. Posta com'è fra le nostre membra, contamina tutto il corpo e, infiammata dalla geenna, dà fuoco al ciclo della vita. Ogni specie di bestie, uccelli, rettili e animali marini si può domare, ed è stata domata dalla razza umana; ma la lingua, nessun uomo la può domare; è un male continuo, è piena di veleno mortale. Con essa benediciamo il Signore e Padre; e con essa malediciamo gli uomini che sono fatti a somiglianza di Dio. Dalla medesima bocca escono benedizioni e maledizioni. Fratelli miei, non deve

essere così. La sorgente getta forse dalla medesima apertura il dolce e l'amaro? Può forse, fratelli miei, un fico produrre olive, o una vite fichi? Neppure una sorgente salata può dare acqua dolce. Chi fra voi è saggio e intelligente? Mostri con la buona condotta le sue opere compiute con mansuetudine e saggezza. Ma se avete nel vostro cuore amara gelosia e spirito di contesa, non vi vantate e non mentite contro la verità. Questa non è la saggezza che scende dall'alto; ma è terrena, naturale e diabolica. Infatti, dove c'è invidia e contesa, c'è disordine e ogni cattiva azione. La saggezza che viene dall'alto anzitutto è pura; poi pacifica, mite, conciliante, piena di misericordia e di buoni frutti, imparziale, senza ipocrisia. Il frutto della giustizia si semina nella pace per coloro che si adoperano per la pace. Da dove vengono le guerre e le contese tra di voi? Non derivano forse dalle passioni che si agitano nelle vostre membra? Voi bramate e non avete; voi uccidete e invidiate e non potete ottenere; voi litigate e fate la guerra; non avete, perché non domandate; domandate e non ricevete, perché domandate male per spendere nei vostri piaceri. O gente adultera, non sapete che l'amicizia del mondo è inimicizia verso Dio? Chi dunque vuole essere amico del mondo si rende nemico di Dio. Oppure pensate che la Scrittura dichiari invano che: «Lo Spirito che egli ha fatto abitare in noi ci brama fino alla gelosia»? Anzi, egli ci accorda una grazia maggiore; perciò la Scrittura dice: «Dio resiste ai superbi e dà grazia agli umili». Sottomettetevi dunque a Dio; ma resistete al diavolo, ed egli fuggirà da voi. Avvicinatevi a Dio, ed egli si avvicinerà a voi. Pulite le vostre mani, o peccatori; e purificate i vostri cuori, o doppi d'animo! Siate afflitti, fate cordoglio e piangete! Sia il vostro riso convertito in lutto, e la vostra allegria in tristezza! Umiliatevi davanti al Signore, ed egli v'innalzerà. Non sparlate gli uni degli altri, fratelli. Chi dice male del fratello, o chi giudica il fratello, parla male della legge e giudica la legge. Ora, se tu giudichi la legge, non sei uno che la mette in pratica, ma un giudice. Uno soltanto è legislatore e giudice, colui che può salvare e perdere; ma tu chi sei, che giudichi il tuo prossimo? E ora a voi che dite: «Oggi o domani andremo nella tale città, vi staremo un anno, trafficheremo e guadagneremo»; mentre non sapete quel che succederà domani! Che cos'è infatti la vostra vita? Siete un vapore che appare per un istante e poi svanisce. Dovreste dire invece: «Se Dio vuole, saremo in vita e faremo questo o quest'altro». Invece voi vi vantate con la vostra arroganza. Un tale vanto è cattivo. Chi dunque sa fare il bene e non lo fa, commette peccato. A voi ora, o ricchi! Piangete e urlate per le calamità che stanno per venirvi addosso! Le vostre ricchezze sono marcite e le vostre vesti sono tarlate. Il vostro oro e il vostro argento sono arrugginiti, e la loro ruggine sarà una testimonianza contro di voi e divorerà le vostre carni come un fuoco. Avete accumulato tesori negli ultimi giorni. Ecco, il salario da voi frodato ai lavoratori che hanno mietuto i vostri campi grida; e le grida di quelli che hanno mietuto sono giunte agli orecchi del Signore degli eserciti. Sulla terra siete vissuti sfarzosamente e nelle baldorie sfrenate; avete impinguato i vostri cuori in tempo di strage. Avete condannato, avete ucciso il giusto. Egli non vi oppone resistenza. Siate dunque pazienti, fratelli, fino alla venuta del Signore. Osservate come l'agricoltore aspetta il frutto prezioso della terra pazientando, finché esso abbia ricevuto la pioggia della prima e dell'ultima stagione. Siate pazienti anche voi; fortificate i vostri cuori, perché la venuta del Signore è vicina. Fratelli, non lamentatevi gli uni degli altri, affinché non siate giudicati; ecco, il giudice è alla porta. Prendete, fratelli, come modello di sopportazione e di pazienza i profeti che hanno parlato nel nome del Signore. Ecco, noi definiamo felici quelli che hanno sofferto pazientemente. Avete udito parlare della costanza di Giobbe, e conoscete la sorte finale che gli riserbò il Signore, perché il Signore è pieno di compassione e

misericordioso. Soprattutto, fratelli miei, non giurate né per il cielo né per la terra, né con altro giuramento; ma il vostro sì sia sì, e il vostro no sia no, affinché non cadiate sotto il giudizio. C'è tra di voi qualcuno che soffre? Preghi. C'è qualcuno di animo lieto? Canti degli inni. C'è qualcuno che è malato? Chiami gli anziani della chiesa ed essi preghino per lui, ungendolo d'olio nel nome del Signore: la preghiera della fede salverà il malato e il Signore lo ristabilirà; se egli ha commesso dei peccati, gli saranno perdonati. Confessate dunque i vostri peccati gli uni agli altri, pregate gli uni per gli altri affinché siate guariti; la preghiera del giusto ha una grande efficacia. Elia era un uomo sottoposto alle nostre stesse passioni, e pregò intensamente che non piovesse, e non piovve sulla terra per tre anni e sei mesi. Pregò di nuovo, e il cielo diede la pioggia, e la terra produsse il suo frutto. Fratelli miei, se qualcuno tra di voi si svvia dalla verità e uno lo riconduce indietro, costui sappia che chi avrà riportato indietro un peccatore dall'errore della sua via salverà l'anima del peccatore dalla morte e coprirà una gran quantità di peccati.

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Jemes, orù nke Chineke na nke Onye-nwe-ayi Jisus Kraist, nēdegara unu akwukwo, bú ebo-ayi iri na abua ndi nō na N̄basa ahu, nēkele unu. Guanu ya n'ōnū nile, umu-nnam, m̄be ọ bula unu dabàra n'owunwa di iche iche; ebe unu mara na nnwaputa nke okwukwe-unu nāluputa ntachi-obi. Ma ka ntachi-obi luzue ọlu-ya, ka unu we tozue okè dizu kwa nma, buru ndi ọ dighi ihe ọ bula fôduru nke unu nēnweghi. Ma ọ buru na amam-ihe fôduru onye ọ bula nime unu inwe, ya riọ n'aka Chineke, Onye nēnye madu nile n'afọ-ofufọ, nātaghi kwa uta; agēwere kwa ya nye ya. Ma ya riọ n'okwukwe, ghara inwe obi abua: n'ihi na onye nwere obi abua yiri ebili-miri nke oké osimiri m̄be ifufe nēfeghari ya, anātuli kwa ya elu. N'ihi na, ka madu ahu ghara ichè na ọ gānata ihe ọ bula n'aka Onye-nwe-ayi; ọ bu nwoke nwere uche abua, onye nādighi-eguzo n'otù ebe n'uzo-ya nile. Ma ka nwa-nna nke nō n'onodu di ala nya isi n'onodu-ya di elu: ma ka ọgaranya nya isi na emere ya ka ọ la ala: n'ihi na dika uzari ahihia ọ gāgabiga. N'ihi na anyanwu nāwalita, ifufe di ọku eso ya, o we kpōnwua ahihia; uzari-ya we dapu, nmá nke iru-ya we la n'iyyi: otú a ka ọgaranya gātalata kwa n'ije-ya nile. Ngozi nādiri nwoke onye nātachi obi n'onwunwa: n'ihi na m̄be anwaputaworo ya, ọ gānata okpu-eze ahu, bú ndu, nke Onye-nwe-ayi kwere nkwa inye ndi huru Ya n'anya. Ka onye ọ bula ghara isi, m̄be anānwa ya, Anēsite n'aka Chineke anwam: n'ihi na Chineke bu Onye anāpughi iwere ihe ojọ nwa Ya, Ya onwe-ya adighi-anwa kwa onye ọ bula: kama anānwa onye ọ bula m̄be agu ihe ojọ nke aka ya nādokpufu ya, ewe rafue ya. M̄be ahu agua ihe ojọ ahu, m̄be ọ tuworo ime, o we muputa nmehie: nmehie ahu, m̄be o tozuru okè, o we muputa ọnwu. Unu ekwela ka eduhie unu, umu-nnam ndi m'huru n'anya. Ezi onyinye ọ bula na ihe ọ bula zuru okè nke enyere enye si n'elu bia, ebe o si n'aka Nna nke ihè ridata, Onye oghughha ọ bula nāpughi idi n'ebe Ọ nō, ma-ọbu onyinyo nke nchighari nēweta. N'ihi na O zubere ya O were okwu nke ezi-okwu muputa ayi, ka ayi we buru otù aha nkpurú mbu nke ihe O kère èkè. Unu matara nka, umu-nnam ndi m'huru n'anya. Ma ka madu ọ bula buru onye nānu ihe ọsọsọ, onye nādighi ngwa ikwu okwu, nādighi kwa ngwa iwe iwe: n'ihi na iwe madu adighi-alu ọlu ezi omume Chineke. N'ihi nka tupunu inyi nile na njubiga-ókè nile nke ihe ojọ, were-kwa-nu nwayo nara okwu ahu nke akuworo nime unu dika n'ubi, nke puru izoputa nkpuru-obi-unu. Ma ghonu ndi nēme okwu ahu, unu abu-kwa-la ndi nānu nání, ndi nārafu onwe-unu. N'ihi na asi na onye ọ bula bu onye nānu okwu ahu, ma ọ bughi onye nēme ya, onye ahu yiri nwoke nke nēkiri iru-ya n'enyo, bú iru o nwere m̄be amuputara ya: n'ihi na o kiriri onwe-ya, ọ puwo

kwa, ngwa ngwa o we chezo aha madu ọ bu. Ma onye nyochaworo nime iwu zuru okè, bú iwu nke inwe-onwe-ya, nke nānogide kwa otú a, ghara igho onye nānu anu nke nēchezo, kama ọ bu onye nēme eme nke nālu ọlu, onye a gābu onye-ngozi n'omume-ya. Ọ buru na onye ọ bulu nēchè na ya bu onye nēkpere Chineke, mbe ọ dighi-akwa ire nke ya nga, kama ọ nāgho obi-ya aghughø, okpukpe-Chineke nke onye a bu ihe-efu. Okpukpe-Chineke nke di ọcha nke anēmerughi kwa emeru n'iru Chineke-ayi, bú Nna-ayi, bu nka, ileta umu-nbei na ndinyom di-ha nwuru nime nkpaḥu-ha, na idebe onwe-ya nēnweghi ntupø site n'uwa. Umu-nnam, unu enwela okwukwe nke Onye-nwe-ayi Jisus Kraist, bú Onye-nwe ebube, n'ile-madu-anyanya-n'iru. N'ihi na asi na otù nwoke nke yiri nba-aka ḥla-edo na uwe mara nma nke-uku bata na nzuko-unu, ma asi na otù obeye nke yiri uwe ruru inyi bata kwa; ọ buru kwa na unu ele onye ahu nke nēyi uwe mara nma nke-uku anya, si, Gi onwe-gi nōdu ala n'ebe a nke-oma; unu we si obeye ahu, Gi onwe-gi guzo n'ebe a, ma-obu nōdu ala n'okpuru ihe-nbakwasi-ukwum; ùnu enweghi obi abua nime onwe-unu, ùnu aghoghi kwa ndi-ikpè nēchè èchichè ojø? Nurunu, umu-nnam ndi m'huru n'anya; Chineke arøputaghi ndi bu obeye n'ihe nke uwa ka ha buru ndi-øgaranya n'okwukwe, buru kwa ndi-nketa nke ala-eze ahu nke O kwere nkwa inye ndi huru Ya n'anya? Ma unu onwe-unu mere obeye ahu ihe-ihere. Ndi-øgaranya adighi-emeso unu dika ha bu ndi-nwe-unu? ọ bughi kwa ha onwe-ha nādøkpuru unu ga ulo ikpè? Ọ bughi ha onwe-ha nēkwulu aha ọma ahu nke aguru unu? Otù ọ di, ọ buru na unu edebezu iwu nke Eze-ayi, dika ihe edeworo n'akwukwø nsø si kwu, Hu onye-abata-obi-gi n'anya dika onwe-gi, unu nēme nke-oma: ma ọ buru na unu ele madu anya n'iru, ọ bu nmehie ka unu nēme, n'ihi na iwu ahu nātu unu nmehie-unu n'anya dika ndi-njehie. N'ihi na onye ọ bulu nke gēdebe iwu ahu dum, ma ọ su ngøngø n'otù ihe, emewo ya ka ọ buru onye ikpè iwu ahu nile mara. N'ihi na Onye ahu Nke siri, Akwala iko, Ọ si-kwa-ra, Ebula madu. Ma ọ buru na i kwaghi iko, ma i nēbu madu, i ghøwo onye-njehie iwu. Nēkwunu otú a, nēme-kwa-nu otú a, dika ndi agaje iwere iwu nke inwe-onwe-onye kpe unu ikpè. N'ihi na ọ bu ikpè nke ebere nādighi ya ka agékpe onye nēmeghi ebere: ebere nānyara ikpè isi. Ùrù gini ka ọ bara, umu-nnam, ma ọ buru na onye ọ bulu asi na o nwere okwukwe, ma o nweghi ọlu? òkwukwe ahu puru izoputa ya? Ọ buru na nwa-nna-nwoke ma-obu nwa-nna-nwanyi ba ọto, nēnweghi kwa ihe-oriri gēzuru ya kwa-ubøchi, ma otù onye n'etiti unu si ha, Labanu n'udo, nyanu ọku, riju-kwa-nu afø; ma unu enyeghi ha ihe nākpa aru-ha; ùrù gini ka ọ bara? Obuná otú a okwukwe, ma ọ buru na o nweghi ọlu, ọ bu ihe nwuru anwu n'onwe-ya. Ma otù onye gāsi, Gi onwe-gi nwere okwukwe, mu onwem nwe-kwa-ra ọlu: gosim okwukwe-gi ma ọlu-gi adighi ya, mu onwem gēsite kwa n'olum gosi gi okwukwem. Gi onwe-gi kwere na Chineke bu otù; i nēme nke-oma: ndi-mo ojo kwe-kwa-ra, we kuja. Ma ì nāchø ka i mara, gi madu efu, na okwukwe bu ihe nādighi-aluputa ihe ma ọlu adighi ya? Èsiteghi n'olu gu Abraham nna-ayi n'onye ezi omume, mbe ọ churu Aisak nwa-ya nwoke n'elu ebe-ichu-àjà? I huwo na okwukwe-ya soro ọlu-ya lukø ọlu, esite-kwa-ra n'olu ahu me ka okwukwe ahu zue okè; ewe mezu ihe edeworo n'akwukwø nsø nke nāsi, Abraham we kwere okwu Chineke, ewe gua ya nye ya n'ezi omume; ewe kpø ya eyì nke Chineke. Unu ahuwo na anēsite n'olu gu madu n'onye ezi omume, adighiesite kwa nání n'okwukwe. Ma n'uzø di otù a èsiteghi kwa n'olu gu Rehab, bú nwanyi nākwa iko, n'onye ezi omume, mbe ọ kpøbatara ndi-ozzi ahu, we zipu ha n'uzø di iche? N'ihi na dika aru bu ihe nwuru anwu ma mọ adighi ya, obuná otú a okwukwe bu ihe nwuru anwu ma ọlu adighi ya. Unu aghøla ọtutu ndi-ozizí, umu-nnam, ebe unu matara na ayi gānata ikpè ka uku. N'ihi na ayi nile nāsu ngøngø n'ötutu ihe. Ọ buru na onye ọ bulu asughi ngøngø n'okwu, onye ahu bu nwoke tozuru okè, buru kwa onye puru

ikwa aru-ya dum nga. Ma ọ buru na ayi etiye bridle inyinya-ayi n'onu-ha, ka ha we kweyere ayi, ayi nēchighari kwa aru-ha dum. Le, ubo kwa, ọ bu ezie na ha di uku otú a, oké ifufe nēfeghari kwa ha, ma umara isi-ubo dikarisiri ntà nēchighari ha, ebe ọ bula uche onye-isi ubo nāchọ. Otú a ire bu kwa ihe ntà di n'aru, ọ nānya kwa isi oké ihe. Le, otú oké ọchia ra uku, bú nke ọku dikarisiri ntà nēme ka o nwuru ọku! Ire bu kwa ọku, bú uwa ahu nke ajo omume: ire nēguzo n'etiti ihe nile di ayi n'aru dika ihe nēnye aru dum ntupọ, nke nāfunwu kwa ihe nāga dika amuru ya ọku, ọku ala-mo bu kwa ihe nāfunwu ire ahu ọku. N'ihi na aha nile ọ bula nke anu na anu-ufe, nke ihe nākpu akpu na ihe di n'oké osimiri, ha nile ka ihe akporo madu nēmeju anya, o mejuwo kwa ha anya: ma ọ dighi onye ọ bula n'etiti madu puru imeju ire anya; ọ bu ihe ojọ nke nādighi-eguzo n'otù ebe, ọ bu ihe juputara na irè-agwọ nēweta ọnwu. Ọ bu nka ka ayi ji nāgozi Onye-nwe-ayi, bú Nna-ayi; nka ka ayi ji kwa nābu madu ọnlu, ndi ekeworo dika oyiyi Chineke si di: n'otù ọnlu ahu ka ngozi na ọbubu-ọnlu si puta. Umu-nnam, o kwesighi ka ihe ndia di otú a. Ìsi-iyi nēsi n'otù ọnlu ahu suputa miri nātọ utọ na miri nēlu ilu? Umu-nnam, ọ gābu na osisi fig puru imi olive, ma-ọbu na osisi vine puru imi fig? miri nnú apughi kwa isuputa miri nātọ utọ. Ònye bu onye-amam-ihe nke nāghọta kwa ihe n'etiti unu? ya site n'ibi-obi ọma ya gosi ọlu-ya nile nime idinwayo nke amam-ihe. Ma ọ buru na unu nwere ekworo di ilu na ikpa-iche-iche n'obi-unu, unu anyala isi, unu ekwu-kwa-la okwu-ugha megide ezi-okwu. Amam-ihe a abughi amam-ihe nke nēsi n'elu ridata, kama ọ bu nke uwa, buru kwa nke nkpuru-obi madu nāchi, buru kwa ihe ndi-mo ojọ nēzí. N'ihi na ebe ekworo na ikpa-iche-iche di, n'ebe ahu ka iba-agbara na omume nile ọ bula nke nādighi nma di. Ma amam-ihe ahu nke si n'elu bia buru uzọ di ọcha, emesia ọ di udo, nwe obi-ọma, nēkweye okwu nke-ọma, juputa n'ebere na ezi nkpuru, nēnweghi obi-abua, nēnweghi iru-abua. Ma ọ bu nkpuru nke ezi omume ka ndi nēme udo nāgha n'udo. Òle ebe ibu-agha si bia, òle ebe kwa ilu-ögù si bia, bú nke di n'etiti unu? ọ bughi n'ebe ahu, bú ihe-utọ nile unu nke nēbu agha n'ihe nile di unu n'aru, ka ha si bia? Agu nāgu unu, ma unu enwegh: unu nēbu madu, nēkwo kwa ekworo, unu apughi kwa ihu ihe unu chorọ: unu nālu ögù, nēbu kwa agha; unu enweghi, n'ihi na unu arioghi. Unu nāriø, ma unu adighi-anata ihe, n'ihi na unu nāriø n'obi ojọ, ka unu we mefu ya n'ihe-utọ nile unu. Unu ndi nākwa iko, ùnu amataghi na ibu eyì nke uwa bu ibu onye-iro nke Chineke? Ya mere onye ọ bula nke zubere ibu eyì nke uwa nēdo onwe-ya onye-iro nke Chineke. Ma-ọbu ùnu nēchè na ihe edeworo n'akwukwọ nsø nēkwu okwu n'efu? Agu ayi nāgusi Mọ ahu ike n'użo ekworo, bú Mọ Nke O mere ka O biri nime ayi? Ma O nēnye kari amara. N'ihi nka ihe edeworo n'akwukwọ nsø si, Chineke nēdo Onwe-ya imegide ndi-npako, ma O nēnye ndi di ume-ala n'obi amara. Ya mere donu onwe-unu n'okpuru Chineke; ma guzogidenu ekwesu, ọ gābapu kwa n'ebe unu nō. Biarunu Chineke nso, Ọ gābiaru kwa unu nso. Menu ka aka-unu di ọcha, unu ndi-nmehie; me-kwa-nu ka obi-unu di ọcha, unu ndi nwere uche abua. Hujunu anya, ru-kwanu újú, kwa-kwa-nu ákwá: ka ọchì-unu ghọ iru-újú, ka ọnù-unu ghọ kwa nbaru-iru. Wedanu onwe-unu n'iru Onye-nwe-ayi, Ọ gēwelí kwa unu elu. Umu-nnam, unu ekwutoritala ibe-unu. Onye nēkwutọ nwa-nna-ya, ma-ọbu nēkpé nwa-nna-ya ikpé, o nēkwutọ iwu, nēkpé kwa iwu ikpé: ma ọ buru na i nēkpé iwu ikpé, i bughi onye nēdebe iwu, kama i bu onye-ikpé-ya. Nání otù Onye bu onye nēnye iwu, buru kwa onye-ikpé, bú Onye ahu Nke puru izoputa na ila ihe n'i'yì: ma gi onwe-gi bu onye, gi onye nēkpé onye-abata-obi-gi ikpé? Genu nti, unu ndi nāsi, Ta ma-ọbu echì ka ayi gāga obodo a, nō kwa n'ebe ahu otù arọ, zu kwa ahia, rita kwa urù: ma unu bu ndi nāmataghi ihe gēme echì. Ndu-unu bu gini? N'ihi na unu bu alulu, nke nāputa ìhè nwa oge, emesia ọ we pua n'anya. Ma nke kwesiri unu ka unu kwue bu, Asi na

Onye-nwe-ayi choro, ayi gadi ndu, me kwa ihe a ma-obu ihe ahu. Ma otu o di, unu nanya isi n'oké okwu-unu: inya-isi nile di otu a bu ajo ihe. Ya mere onye matara ime ihe oma, ma o meghi ya, o buru onye ahu nmehie. Genu nti, unu ndi-ogaranya, kwa ákwá, ti-kwa-nu nkpu n'ihi ihuju-anyi nile unu nke nabiakwasi unu. Akù-unu erewo uré, uwe nile unu aghowó kwa ihe nla ripiaworo. Ola-edo-unu na ola-ocha-unu abawo nchara; nchara-ha gáburu kwa unu ihe-àmà, o géripia kwa anu-aru-unu dika oku. Unu kpadoro akù-unu na mbe ikpe-azu. Le, ugwo-olu nke ndi-olu ndi bìri ọka n'ubi-unu, nke unu jidere na nmebu, nèti nkpu: iti-nkpu nke ndi ahu ndi were ihe-ubi-unu abàwo na nti Onye-nwe usu nile nke ndi-agha. Unu biri n'oké oriri na ọnunu n'elu uwa, di kwa ndu ojo dika o nàtò aru-unu utø; unu zùru obi-unu n'ubochi obubù. Unu mara ikpé, unu buru onye ezi omume ahu; o dighi-edo onwe-ya imegide unu. Ya mere, umu-nnam, nàtachinu ogologo-ntachi-obi rue ọbibia nke Onye-nwe-ayi. Le, onye-olu-ubi nèche nkpuru di oké ọnun-ahia nke ala, nàtachi ogologo-ntachi-obi n'ebe o di, rue mbe o gànata miri-ozuzo mbu na miri-ozuzo ikpe-azu. Unu onwe-unu, nàtachi-kwa-nu ogologo-ntachi-obi; menu ka obi-unu guzosie ike: n'ihi na ọbibia nke Onye-nwe-ayi di nso. Umu-nnam, unu atamuritala megide onwe-unu, ka ewe ghara ikpe unu: le, Onye-ikpè-ayi nèguzo n'iru ọnun-uzø. Umu-nnam, natanu ndi-amuma ahu, bú ndi kwuru okwu n'aha Onye-nwe-ayi, dika ihe-ilere-anyi nke ihuju-anyi na nke ogologo-ntachi-obi. Le, ayi nàkpø ha ndi ngozi diri, bú ndi tachiri obi: unu nuru ihe bayere ntachi-obi nke Job, hu kwa ihe Onye-nwe-ayi zubere, na Onye-nwe-ayi bu onye nwere ọmiko ri nne, nwe kwa obi ebere. Ma nke kachasi ihe nile, umu-nnam, unu ańula iyí, unu ejila elu-igwe, ma-obu ala, ma-obu ihe ińu-iyi o bula ọzø, nü iyí: kama ka e-unu buru e, ka é-è-unu buru kwa é-è; ka unu we ghara idabà n'okpuru ikpé. O di onye o bula n'etiti unu náhuju anya? ya kpe ekpere. O di onye o bula nwere obi-utø? ya bùa abù oma. O di onye o bula n'etiti unu nke aru-ya nàdighi ike? ya kpø ndi-okenye nke nzukø Kraist ka ha biakute ya; ka ha kpe kwa ekpere n'isi-ya, nète ya manu olive n'aha Onye-nwe-ayi: ekpere nke okwukwe ahu gázoputa kwa onye ahu aru nàdighi ike, Onye-nwe-ayi gême kwa ka o bilie; o buru kwa na o mehieworo, agábaghara ya nmehie ahu. Ya mere, nèkwuputanu nmehie nile unu gwarita ibe-unu, nèkpe kwa ekpere n'ihi ibe-unu, ka ewe me ka aru di unu ike. Aririø nke onye ezi omume di ike nke-uku n'ilusi-olu-ike-ya. Elaija bu madu yiri ayi n'aru-ya, o we kpesie ekpere ike ka miri ghara izo; miri ezoghi kwa n'ala arø atø na ọnwa isi. O we kpe ekpere ọzø; elu-igwe we nye miri-ozuzo, ala we mia nkpuru-ya. Umu-nnam, asi na onye o bula n'etiti unu si n'ezi-okwu jehie, ma otu onye we me ka o chigharia; ka o mara na onye meworo ka onye-nmehie si na njehie nke uzø-ya chigharia gazoputa nkpuru-obi n'ònwu, o gékpu-chi kwa otutu nmehie.

Ezea Full Text

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What I did to the text: Removed Chapter and verse markers, removed sectoin headings, removed double spaces, removed non-breaking space

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Ekwo-ozhi-a bę shi l'eka mbędua, bę Jémusu bę onye ozhi Chileke, bęru onye ozhi Onye-Nwe-Oha bę Jisosu Kuráyisutu. Ndu mu l'ede iya anụ bę ikfu iri l'ębo ono, bę ndu nke Kuráyisutu, dzuru mgboko. Ekele mu unu-o. Unwunna mu, nteke iwhe adata byakfutaru unu; g'ọ dylee, unu wojeru iya l'ọo iwhe ęswa byarụ unu. Unu makwarụ-a l'ọo nteke l'aadata unu nke ekwekwe, unu kweru bę unu l'e-shi nwụta ọtaru iwhe nshi. Unu talékawawho nshi tafụ iya l'ishi ngge unu dükota ree, dzukwaawho oke; t'ọ bę dụ iwhe l'a-whödu l'ehu unu. Nteke o nweru g'unu ha onye mmamagụ iya whoduru, t'onye ono sụ Chileke t'ọ nụ iya mmamagụ. Qo-nụ iya onye ono, eshi-owhu Chileke bę o-me-l'uko, temenu l'oogudeje obu iwhoro nụ onyenonu iwhe onye ọbu sụru t'ọ nụ iya. Ole t'onye ono kwetakwa l'iwhé ono, ya sụru tẹ Chileke nụ iya, bę l'oo-nụ iya. T'onye ono ba abokwa obu ębo; l'onye l'abọ obu ębo dụ g'ọo akpara mini eze-ęnyimu, bę wherewhere l'anoje enwunga iya. O nwungaru iya shia owhu, ya enwungaru iya shia owhu. T'egube onye ono ba arıkwa l'ọ dụ iwhe ya l'a-nata l'eka Onye-Nwe-Oha, o noo l'onye oriri iya gbarụ ębo, ta akfushijedu ike l'iwhé bę-zhia iwhe l'oome eme. Tẹ nwanna, darụ ụkpa tuje onwiya nwoke; lę ya bęwaa onye Chileke kuliru. T'onye owhu nweru iwhe tukwaawho onwiya nwoke mée Chileke kuze iya. Onye ono l'a-jishihu g'ọo nzirizaa ęswa, o noo l'obuje ęnyanwu wata, o - chishidelewho ike, ęswa anwụa lwaa, nzirizaa ya ajishihu, mma nkiya agvụ. O noo g'onye nweru iwhe l'a-gbabuhukwawho nwụhu l'iwhé l'oome. Ehu-ütso bę nke onye tarụ nshi mée iwhe adata byarụ iya; o noo lę nteke a datageeru iya Ọbu, t'ọ da, bę l'aa-nụ iya ndzụ bę iya bę obunggo, Chileke sụru lę ya l'e-bu ndu yeru iya obu. Ọ ya bę, t'onye l'aadata, ome ejo-iwhe gülaha ya, t'ọ bę sükwa l'ọo Chileke l'enwu iya eye tẹ ya mee ejo-iwhe ono. O noo l'ọ tọ dükwa onye Chileke l'enwuje eye t'o mee ejo-iwhe, tọ dükwanu onye l'enwu Chileke eye t'o mee ejo-iwhe. Ọ ome ejo-iwhe, l'agụ madzụ bę l'edotaje iya, ya adaba l'ejo-iwhe. Ọ ya bę, nteke ęgu ejo-iwhe tsütaru ime, ya anwụa iwhe-dụ-oji, iwhe-dụ-oji kaléwho kpurukutu, ya anwụa anwụhu. Unwunna mu, mu yeru obu, unu be eshiswekwa ụzo. Iwhe lile, l'aanuje anụ, dụ ree mée iwhe-oma, l'ete adụa ęka ntüpo dụ iya bę shikotagezhia l'imigwe. O shikota l'eka Nna, mekoru iwhoro, dụ l'imigwe bę iya bę Nna owhu l'ete echinyajee echí, ya anyihi g'ọo ęnyanwu nke owhu l'aa-sụ l'ọ nyihuakwaru woo Ọchi gbalaha. Ọ tịru obu iya ama, gude okfu ono, bę Ọkpobe-okfu nwụa anyi, t'anyi nochia iши l'iwhé lile, o keru eke. Unwunna mu, mu yeru obu; lee iwhe unu l'a-maléwho ndowa: t'onyenonu bęru onye l'angabeje nchị l'iwhé l'eekfu, temenu ya eyede iya onu, ya abürü onye ęhu l'ete eghuje eghu egwegwa. O noo l'iwhé e gude ęhu-eghughu eme ta abükwa iwhe dụ chiriri l'owhu Chileke. Ọ ya bę, t'unu shi iши lanụ tufu onwunu iwhe bę-zhia umere, l'eshi nshi mée

iwhe bükota ejo ɔrwu, unu vu, unu ejia obu oyi nata okfu ono, a küyü waru l'ime obu unu, g'oo onye kuru akpuru iwhe. O kwa okfu ono l'a-dụ ike dzofuta unu. Ole-a; t'unu bükwaru ndu l'eme okfu Chileke ono eme, unu ba abükwa ndu bulewho anụnu bẹ whẹ l'anuje iya kpụ, l'o noo bükwa ome onwunu eswe. L'onye l'anulewho okfu Chileke anụnu kpụ, to mehe iya eme bẹ dịa g'oo nwoke, l'ele g'iwhu iya dụ dụ l'onyo, mbụ iwhu shi iya l'ewho ne iya. Onye ono letagelewho onwiya l'onyo ono, o bebelee alụfụ ọ nyazolekawaho lège iwhu iya dụ dụ. Obenu l'onye l'enyo chaje iwu ono, l'ete adịa eka ntupo dụ iya, mbụ iwu ono, l'atoje madzụ l'uli; onye ono whuberu iya iwhu, onye ono ta abụ onye l'abuje, o -nu-gee ya, ya anyazoshia ya, o bụru onye l'eme iya eme; Chileke l'e-kwobe nke iwhe ono onye ono l'eme, goru ọnụ-omma nü iya. Onye l'arị lę ya bụ onye nke Chileke, onye ono te esedeje ire iya, onye ono l'emekwa onwiya eswe. Ememe ọwhu onye ọbu l'eme nke Chileke kwa iya whọ nke mmaanụ. Lę madzụ bụ onye nke Chileke, bükwanu iya bụ ọwhu Chileke, bụ Nna anyi kweru l'ọq ọkpobe iya, bükwaru who ọwhu l'ete emerwushia emerwushi, bụ anq akwụ ụnwụ nwogbee lę mkpa mée anq eyeru ụnwụ-mbunu eka l'iwhé l'atsụ whẹ l'anụ mée osefu eka lę mkparwụ nke mgboko-o. Unwunna mu, unubę ndu ọwhu kweru nke Onye-nwe-anyi Jisosu Kuráyisitu, mbụ Onye-Nwe-Oha nwe ọdu-biribiri, t'unu ba abojekwa madzụ ẹbo. Sua, o -bụru l'onye nweru iwhe gba echị mkpola-ododo; kwakwaawhọ onwiya ngwa l'ama ụma batarụ ụlo-ndzuko unu, onye ụkpa yee nwankịriba iwhe batakawhọ, nteke unu kwaberi onye who kwarụ ngwa whọ ugvu sụ iya: "Byiko bya asugabe onwoghu lę nggada l'eka-a tüsaa ẹhu," unu sụ onye ụkpa whọ: "Kfürü l'eka ono," ọdua unu sụ iya: "Bya anodu l'alị lę mgboro ọkpa mu l'eka-a." ?Tọ dụ iya ọbu bụ l'ikpe nmarụ unu nkele unu l'abụ madzụ ẹbo l'ime onwunu, temenu unu gudekwawho ejo obu ekpe ikpe? Unu ngabeduwho nchị, ụnwunna mu, mu yeru obu, ?tọ dụ ndu bụ ndu ụkpa lę mgboko-o bẹ Chileke hötaru tẹ whẹ shi l'ekwekwe, whẹ kweru bụru ndu nweru iwhe l'iwhu yébe Chileke mékawawho tẹ whẹ bụru ndu l'e-nwe urwu, dụ lę abụbu yébe Chileke bụ eze whẹ bụ iya bụ iwhe o kweru ndu yeru iya obu l'ukwa. ?Unu gbechia meru iwhere nü onye ụkpa ono? ?Tọ dụ ndu nweru iwhe l'anoje akpapyashi unu ishi-a? ?T'ọqo tọ dụ whẹ l'akpütaje unu jeshia kottedu-a? ?Tọ dụ whẹ l'anoje ekfubyishi eguru ewha ono, a güberu unu ekfubyishi-a? O -bụru l'unu l'emezhiaa iwu ono, shi l'eka Chileke, bụ eze bẹ unu l'emekwaa ree, mbụ iwu ono, e deru l'ekwo Okfu Chileke sụ: "T'i ye madzụ ibe ghu obu g'i yeru iya onwoghu." Ole-a, unu l'abụ-zhiwaa madzụ ẹbo bẹ unu l'emekwa iwhe-dụ-eji, temenu iwu ono l'anmakwawhọ unu ikpe l'unu bụ ndu l'eme ejị. O noo l'onye l'emekota iwhe iwu kfuru g'ọ ha, onye ọbu mewhodo iya m'ọqo nnanụ bẹ ikpe nmakwaru l'o mebyikotaru iwu g'ọ ha. O noo l'ọ kwawhọ onye ono, suru t'i bi rishi ogori, bẹ suru t'i bi gbushi ochi. O -bụru l'i tii ridu ogori l'iigbu ochi; b'i bùakwaa onye l'emebyi iwu. Qo ya bụ, t'unu kfujee, unu emejee g'ọo ndu l'ee-gude iwu ono, l'atoje madzụ l'uli kpee ikpe. O noo l'onye l'ete awħarū madzụ ibe iya imiko bẹ Chileke l'abyakwaa l'a-whħu imiko m'o - kpede ikpe. Ole onye l'emeje obu-imiko bẹ l'ete atsuhedu ikpe Chileke egvu. Unwunna mu, ?ndenu urwu o bēru madzụ, suru l'iya kweru nke Chileke, onye ono te egoshi iya l'umere? Egube ekwekwe onona ?l'adudunu ike dzqo ya-e? Nteke bụ l'o nweru nwanna ghu nke nwoke ọdua l'ọo nke nwanyi, l'agba ọto, t'ọ whujekwawho nri ria, onye lanu lège unu ha sụ iya: "Tokwa ẹhu-o! Laa je anyata ọku, rijia ẹwha ghu," l'ebé abükwanu l'i nṣru iya iwhe bụ mkpa ẹhu iya, ?ndenu urwu, dụ l'egube iwhe onona? O nokwa gẹ ekwekwe dụ ndono. Ekwekwe, e kweru nke Chileke t'e goshi iya l'umere bükwa iwhe nwuħħu anwħħu l'onwiya. Ole, o -dụ onye suru mu: "L'onye-e kwekwaru nke Chileke, onye ọwhu l'egoshi iwhe l'oome." Mu asụ iya: "Goshiada mu ekwekwe Ọbu, i kweru nke Chileke, m'i -gudee

iwhe l'iime goshi iya. Mbędua l'e-gudekwanu iwhe mu l'eme eme goshi ghu lę mu kweru nke Chileke." Gübędua l'onwoghu kweru lę Chileke bę Chileke lanu; i meru ree. O nokwawho gę ögwu kwetachaaru; nmahüchaa jijiji. Ole iwhe l'ji-malęwho gube onye mmaanu ono bę l'ekwekwe, e kweru nke Chileke t'e meta iya l'umere dakwaru l'eba. ?Ndęnu g'onye-ichee anyi ono, bę Ébirihamu gude bürü onye du chiriri l'iwhu Chileke? Q kwa iwhe o meru bę kparu iya nü nkele o gude nwa iya nwoke, bę Áyiziku je tę ya je egbaa ya, gude gbaa eję nü Chileke l'enya-mgbęja Chileke. ?I whüyüwaru gę ekwekwe, o kweru nke Chileke yele iwhe o meru dagbaleruwho. Ekwekwe, o kweru bę iwhe ono, o meru goshiru l'ekwekwe ono dzuru oke. Iwhe e deru l'ekwo Okfu Chileke mekwaa lege e kfuru iya nkele o sru: "Ébirihamu kweru nke Chileke, Chileke gụarị iyę ya l'odu chiriri, gube iya onya Chileke." Unu awhüyüwaru l'eo iwhe madzụ l'eme b'e gude agu iya l'onye du chiriri, o to lędua ekwekwe kpụ. O nokwawho gę nke nwanyi ıkpara ono, bę Réhabu du. Qo iwhe o meru bę Chileke kwoberu gúa ya l'onye du chiriri nkele o dubataru ndu Ju, e zhiri ozhi; yeru whę ęka, whę shia uez odo lashia. Qo g'ehu madzụ bę iwhe nwühuru anwühu m'o to tu ume bükawho gę ekwekwe, e kweru nke Chileke t'e goshi iya l'iwha l'eme eme nwühuru anwühu. Unwunna mu, t'unu ba adükwa l'igwe bürü o-zhi-iwha; o noo l'unu maru-a l'anyibeda, bę o-zhi-iwha bę Chileke l'a-ka okpeshi ikpe ike. Anyi g'anyi ha l'eshisweje uez l'igweligwe. Q kwa onye okfu l'eteke elwubua l'önü be bę nwoke, du onwiya ree. O noo egube onye l'a-dükawho ike sedekota onwiya. Ole o -büru l'anyi l'ewojeru mkpürumkpu igwe gagbabę inya l'önü nke ıwhu l'oomeje iwhe anyi sru t'o mee, bę anyi l'emeje inya ono l'owhu: ya eshia iwhe bę ęka anyi sru t'o shia.bits on horse mouth|hkc.tif|col|JAS .|Knowles|Mkpirikpi igwe, l'egudeje agagbabę inya önü|Jem. : Unu leedaa ugbo, wherewhere l'emeje ya agba. Unu whüyüwaru-a g'o habe shi temenu o bürü oke wherewhere l'anoje anga iya, ole o kwa nwagbaragbara eku-ugbo bę l'egudeje anga iya; ya eshia iwhe bę ęka onye ishi ugbo l'anga iya eshi. O nokwawho gę ire bę nwiwhe nshii, du l'ehu anyi, ole qonoje ajakpoşı onwiya lę ya l'emenuka ire. Lewaro gę owhoroto-egu habe shii, ole o icheku-oku lanu l'emeje owhoroto-egu ono: oku awata iya adzudzu. Sua, ire bükwa icheku-oku. Ire bę nochiru enya iwhe bükota ejo iwhe du lę mgboko-o l'ehu anyi. Ire l'ekfurwuje ogwęhu madzụ l'owhu, l'qolotajekwawho oku-alı-maa tsebe lę ndzụ madzụ, oku ono ekee ya kepyashikota, ya eshilewho nteke a nwüru onye ono, kee ya jeye nteke onye ono l'a-no-be. O to dudu egube anu-eworo, ıdua l'eo ęnu, ıdua l'eo ınwü anu l'awu l'ewho, ıdua l'eo iwhe bę lę mini, madzụ l'eteke agota jeye o gota iya o buru l'uwhu; o to dükwa ıwhu l'eteke agotaa o buru l'uwhu. Obenu l'ire ta adudu madzụ-igbalekoma furu nke agota iya. Ire bu ejo-iwha l'ete egudee ęka, o du g'o ézé ejo agwo, l'egbuje onye o taru ogbuluwho. Qo ya bę anyi l'egudeje aja Chileke ono, bę Nna anyi, bükwaru Onye-Nwe-Qha, o bükwaru iya whę bę anyi l'egudeje atu madzụ ibe anyi önü, mbükwa-a onye-e, e meru: o du g'o Chileke. O bürü l'önü lanu ono bę ogo önü yele outu önü shikota. Unwunna mu, o to gbadu nke t'o du nno. O to dükwa ęka mini futajeru, ęka ono l'anwüfuta mini l'atsq ıtso, anwükwawho mini ıwhu l'atsq ilu. Unwunna mu! Ujiru ta amıtajekwa akpuru igbogo. Ube ta amıtaje ujiru. O nokwawho gę l'eete kutaje mini l'atsq ıtso l'enya-umaswi. ?O nweru onye l'arı lę ya maru águ, ya nweru uche lege unu ha? T'onye-o gudekwa ome umere ıma goshi iya mée ome bęlebele, shi lę mmamagu. Nteke bę l'eo oke-enya jiru unu obu, unu l'atsq ilu g'o age, unu bürü ndu l'akpa enya; o ya bę, t'unu be ejekwa ojakposhi onwunu nke mmamagu, o noo l'eo ejire bę unu gude emebyi ıkpobe-okfu ono. Egube mmamagu onona te eshikwa l'imigwe, o l'ęka ndiwha b'o shi. O to shikwa l'ęka Ume Chileke. O shi l'ęka Sétanu. O noo l'ęka oke-enya yele ıkpa enya

dụ bẹ mkpaka dükawaho, to dükawaho ęgube ejo-iwhe l'ete adụa ya. Ole mmamagụ owhu shi l'imigwe dù iche. Onye nweru ęgube mmamagụ ono bẹ dzuru oke. Onye ono l'a-nowaro eme odoo, ya eme ọnu-ütso, ya ekweje t'a chia iwhe idzu. Iwhe o marụ bu omeru ndu ọdo obu-imiko; l'qonoje emeshi iwhe dù ree. O to bojedu madzụ ębo; to bu iwe-l'obu-ochi-l'ọnū-eze. Iwhe ndu l'eme tẹ nchị dù ndoo l'amije g'ọ oshi-omị bẹ bu ndzụ, dù chiriri l'iwhu Chileke. ?Qo awee bẹ ọbawhe mba mba yele osewhe okfu okfu ono, dù l'echilabọ unu shigee unu? ?Eka, o shi unu ta abụdu iwhe ękpiri iya l'aloshikaa unu? ?T'o dù iya bu iwhe ọbu, bu ọgu, dù l'ehu unu? Qobuje iwhe -guta unu: to rwu unu ęka, unu ekwobe nke iwhe ono gbulahaa ọchi. Unu konyaaa okoowhoo, ọdua g'ọ dù, unu eselaha okfu; balaha mba. Iwhe l'agụ unu te erwujedu unu ęka, o noo nkele unu ta asujedu Chileke t'ọ nụ iya unu. Unu l'asụ-gejee t'a nụ unu iwhe, e jee anụ iya unu nkele unu l'egudeje ọriri, l'ete adụa ree sụ t'a nụ unu iwhe ọbu, gẹ l'ee-shi t'unu gude iya mee nwoha-g'iya ọ-ha-g'iya. Unubẹ ndu ono, bu ọgheleke g'ọo ụnwanyi, l'eri ogori! ?Unu ta amadụ l'onye yele iwhe-ütso, dù lẹ mgboko-o l'eshi ọnya bụwaa ọhogu Chileke? Qo ya bu, l'onye hatarụ l'ọo tẹ yele ndiwe shije ọnya bẹ onye ono l'emekwa onwiya ọhogu Chileke, e behuduru onye ọbu bụru onye. ? To dù unu g'iwe ono, e deru l'ekwo Okfu Chileke bu nke mmaanụ, sürü lẹ: "Chileke l'eko okoowhoo Ume ono, o yeru t'o buru l'ime anyi." Ole ndu ọwhu, e gude ire whẹ ęka bẹ Chileke l'anuje iwhe-omà, ka shii. O noo iwhe Ọbu, e deru l'ekwo Okfu Chileke sụ: "Chileke l'akwachije ndu nggangga ụzo. Ndu Ọwhu wozeru onwowhe alị bẹ l'oomejeru eze-iwhe-omà." Qo ya bu, t'unu nodu Chileke l'ęka. Unu kwe Oshifutuswe gagarịga, unu awħu l'oo-gbaru unu ọso. Unu nökube Chileke ntse, unu awħu l'oo-nökubekwaho unu ntse. Unu kwochaa ęka unu t'o gbu ewheke unubẹ ndu l'eme iwhe-dụ-ęji. Unu mekwaawho obu unu t'ọ dù Chileke ree unubẹ ndu l'abọ obu ębo. T'o rwua unu l'ehu, t'awħu ji unu obu, unu kwashja ẹnya-mini. Tẹ nchichochi bụru unu ọtso-awħu; ẹhu-ütso abụru unu iwhere. Unu wozetaje onwunu alị l'iwhu Onye-Nwe-Qha ngge o kulia unu eli. Ụnwunna mu, t'unu be ekfudeshijekwa ibe unu ẹhu. Onye ono l'ekfudeshi nwanna iya ẹhu, ọdua l'oo onye l'anma nwanna iya ikpe l'obu bẹ kwa iwu bẹ onye ono l'ekfubyishi, témenu ọ kwaruwu who iwu ono b'o gbee bya ekpede ikpe, ọle nteke l'iikpe iwu ono ikpe, ọ ya bu l'i tii mehedu iwhe iwu kfuru. Q kwa onye ikpe b'i bu. Qo onye lanụ kpu bẹ bu onye l'atuje iwu, ọ kwaru iya whọ bu onye-ikpe, mbụ onye ono, l'aduje ike dzota, ya adukwawho ike gbua. Ole, ?Qo onye b'i doberu l'i bu gube onye ono, l'anma ibe ghu ikpe? Unu ngabẹ nchị; unubẹ ndu l'asuje: "Ntanụ; Ọbu echile bẹ anyi l'e-je mkpukpu, dù ęgube whọ, je anqo awha Ọwhu l'ęka ono, gbaa nghọ, rita urwu." Lẹ ba bu l'unu marụ gẹ echile l'a-dụ. ?Ndzụ unu bu gunu? Unu dù g'oo ęnwuru-oku, l'ekpofutaje, a nolewho nwanshi, ya ekosahu. O noo iwhe meru iwhe unu ge ekfujechia bürü: "O -buru l'oo uche Chileke bẹ anyi l'a-tükokwaa nodu-gee ndzụ, mee Ọwa, ọdua anyi emee Ọwhu." O be l'Ọwa-a bẹ unu gbeenu etse etsetse, eku onwunu iwhe igwe-charụ. T'ęgube ekuku onona kpolahukwa lẹ ntụ. Qo ya bu l'onye marụ iwhe dù ree, ọ g'eme, onye ono te emehe iya, ọ kwa iwhe-dụ-ęji bẹ onye ono meru. A bya abya ntaa lẹ nke unubẹ ndu nweru iwhe! Unu ngabẹ nchị! Unu kwashja ẹnya-mini, unu echia mkpu ejo áwhu, byakfutaru unu. Eku unu g'ọ ha reshikhukotaakwaru ereshihu. Ngwa, unu l'eyeje l'ehu g'ọ ha bükotaakwa iwhe ęka-mkpu tapyashi-gewarу. Okpoga unu mée mkpola-ododo unu bẹ gbawarụ ęgba. Qo ęgba ono, ọ gbaru l'a-kfuru agba unu ęka-ebe. Oo-kepyashi anụ-ehu unu g'oo ọku. Ntaa bẹ unu kparụ ęku kubé; swibe onwunu l'oge ikpazụ-a. Ndu jeru unu ozhi l'ęgu bẹ unu gudewaa ụgho kpamia ụgwo, unu gege akfụ whẹ. Áwhu, whẹ l'agụ bẹ rwuwaru Chileke lẹ nchị. Témenu mkpu nke ndu Ọwhu kparụ unu iwhe unu meberu l'alị rwuakwaa Chileke lẹ nchị bu iya bu Nnaji-Qha l'owhu. Unu buwaa

l'eli-mgboko-o tʊsaa ɛhu, eri, angu g'ɛhu ha unu; eme nwɔha-g'iya ɔ-ha-g'iya, unu gbatawaru ɛba g'oo anu-ébà; kwabɛru mbɔku, l'ee-gbu unu. Unu nmawarụ madzụ ibe unu, dù chíriri ikpe, gbua ya, to yeru unu ɔnu. ɿnwunna mu, unu talekawawho nshi nɔdu jeye nteke Onye-Nwe-Qha l'a-bya. Unu wh̄w̄waru-a g'onye kɔru okfu l'atajɛ nshi ngabɛru okfu iya t'o rwuta iwhe urwu dù. Qotajelekawawho nshi jeye igweli achia mini mbụ, chikota mini udzumini, ya atakwawhɔ nshi ono jeye ụboku ewhekarakhu. O nokwawho ḡe unubɛdua l'a-ta nshi, obu eshihu unu ike, o noo l̄ e nteke Onye-Nwe-Qha l'a-bya d̄ukwaa ntse.

ɿnwunna mu, t'unu ba agujekwaru ibe unu áwhụ ngḡe t'e kpe unu ikpe. Unu lekwawho l'onye-ikpe kfuyakwaru l'ɔnu mgbɔ. ɿnwunna mu, unu nyatajɛ-zhiawho ndu nkfuchiru Chileke ono, shi egudeje ewha Onye-Nwe-Qha ekfu okfu. Unu gude wh̄e nw̄uta qta-nshi m̄e iwhe-otsulanu byarụ unu. Unu l'eleenaa l'qo ndu taru nshi b̄e anyi l'ekuje ndu ɛhu-utso b̄u nke wh̄e. Unu n̄w̄waru-a nke qta-nshi nke Jobu. Unu wh̄ukwaawho iwhe Onye-Nwe-Qha n̄ru iya l'ikpazụ nkele Onye-Nwe-Qha bụnuka onye obu-imiko, b̄ukwaruw̄ho onye ɔgbata. Ole ɔwhu kakota-gezhia nu ɿnwunna mu, b̄uru t'unu ba agujekwa ɛnwa. T̄o b̄o d̄ukwa iwhe unu l'e-gude ḡua ɛnwa, unu be egudekwa igweli ɔdua l'qo al̄i. Unu s̄ujewaa "ee" t̄o b̄ulekwaruwho: ee; nteke b̄u l'qo "waawa" b̄e unu kfuru t̄o b̄ulekwaruwho: waawa, ngḡe Chileke ta anma unu ikpe. ?O nweru g'unu ha onye ɔwhu l'ejie iwhe-otsulanu? T'onye ono kfuru n̄u Chileke. ?O nweru onye ɔwhu ɛhu l'atsø uto? T'onye obu ḡua egvu gude jaa Chileke ajaja. ?O nweru g'unu ha onye ɔwhu ɛhu l'adu mma? T'onye ono kukoo ndu e meru ɔgurenya ch̄ochi t̄e wh̄e kfuru n̄u Chileke l'iswi ɛhu iya l'iw̄hu iya. T̄e wh̄e gudekawawho ewha Onye-Nwe-Qha nyia ya mmanu l'ishi. Okfu e kfuru n̄u Chileke kweta l'oo-me iya, b̄e l'a-dz̄ota onye ɛhu l'adu mma. Onye-Nwe-Qha emee onye ono: ya agbakerehu. Nteke b̄u l'qo iwhe-dù-eji b̄e onye obu meru, a ɔgaru iȳe ya nv̄u. Ọ ya b̄u, t'unu kfushijeru ibe unu iwhe-dù-eji, unu metagbaberu, unu ekfujekwaruwho n̄u Chileke l'iswi ɛhu ibe unu ngḡe e mee t̄'ɛhu dù unu mma. Okfu onye dù chíriri kfuru n̄u Chileke b̄e ike d̄utakwaru shii nke ɔwhu l'oo-regejee, tachaa al̄i. Eláyija b̄e b̄ukwaa madzụ mmaanu g'anyi b̄u. O kfuru n̄u Chileke kfushia ya ike s̄u t̄'igweli buchia mini. A n̄o awha ẹto l'ɔnwa ishii, mini ta atadajeru l'al̄i. Ọ bya ekfukwaru n̄u Chileke ɔdo, igweli bya mini. Iwhe e meberu l'al̄i yelahakwaa mebyi ɔdo. ɿnwunna mu; o -nweru g'unu ha onye ɔwhu shisweru ụzo l'okpobe-okfu ono, ɔ -dù onye ɔdo, bya edulatawhu iya azu l'uzo, kfuru nhamunha, t'onye ono maru l'onye dulatawhuru onye l'eme iwhe-dù-eji azu, mbụ onye l'eshi ụzo, gberu nko; onye ono b̄e l'a-dz̄ota obu iya l'eka ɔnwu, temenu o mekwaawho: a ɔgaru iya nv̄u l'igweligwe iwhe-dù-eji.

Bekwarra Full Text

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What I did to the text: removed sectoin headers, chapter numbers, verse numbers, no-break spaces and couple spaces.

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Ami Ijems ng'm sha okulo ka Atabuchi ahe n'Ukaani iten Ijisos Kraist, m kang n'amin woo b'e yi eni Atabuchi b'e ka paa ye mia iye angin woo. Ebwiya, k'unyang ng'iyem atitye-atitye a shi n'amin ng'i kan achi-anaani inen na ngin, amin è chi r'irinen k'irityem, k'ucheché dee amin e nyie dee, k'unyang ng'iyem abin a tyung dee achi-anaani inen i yi ang'áchìchí nga, i sha irityem inen k'i bya ha. Amin è ye k'úchú bi irityem he, k'amin è chi r'iyem woo ab'e sha uni k'i giri, k'amin è waa abo chaa iyem achaani fo re. Uni ang'a chaa achi-adeni, ì che ushang bii Atabuchi; ehe i ba ka he kpēē, k'ucheché dee ehe i ka eni woo iyem r'irityem gbadaa han n'uni abinini. K'unyang ng'uni a che ushang bii Atabuchi dee ì ke ahe iyem, ehe ì naa achi dee Atabuchi i ba ka he iyem ana. Ehe ì chi r'atyangani re, k'ucheché dee uni ang'i yi r'atyangani i yi n'irihe ng'uhum i kum n'àhē nyùng ya ko ba kin nang. Unana uni angin, ì naa achi dee Ukaani i ba ka he iyem ne. Ehe i yi r'ujim iha; i tum bwa geregere. Uni-irikanya ang'a bang har'Ikraist, ì nen k'ucheché dee Atabuchi a kung he ye k'uchi. Uni-inyie ang'a bang ì nen bu pee k'ucheché dee Atabuchi a be r'ahe k'itang. Ehe a nyie dee ahe iyen i ba fa utam kin n'iwe abwan k'iribu i lyam were wa ko ngin. Ichie i ba sha iwe abwan abin k'e lyam were wa k'itang. Unung ibere i ka mia woo. Utam kin nang h'uni-inyie i ba hum fa k'unyang ng'ahe i chicho i paa ighbigbin imin ngin. Uni ang'a bi irityem k'unyang ang'iyem a shi n'ahe ng'a kan achi-anaani imin nè, ì chi r'irinen k'irityem. K'ehe a tyung dee achi-anaani imin i yi ang'áchìchí nga, Atabuchi i ba ka he irikpen unyang. Angin h'a yi uke ang'ahe a fam naa dee i ba ka eni ab'ahe a nyin abe ngin. K'ujirini a be fan amin, amin è kang dee Atabuchi h'a jiri amin ngana re. I yi r'iyem ang'i sha Atabuchi k'i sha ijijaa re gbangg. Atabuchi i tum jiri uni k'i sha he k'ì shi ijijaa re gbangg. Ijijaa ujim ng'i yi uni k'irityem h'a ha he irichom k'ufo k'i sha iben ngin. Ijijaa ujim i kwa irijem, fen iben. K'unyang ng'iben a kan, i ba r'irifo ogu-uni. Ebwiya, uni ì he amin irichom k'ufo re. Uke woo ab'a taanung, b'a tum giri, i ba yè k'abo Atabuchi, ng'a shi ichie, uhere, r'ukpin k'irihung ataba k'e tan nung ti. Ab'ichie e yia, shà k'uchu i ja. Atabuchi r'ufo imin i yia re. A nyin Atabuchi r'ufo imin k'a kung irinyom irikang imin ng'i yi achichi kung shi ti k'abere e shiri ebwa imin, k'e ba shiri n'ugbugbe igbii iyem nang ka Atabuchi k'iriwu iyem woo ab'ahe a shi. Ebwiya ab'e nyin mi, amin è were angin. Amin woo è waa k'atyung anaani yuo irikang; è tum jim gbaa

mokpang k'è ka kang irikang. Irityem ì shakpara gbiri amin ne. Irityem agbirini i jung uni ukwo iyem abi kpakpa k'achi Atabuchi r'ashini. Nang ngana, amin è tyang abo r'ijijaa irikang ashini, nang har'iben ab'a gbuo bin. Amin è be r'ufo inen k'itang, k'è kpe irinyom irikang Atabuchi ng'ahe a kung kwen k'irityem inen ngin. Irinyom irikang angin i yi r'ukan k'i kpen ùnyāng inen. Nang ana, amin è shi iyem ab'irinyom irikang Atabuchi a dee è shi; è naa atyung yuo jii re. K'amin e naa atyung yuo jii han n'ashini, h'amin e ha ufo inen irichom k'ufo nga. K'uni a naa atyung yuo irinyom irikang Atabuchi jii han n'ashini iyem ab'irinyom irikang angin a dee è shi, h'ehe i yi n'uní ì máng be ye ne achi imin k'in yo ka nokpo. Nga yee ng'ahe a nokpo ana, ehe i were n'achi imin i yi fo re. Una* Atabuchi a giri yirii, i tum pang ti tyang. Nang ana, uni ang'a naa ufo dumoo faa he, nyie he k'irityem, mang sha iyem ab'unaa a kang ya k'úchú, k'i naa atyung yuo jii ka nia irityem nga re, k'i sha n'unaa a kang, Atabuchi i ba ka he ukwun k'iyem ab'ahe i sha. Gb'uni a jim dee ahe i pom ukwo ang'Átabuchi, k'ehe a nyie n'i bam àbérè imin ne, h'a ji dee ehe i ha ufo imin irichom k'ufo nga. I yi k'irikpebe ng'ahe i dee ahe i pom ukwo Atabuchi ana re. Ukwo ang'uni ì pom Atabuchi ang'i yi Ide iten k'i nyin he, ng'i yi kpakpa han n'ubin, h'a yi dee k'uni ì ne gbe r'ebwa-aben abe n'enye-ufo b'e yi k'irinyuo. Ehe ì tum bam tung i ben ufo imin k'ijijaa iyem ab'íyé angin. Ebwiyyaa, ng'amin e bang har'Ukaani iten Ijisos Kraist ng'i yi r'aheni-uchi fu woo ngin, k'amin e he uni kin k'uchi, ka he uni ang'ichicho ichwan k'ufo, i taanung ne. K'eni eha e ka be k'iriwu inen; ukin a mu inyie, chiri alu ikaani ang'a tyung dee ehe a mu inyie, mang he ungwone ang'a taanung; uni ang'kin a kwa irikanya, chiri ijijaa alu bujebuje; k'amin e ke uni-inyie ana ìhììhè abuoo tantan ka de he dee, <<Ukaani, be chi k'inang inung ngin,>> ka kung de uni-irikanya ana dee, <<Ne ngin, awo ò nam ye koo; k'a tum nyin wo, be chi k'itang olamu ngin.>> K'amin e shi itambana, h'a ji dee amin e tyung dee uni ang'kin i yi k'irikpebe fu ang'kin. Amin e shiri n'eni ab'e nam eni uchi nang. K'ijijaa ujim ang'írítym inen h'amin e kung shi unana iyem ana ngin. Ebwiyyaa ab'e nyin mi, amin è yuo mi. Eni ab'e kwa irikanya k'ije angin, h'Atabuchi a ne abe wam dee è mu inyie k'achi-anaani, k'itung-ushe* imin ì ka shiri ibere ngin. Itung-ushe imin angin h'ahe a fam naa dee i ba kung ka eni ab'ahe a nyin abe. Amin bin e ne eni-irikanya achi be k'itang. Eni-inyie h'e ka amin irinyuo ngin ne a? Abe h'e kwa amin k'irinam ya k'ipi e nam uchi ngin ne a? Eni-inyie h'e ben irijun inung ang'Atabuchi a ke amin ngin ne a? K'amin e naa unaa ang'Atabuchi a ke ti, ng'a dyem fu unaa woo ngin, h'amin e shi tantan. E fuo unaa anga he k'Ashan* Atabuchi dee, <<Ùné iwon ì nyin wo n'awo iyen o nyin ufo iwon ngin.>> Ayini, k'amin e he uni kin k'uchi, ka he uni ang'ichicho k'uchi re, h'amin e ji iribi, k'ucheché dee amin e ben unaa Atabuchi. K'uni a naa unaa Atabuchi woo be wam kin ben, h'a ji dee ehe a ben unaa Atabuchi woo, k'ucheché dee Atabuchi ang'a dee uni ì chaa unye* uni re, h'a mang dee uni ì gu une imin ne ngin. K'uni a gu une imin, k'ehe a chichaa unye uni re, h'a ben unaa abana woo b'Atabuchi a ke. Ng'i yi nang ngana, ibibilbang ang'amin e kang, tum mang shi, amin è were dee irite kin Atabuchi i ba nam amin uchi. Unaa Atabuchi ng'i yi r'ukan k'i pang ti tyang ngin h'ahe i ba kwa nam ti uchi ngin. Uni ang'a ne ùné imin ebéshe re, unyang ang'Atabuchi i ba nam he uchi, ehe i ba na uni ana ebéshe re pee. Ayini, ebéshe ang'Atabuchi i na uni a fu iribi ang'ahe i tang ka uni anga. Ebwiyyaa, k'uni a dee ahe a bang har'Ikraist, k'ehe i sha iyem inung ne, ibang alada h'ahe i cha r'ahe? Amin e jim dee unana abangani ang'ítambana i ba kpen he a? N'i nung ngin, k'uni kin ang'a bang i yi r'iyem ang'ahe i ba ja re, i tum yi r'iyem-ufo re; k'uni k'iriwu inen ngin a ka de he dee, <<Ye kparakpara, k'ò ne iriji ji guru, k'ò ne iyem-ufo chiri tantan,>> han n'iyem ang'ahe a ke uni angin, ibang alada h'uni ana i cha r'ahe? Nang

utam kin h'ahe i yi gbe r'abangani har'Ikraist ngin. K'uni a kang jii dee ahe a bang har'Ikraist, k'ehe i sha iyem inung ne, h'abangani imin ana a fufo; i yi k'irikpebe re. Ichicho re, uni i ba ha ihung dee, <<Uni kìn i yi kín ng'a bang har'Ikraist, i tum yi r'uni ang'ichicho kín ng'i sha iyem inung.>> Awo uni ang'o kang nang, ò tyung mi n'uni ì máng be bang jii han n'iyem inung ashini. Ami n tyung wo abangani iyi gba k'iyem inung iyi ab'm sha. Ichicho re o ba dee o bang dee Atabuchi i yi itang kin ìhìihè. O kang nang, a taanung. Ayini, were dee unyim pee e bang dee Atabuchi i yi kin ìhìihè, k'abe e tum shere, tyùng gbaa. O ne n'o chom ngana a? K'n tyung wo dee, k'uni a bang jii han n'iyem inung ashini, abangani imin ana i yi k'irikpebe re. O were gbe r'ichia iten Abraham* ka a? Atabuchi a kung he dee i yi kpakpa k'achi imin k'ucheché iyem ang'ahe a shi ng'ahe a kung ungwa imin Ajik dee i shang ukum ka Atabuchi nga re a? O ne ngana a? Abangani imin ahe n'iyem inung ang'ahe a shi, e shi okulo gu-he k'ipi kin. Iyem ang'ahe a shi a ten anyi k'abangani imin a ka giri yirii. Nang h'iyem ang'e mang fuo k'Ashan* Atabuchi a shi ngin. E mang fuo dee, <<Abraham a bang har'Atabuchi; nang ngana, Atabuchi a kung he dee i yi kpakpa k'achi imin.>> Atabuchi a tum mang kuo Abraham dee udim imin nga. Amin e ne ana a? Atabuchi i kung uni dee i yi kpakpa k'achi imin gba k'iyem inung ang'uni ana i sha; i yi dee abangani ìhìihè nga re. Nang utam kin h'Atabuchi a kung unyinye akpara ng'e kuo dee Irahab dee i yi kpakpa k'achi imin gbè k'iyem ang'ahe a shi ngin. K'unyang ng'eni-ichom Ijuus* e mang be k'ipi imin, ehe a kpe abe he, tyung abe ukwo ichicho k'abe e nyam bu nokpo. N'inymamfo uni ang'i dim ùnyāng ne e kuo he irikwom ngin, nang utam kin k'uni i yi r'abangani jii, k'i sha iyem inung ne, h'abangani imin ana a fufo. Ebwiya, i yi kpakpa k'eni gbusuu k'iriwu inen è chim dee e faa eni iyem ne. Maa kang nang k'ucheché dee e ba nàm abere ab'e faa eni iyem ùchì r'ebddie fa eni abi kin. I yi r'unyang gbusuu ng'abere e sha iyem ab'i yi kpakpa re. Gb'i yi r'uni ang'i chom ungwu k'iyem ne gbangg, h'uni ana a nyie n'i bam ufo imin k'a giri mia iku iyem woo. Amin è jim gbe r'ukam-inyam. K'abere e chaa dee ukam-inyam ì shi iyem ang'abere e chaa, abere e kung ungwa-ityen ungwone ha he atatang k'ungwu. Angin i sha k'uni ang'a pom k'ukam-inyam ana i sha he k'i ya yè kung-kung-kung ng'ahe a chaa he dee è ye. Amin è mang jim fo n'inang-umo ang'ikaani i dyem. Nyaa ng'ahe a dyem, ng'uhum i tum mang kum nyung he nuo k'ipi ang'e naa achi nuo ngin, iyem okwa-fuo he i cha kwee nang. Uni ang'i fuo inang-umo ikaani angin i tum kwa ungwa-iyem angin sha inang ana k'i nibi ya yè kung-kung-kung ng'ahe a chaa. Utam kin nang, h'àbèrè ang'en i yi r'ahe ngin i yi kwee, i tum ja ebekan kangg. Amin è ne n'ungwa-ine kwee k'á gbè he k'utim ikaani, i shá he ha k'itang gbangg. Àbèrè eniom i yi utam kin n'înè ngin. Àbèrè a chie r'ijijaa irikang gbusuu. Ijijaa irikang ang'i ba yè k'âbèrè i yen ya ben irigwe inyamfo ab'a titung woo. Àbèrè i sha irikpen union woo k'i ben gbanggaraa. Ijijaa irikang ang'i yi k'âbèrè ng'i ben iyem n'ine nang ngin i ba yè k'ine ang'ípì irinyuo. Eni e yi r'ukan k'e kwun ibang inyam ibang inyam k'ye angin kung tyang k'uchu ma. Abe e kwun inyam ab'e ten k'itang r'ab'anyin nang har'inyam ab'e faa irihung k'itang r'inyam umo. Ayini, i yi r'uni ang'i kwun àbèrè ma re. Àbèrè i yi ijijaa iyem ang'i bwa geregeregere nga. Ebejuo ang'i gwa uni i ba yè k'âbèrè. Àbèrè ang'âbèrè e kwa pia Ukaani Atabuchi ng'i yi Ide iten ngin, àbèrè anga pii h'àbèrè e kwa tem afo ha eni ngin. Eni ab'âbèrè e tum tem afo ha abe bana, Atabuchi h'a tum shi abe bii ufo imin ngin. Iyia iripia ahe n'iyia ang'áfó atemeni e ba yè k'ungwu kin. Ebwiya, unana irikang itambin a taanung ne gbangg. Iribung umo kìn i nya umo ang'i nyinyin ahe n'ang'i juju k'unyang kin ne. Ebwiya, iritin ulyom i wum imangoro re; iritin ebeshuo i tum wum ulyom ne. Iribung ebenuo i tum ba r'umo inung k'e ngwa re. K'i yi r'uni k'iriwu inen kin ng'a

de-achi, k'iyem woo i nung he ngwangg, ehe ì shi iyem inung, ì tum be r'ufo imin k'itang, k'ì tyung dee ehe a de-achi achichi. K'amin e yi r'ijiji k'irityem, tiri eni, amin è pom ufo re. Amin è shi k'inyamfo irikang inen ì ben achichi ang'e faa re. K'amin e shi nang, unana achi-adeni inen angin i yi ang'ènìòm k'ije angin nga, a be yè k'abo Atabuchi nga re gbangg. A be yè k'abo unyim nga. K'ipi ang'eni e ha ebene achi, mang tiri ebene, k'ipi ana ukwun i cha re; eni e sha ijijaa atitye-atitye. K'uni i yi r'achi-adeni ang'i ba yè k'abo Atabuchi, ï náá ufo imin kataa, ï châ k'ikwun n'ene imin. Uni angi nang i kwun, i bang naa atyung yuo iyem ang'eni e kang, i na eni ebeshe, tum sha inung mia unyang woo, i cha r'irityem gbadaa, i tum ha eni irichom k'ufo re. Eni ab'e sha eni k'e cha k'ikwun n'ebene, e ba na inung kangg, ng'i ba yè k'iyem inung ang'abe e sha ana. Inung anga i ba cha n'iyem ang'eni e furu yè k'utyen ibere nang. Ibang h'a sha eni k'e fuu irifuu k'iriwu inen, kan itung n'ebene ngin? Amin e sha nang k'ucheche dee iyem abin e ba yè k'ijijaa iyem ab'i yaa amin, ng'i kan itung k'inyamfo inen. Iyem ang'amin e chaa dee k'è chi r'ahe, amin e cha r'ahe re. Nang ana, amin e gwa uni. Amin e na iyem uni, e kpom irichi re; amin e tum cha r'iyem anga re. Nang ana, amin e fuu irifuu, kan itung n'ebene. Iyem ang'amin e chaa k'è chi r'ahe, amin e cha r'ahe re, k'ucheche dee amin e bii Atabuchi re. K'amin e bii Atabuchi dee ì ke amin iyem, ehe i ka amin ne, k'ucheche dee amin e bii he k'ukwo ang'i yi kpakpa re; amin e bii iyem ang'amin è ji nen k'inyamfo angin ìhìihè nga. Amin e yi n'unye iribia ng'i tya akpara k'uchom uche imin nang. Amin e nyie re a? K'uni a ji udim n'iye angin, h'ahe a shiri uni-irinam Atabuchi. Uni ang'a chaa dee k'ì ji udim n'iye angin h'a kung ufo imin shiri uni-irinam Atabuchi. Amin e jim dee iyem angin ng'e suo k'Ashan* Atabuchi i yi k'irikpebe re a? E suo dee, << Ùnyāng ang'Atabuchi a ke ti ng'ahe a me ti ngin, i bere iyem kangg. >> Ayini, ukán ang'Atabuchi i ka ti gba k'ebeshe imin a dyem fu ijijaa ujim abana. E suo nang k'Ashan Atabuchi dee, << Eni ab'e pom ufo, i nyin Atabuchi n'abe re. Eni ab'e tum ba r'ufo ibere k'itang, Atabuchi i na abe ebeshe. >> Ng'i yi nang ana, amin è be r'ufo inen k'itang ke Atabuchi. Amin è nam birii, k'è kpere achi n'Ebefutang. Ehe i ba bwa nokpo tung amin. Amin è chu kpuokpuo fan Atabuchi. Ehe i chwa kpuokpuo fan amin. Amin è tyang abo r'ijijaa irikang ashini, amin woo b'e yi eni ab'e sha iben ba. Amin ab'e yi r'ujim iha, è tuo irityem inen k'ì tan. Amin è he akpin,* mwia, chie uchie. Amin è yara fo re; è tum nen fo re, amin è nè mwia irimwia obeene. Amin è be r'ufo inen k'itang ke Atabuchi. Ehe i ya r'amin k'uchi. Ebwiyyaa, amin è bin ebene re. K'uni ang'a bin une imin, tum mang nam he uchi, h'a bin Unaan* Atabuchi, mang kung ufo imin n'uni ang'í nàm Unaan uchi. K'o bin Unaan Atabuchi, a ji dee o yi uni ang'i naa Unaan ana nga re; o nè shiri uni ang'i nam Unaan uchi nga obeene. Atabuchi ìhìihè h'a tya Unaan. Ahe utitibi h'a yi r'ukan k'i nam uni uchi. Atabuchi ìhìihè h'a yi r'ukan k'i kpen uni ma; ahe utitibi h'a tum yi r'ukan k'i sha k'uni i fa ma. Awo h'o ka yi ayung ng'o dee ó nàm ungwa une iwon uchi ngin? Amin è naa atyung yuo angin, amin ab'e dee onyin ngin amin e ba ya k'ipi angin, ufo amin e ba ya k'ipi ang'ko, amin e ba cha ka gba k'irije, tya ushi wam alada. I yiyyi iyem ang'i ba sha ufo, amin e nyie he re. Amin e nyie n'irikpen inen i yi a? Irikpen inen i yi n'ibu irite nang. I cha k'ungwa-unyang; k'ichie a hum iye, i myang jii. Iyem ang'amin è máng be kang h'a yi dee, << K'Ukaani a bang, abere e tan achi, k'abere e sha ibiibang ang'abere e dee e sha. >> Ayini, amin è pòm ufo, tum mang ja ebekan gba r'iyem ang'amin e ba sha ufo. Ebekan ajini ang'itambin i yi iben nga. Ng'i yi nang ana, amin è were dee, k'uni a nyie iyem inung ang'ahe ì máng be shi, k'a shi he re, h'i yi iben nga. Amin ab'e mu inyie, è naa atyung k'è yuo mi. Amin è chie uchie, tang agurube k'ucheche irinyuo ang'i ba ba fan amin. Inyie inen a ben; ikúng a gbiri ifom inen ma. Une-ushi inen a

ben ma. Angin h'a tyung nang dee, utam kin h'inyamfo inen i ba tem n'iné i sha iyem tem ngin. K'unyang angin ng'iye i ba n'i mia ngin, h'amin e gung iyem inyie naa nang ngin a! Eni ab'amin e kpe k'è shi okulo k'utyen inen, amin e he abe irichom k'ufu, chwen dee amin e ka abe ùné ibere re. Amin è yuo n'abe e chie uchie ja ungu ha amin ngana a? Eni ab'e furu amin iyem k'utyen inen e chie uchie, k'Atabuchi ang'i yi r'ukan fu woo ngin a yuo he ma. Amin e yi k'iye angin, e jwen e ja inyie inen n'e chaa. Amin e ji iyem ka dyem jwen nyang irite ang'e ba nam amin uchi utam kin n'api ab'e ji iyem dyem jwen nyang irite ang'e ba gwa abe nang. Amin e nam uchi tang iribi ke eni ab'e shi ijijaa re, bang abe gu. Abe e shi ukana ne. Ebwiya, ng'i yi nang ana, amin è kwa irityem he, k'è bam achi kpemm gbaje k'unyang ang'Ukaani Ijisos i ba tum ba. Amin è ne n'uachu-utyen i kwa irityem ha, cha bam achi kpemm k'umo irije i ba k'itang, ka kwen iyem-ibu imin. K'ehe a kung iyem-ibu kwen k'itang ma, i kwa irityem ha, bam achi kpemm k'iyem ab'ahe a kwen bana e bya k'i furu. Amin bu pee è kwa irityem he, bam achi nang. Amin è nam birii, è wam irityem ne, k'ucheché dee Ukaani Ijisos i ba n'i tum be. Ebwiya, amin è ji ungu he ebene re, tung Atabuchi i nam amin uchi. Ukaani ang'i ba nam ti uchi a gung ufo nam kin ma. Ebwiya, amin è jim gbe r'eni ab'é yi yuo yè k'ungwu Atabuchi kang k'irijun imin ngin. Amin è ne n'abe e mang kwa irityem he k'unyang ng'irinam a be fan abe. Amin pee e yi k'è shi nang. Eni ab'e bi irityem kpemm ye mia, h'abere e kuo abe dee eni ab'Atabuchi a ke abe irinen ngin. N'amin e yuo gbe r'Ijob, n'ehe a mang bi irityem k'unyang ng'irinyo a mang be fan ahe. Amin e tum mang ne n'Atabuchi a shi k'irinyo ana a be r'inung ke he, k'ucheché dee Atabuchi a nyìè irityem kangg, i tum na ti ebese. Ebwiya, iyem ichicho fo ang'a dyem fu woo h'a yi ngin: amin è fam iyem naa k'irijun iyem iyem ne. Amin è kwa irijun Atabuchi fam iyem naa re; amin è tum kwa irijun iyem k'iye angin fam iyem naa re; è tum fam iyem naa k'irijun iyem iyem ne gbangg. K'iyem i yi ang'amin e ba bang, amin è bang dee, <<Ee.>> K'iyem i yi ang'amin e ba chwen, amin è chwen dee, <<Ehee.>> K'amin e shi nang, Atabuchi i tang iribi ka amin ne. Gb'uni k'iriwu inen i yi k'irinam ka, i che ushang bii Atabuchi dee i kpere he. Gb'uni k'iriwu inen i yi r'irinen k'irityem, i yem ayem pia Atabuchi. Gb'uni k'iriwu inen i yi gogo re, i kuo ekaani k'iriwu eni ab'e bang, k'abe è che ushang, kung ebeku wu he k'irishi k'irijun Ukaani Ijisos. K'abe e che ushang r'achi-anaani, Atabuchi i mímá he, k'i cha kparakpara. K'uni angin a tum shi iben, Atabuchi i ba tyang iben imin ka he bu pee. Ng'i yi nang ana, amin è bun iben inen de ebene, mang che ushang kpere ebene, k'Atabuchi i mímá amin. Ushang uni ang'i yi kpakpa k'achi Atabuchi i yi r'ukan, k'i sha iyem gbaa. Amin è jim gbe r'Elaija. Ehe a mang yi union n'abere e yi ngin. Ehe a mang che ushang mia irityem imin woo bii Atabuchi dee i shi k'umo i naa re. Umo a tum naa re nang k'iyia ubang angana gbaje k'aje achia r'ityen woo. K'unyang ang'aje achia r'ityen a gbe, Elaija a ka mang che ushang fo bii Atabuchi, k'a shi k'umo a naa, k'iyem a mi, k'ab'uchi e n'e fam ashan, wum igbi. Ebwiya, k'uni k'iriwu inen a ka chom ukwo yè k'ukwo Atabuchi ng'i yi ang'áchìchí, k'uni ichicho a be kpere shi he k'a tum itum be fan Atabuchi, amin è nyie dee, uni ang'a kpere ùné imin ang'i sha iben ana k'a tum itum, a kpen ùnyāng uni ana yè k'irifo ogu-uni. Angin i sha k'Atabuchi i tyang iben uni anga woo ka he.

Cishinini Full Text

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Mpa da Yakubu kagbashi kashile n ke Yesu Vuzagbayin Kishi. Mi tā a kudanaka uma aqashile a na
e nekei qadu da i idashi uvishuwi aqabutā kakau. Mi tā aqabutā ikyashi i vā a kubana wādā. Ajā'a a vā,
ya'in mazangā rākā vu dā ayin a na baci kukondo kakau ku tawai wādā. I yeve tā i ili i nan lo yitā o
kukondo uneki wādū u dā. Kukondo ku nan lo ka ku da ka kuzuwa dā i lulukpā. Lulukpā ali kukondo
ku dā ku laza. Ayin a na baci ku lazai, kātā yo okpo uma a na i derere. Ayin a nan lo, ili i na baci i
nambai yitā aqabutā i dā. Vuza yoku aqatsumā kādā u namba baci ugboji, u folono ubutā u Kashile,
ayi Kashile u ci ya'an tā kune'e ku ni a kubana u yaba dem bāri. U ci neke tā u vuza na u folonoi ni
dem, u tsu dansaka vuza kafu u neke yibā. Amma i folono baci ili, u ga'an tā i neke qadu kātā i yongo aqabutā
munlāi ba, ko i kuciyā tā ili i nan lo ba. Amma i ya'an baci munlāi, yitā o kokpo an abau a na wunlāi u
tsu tukā a zuwa mini a kubana kelime n kacapā. Vuma vu na kādū kāni ki nannai, kātā u kede aqapā wi
tā aqabutā ili i na u folonoi ba. Ayi vuma vu nan lo u tsu fuda u sheshe mayin ili i na wi a kuciga wa
ya'an n kādū kāni ba. Aza o Kutoni a na i n iyali o yotso tā a ya'an mazangā adama a na Kashile ko
bonoko le tā uma da u dengusai le. Aza o Kutoni a na i n uciyyi u ga'an tā a ya'an mazangā adama a na
Kashile ko yotsongu le tā uteku u na o kugoyo kaci ke le. Vuma vu uciyyi wi tā an mitā ma na mo tsu
gbonguro a kakamba kātā a kubana megeshe mākulā. Kanna kātsu utā tā n usufukpi kāu, kātā u
dekpetengu mitā ma, kātā apalu ayikpā, kātā uga'in u ni u kotso. Ta kpamu vuza vu uciyyi u kukuwa
nannai aqatsumā ka ayin a na wi a kataci ku ulinga u ni. Kashile ke ci neke tā mazangā aqabutā u uma a
na aqabutā da kpamu e remei qadu a ayin o kukondo. A ayin a na baci kukondo ka ku kotsoi, Kashile
ki tā e kuneke okolokolo a wuma u babu uteku aqabutā u vuza na u la'i utsura u kukondo wa. Kashile ka
ya'an tā uzuwakpani nannai aqabutā wa aza a na a cigai ni. Vuza wi baci a kuciga kuya'an unushi, kātā u
dana Kashile ka'ki a kuya'anka yi ugboji u ya'an unushi ba. Kashile ka ci ciga kuya'an kavama ba. Ta
kpamu nannai Kashile ka tsu zuwa vuza u ya'an ili i kavama ba. Ashawuya aqabutā yoku aqabutā u
yansā tsu ci ya'an ili i kavama. Ashawuya a ya'an baci aqatsumā kātā a matsa unushi. Kātā unushi u
gbonguro kāu, ali kātā u matsa ukpā wānu. Ncigi n vā kāu, kātā i kāsakpā aqabutā yansā dā n a'uwa ba. Ili i
na i ga'in dem n i na yi derere, kune'e ku da ku na ku utāi gadī aqabutā u Kashile. Ili i nam pa dem
Kashile ka na ka ya'an kutashi ku na ki gadī ayi da u nekei tsu i da. Ayi wi an kululu ba, kululu ku tsu

saba'a tà kanna ka saba'a baci, ayi wi a kusaba'a ba. U ciga tsu tà tso okpo ncigi n ni, i dàda i zuwai da u suki akaka a mayun à ni wà tsu. Da akaka a a matsai tsu tso okpo an ngaji n ni. Ncigi n và kàu, u yotso tà yo okpo aza a kupana gogo'o, amma yo okpo aza a kudansa sawu, kàtà kpamu yo okpo aza a kuya'an wupa gogo'o ba. I ya'an baci wupa, ya kufuda ya ya'an ili i singai i na Kàshile ki a kuciga i ya'an ba. Mayun da i kàsakpà kuya'an tsugbani n kavama. Ana ya kuya'an nannai, i kucikpa i goyo kàc*i* kàdà, kàtà yi isa kadanshi ka na à cà'i à qàfu à dà. Kadanshi ka nam pa ka ki tà n utsura u kisa dà. U ga'an tà yo okpo aza a na a kuya'an ili i na kadanshi kà Kàshile ka danai i ya'an. Kàtà yo okpo aza a kupana n atsuu koci ba. Yi baci nannai, yi tà à kuyansà kàc*i* kàdà. Vuma u pana baci kadanshi ka na Kàshile ka danai, amma u ya'an ili i na ka danai a ya'an ba, vuma vu nan lo wi tà an vuma vu na vi ci inda kàc*i* kà ni a mindatsu, amma u laza baci kàtà u cinukpa n uteku u na kàc*i* kà ni ki gogo lo. Amma vuma wi inda baci wilà u Kàshile u na wi derere, da u ya'in ili i na u danai, vuma vu nan lo wi tà à kuciyà unasingai, wi tà kpamu o kuyongo bari tsu na wilà u Kàshile u ci neke. Amma vuma vu na u ci inda Wilà, kàtà u cinukpa u ci yongo bari ba. Vuza na baci we enei adanshi wi tà o kutono Kàshile, amma vuma vu nan lo u fuda u goso kelentsu kà ni ba, wi tà à kuyansà kàc*i* kà ni kutoni ku ni kpamu ko okpo tà gbani. Uye u mayun n u derere u na o kutono Kàshile Eshetu à tsu u dàda tsu lànà mkpa'an n agapa. Kàtà kpamu tso okpo n àshindà n ili ya aduniyan ba. Uma à và, Vuzagbayin Yesu Kishi vuma vu gbayin da. Kàtà i cikpa vuza yoku u la'a vuza yoku ba, adama a na i neke tà qàfu à dà u Kishi. Agisana, vuza u tàwà baci à ubutà u kobolo u dà, nu ntogu n singai nu nkawani mi ikebe ma azanariya u u'uki. Da vuma vi yoku vi yali u uwai à ubutà u kobolo, u ukai akashi nu ntogu n na mo o'oi de. Da i bonokoi àshi à dà ubutà u vuza na u ukai àkumbula, da i danai ni, <<Ili yi idashà i da na.>> Da i danai vuza yali, <<Shamgba na de,>> ko <<Dàsangu a idika ubon wà aciva e ene à và.>> I ya'an baci nannai, yi tà e kupece uma, yi tà kpamu a kuya'an uteku u na eyevafada a na i n kusheshe ku kavama a ci ya'an. Uma à và, kasai atsuu à dà mayin, Kàshile ka zagba tà aza a yali a aduniyan o okpo aza à uciyi à ubutà u kuneke wà qàfu. A zagba le tà adama a na o okpo aza a na à kuciyà tsugono tsu na a ya'in uzuwakpani u kuneke aza a na a cigai ni. N nannai dem, da yi a kushika aza a unambi. Amma aza à uciyi ele da aza a na a tsu takacika dà, kàtà o rono dà a kubana à ubutà wa afada ba? Ele da kpamu a tsu dansa ili i kavama adama a kula ku singai ku Yesu, kula ku na i ci yongo n ku da feu ba? Yi tà a kuya'an ili i na i ga'in, i ya'an baci ili i na wilà u tsugono u na wi punu a Katagarda ka Cida u danai, <<Ciga vuza nu vu na vi idashà devu n avu uteku u na vi cigai kàc*i* kà nu.>> I ci ya'anka baci uma uteku u na i ce ene le pulai, i ya'an tà unushi, adama a na wilà u dana a ya'an nannai ba. Vuza u tono baci Wilà u Kàshile dem, da u nusai u te, u ya'an tà unushi u na u kodoi u da ràkà. Kàshile ka na ka danai, <<Kàtà vi ya'an tsugbani ba.>> Ayi da feu u danai, <<Kàtà vu una vuza ba.>> Ko an vi ya'in tsugbani ba, amma vu una baci vuza, vo okpo tà kokodi kà Wilà ràkà. Adama a nannai, à katsumà kadanshi kà nu n ili i na vi a kuya'an, ya'an adanshi i tà a kuya'anka wu afada gogo va lo n wilà u na wi a kuzuwa wu vi yongo bari. Vu tsu pana baci asuvayali a uma o yoku ba, a kupana asuvayali à nu ba. Amma vu tsu pana baci asuvayali, ayin a nan lo a da, asuvayali à Kàshile a kulya'a tà utsura wa afada à ni a na wi ishi a kuya'anka wu. Uma à và, te dai ariba a na vu dana baci vi tà n uneki u kàfu, amma vi n ulinga u na vi ya'in kàtà vi yotsongu à ubutà wi ili i na i ya'in ba? Uneki u kàfu wi baci nannai wa kisa vuza ba. Ve ene baci vuza na wi a kuciga motogu ko ilikulya'a, da vu danai, <<Kyasà wu,>> da kpamu vu danai, <<Kàshile ka zuwaka wu unasingai, vu dàsangu m màtàna kàtà vi lya'a mayin,>> amma vi neke

vuza nan lo ilikuly'a ba, ko motogu ba. Te dai uga'in u kadanshi u nan lo wi? Ta baci vi nannai, vi nekei kàdu koci, amma vi ya'an ulinga ba, uneki u kàdu u nan lo wi tà ukpa. Vuza yoku we ece mu baci, <<Vi tà n uneki u kàdu?>> Mi tà a kushuku yi, <<Mpa mi tà n ulinga u na n ya'in.>> Kàta n dana yi feu, <<Nini dai vo kuyotsongu mu uneki u kàdu u nu, amma vi ya'an ili i singai ba? N kuyotsongu wu tà uneki u kàdu u và n ili i singai i na n ya'in.>> Vu ushuku tà an Kashile ke te ka'a. U ga'an tà. Wunlai u gbani-gbani feu wu ushuku tà nannai. U tsu zuwa le tà kpamu kuje'ike ikyamba n wovon. Avu kalau ka vuma, vi ciga tà vuza yoku u yotsongu wu uneki u kàdu babu ulinga u singai, vi yeve tà ili i gbani i da? Panai ili i nam pa, akaya a tsu Ibrahim u sa'a tà Kashile kàdu ana u zuwai maku mo kolobo mà ni Ishaku a katalikalyuka adama a na u ya'an alyuka n ayi. Gogo na, ye ene tà uteku u na uneki u kàdu wi Ibrahim wi kobolo n ili i na u ya'in. U yotsongu tà uneki u kàdu u ni mayun da, a ubutà wi ili i na u ya'in. Ili i na Katagarda ka Cida kà ciyai i da na, ana ka danai, <<Ibrahim u ya'an tà uneki u kàdu u Kashile, da wo okpoi vuza cida a ubutà u Kashile.>> Ta Ibrahim wo okpoi kaj'a a kà Kashile nannai. Gogo na ye ene tà tso okpo tà uma a cida a ubutà u Kashile n ubutà wi ili i na ci a kuya'an, amma uneki u kàdu u da koci ba. Agisana, Rahapu kashakanlai ka'a. Amma u sa'a tà Kashile kàdu ana u foboi aza a kasaka ki idika, ana wu utakà le da o tonoi uye u yoku a kubana a kpa'a. Ikyamba yi baci babu ayinviki, ikyamba i nan lo yi tà ukpa, ta kpamu nannai uneki u kàdu u na wi babu ulinga wi tà ukpa. Uma a va, uma n abundai da o kokpo nlum ba. I yeve tà Kashile ki tà a kuya'anka tsu afada kàu a na a la'i uma a na a buwai, adama a na atsu nlum n da. Tsu tsu nusa tà kàu, amma aza a na a tsu fuda e reme elentsu e le i tà kpamu a kufuda a kànà kàci ke le a ubutà dem. Tsu tsu zuwa baci iryangama a una wo odoku adama a na a panaka tsu, kàta a ya'an ili i na ci a kuciga a ya'an. Ta kpamu ki nannai a ubutà u antsu. I tà n ubgonguri, wunlai u ci dika le tà. Ko n nannai vuza vu kpantsu u tsu uka tà n katamatsu, kàta u pindarà kpantsu ku ni a kubana a ubutà u na wi a kuciga ku da ku bana. Ta kpamu nannai kelentsu ili i kenu i da a ikyamba i vuza, ki tà a kufuda ka ya'an ili kakau i gbagba'in. Kakamba ka gbayin ki tà a kufuda kukulà adama a kagarawashi ke te kenu. Kelentsu feu ki tà an melentsu ma akina, ka ki tà tukpa n ili i wuya. Ki tà a kulangasa wuma u nu ràkà, adama a na akina a nan lo a uta tà a kpa'a ka akina, a da i o kusongu ili dem. Uma a tsu zuwa tà icu'u yi nnama kakau a panaka le, ali nu nnu, n oko, n adan. Amma vuza u kufuda wa zuwa kelentsu kà ni ka panaka yi ba. Kelentsu ili i kavama i da i na i canai kufobongu ba. Ka ki tà n tsukono kàu. N elentsu a tsu a da tsa kucikpa Vuzagbayin n Esheku a tsu. N kelentsu ke te ka nan lo kpamu ka da ci ya'anka uma una u wuya, a na Kashile ka ya'in uteku ci ni kpamu. Kucikpa n una u wuya i tà kuta a ubutà u te. Uma a va, u yotso ili ya i ya'an nannai ba. Kashili kà mini kà tsu uwa mini ma singai kobolo m mo okono ba. Vi tà a kuta'a umaci u mabiri a madanga mà madimbi? Ko umaci u mabiri a madanga me mepeshe? A'a! Ve kukenuku mini ma singai m mini mo okono a ubutà u te ba. A kàtsumà kà dà vuza wi tà punu vuza na wi n ugboji n kuyeve ki ili i Kashile? Uma a na i nannai i tà o kuyotsongu uma a ubutà wi idashi i mariki n kuya'anka vuza ili i na yi derere, n nannai dem u ci ya'an n aràsi ba. Amma yi baci n asuvawuya adama a ili i vuza dà a qàdu a dà n kusheshe ku kàci kà dà koci, kàta i dana a na yi n ugboji ba. Aràsi a dà i tà a ku'iwan kadanshi ka mayun. Asuvawuya adama a ili i vuza dà ta de a utai a Kashile ba, ucigi u kàci kà dà kpamu wu uta a ubutà u Kashile ba. Ili i nan lo ili ya aduniyan i da, ili i Kashile i da ba. Kalijani ka'a kpamu kà tsu tukà n i da. Ubutà u na ili i nam pa yi dem yi tà a kucina punu vishili n ili i wuya kakau babu mapanakpanai. Amma ugboji u na wu utai gadi vu Kashile u da wi tà cida. Wi tà kpamu a kuciga idashi i singai m

matana. U da wi ta m mariki, ayin dem u da wi ta n kusheshe ku singai a ubuta wo otoku. U da wi ta kpamu tukpa n asuvayali n kuya'an ki ili i singai. U ci yotsongu n ucigi kakau ba. U ci dika ta kpamu ili i na yi i mayun, mayun. Aza a na i kpamu a kuzuwa matana i ta a kuca'a icu'u i matana, kata a kya'a ili i singai. Yi dai i zuwai da yi o kuyongo n vishili n kanananai uteku u da a ubuta wi idashi i da? Ili i na i tsu zuwa da nannai i dada kusheshe ku kavama ku na ki o kuvon punu a qedu a da. I ci ciga ta ili, i ciya i da ba, kata i gita kusheshi ku na i ku unanai. Yi ta a ma'iwanai adama a na aza o yoku i ta n ili i na i kpadai kuciya, ya kuciyaka kaci ka da ili ya ba, kata i kanqa vishili n kukpada mapanakpanai adama a na yi isa ili ye ekiye ya aza a na i n i da. Amma ili i na i zuwai da i kpadai kuciya ili i na i cigai va i dada adama a na i folono Kashile ili ya ba. Ko feu i folono i ci ciya ba, adama a na qedu a da a ga'an ba, i ci ciga ta ili i na i kuneke da uyo'o koci. Ada uma a na i kpadai kutono Kashile, i yeve a na i ciga baci ili ya aduniyan i nam pa, an yi o kokpo arala a Kashile ba? I neke qedu a da a ubuta wa akaka a Katagarda ka Cida ba, ana u danai Ayinviki a ni i ta asuvu a da a da kpamu i ta a ku'iwan ili i nan lo n utsura kau. U yotsongu tsu ta uga'in u ni kau. Indiana ili i na Katagarda ka Cida ka danai, <<Kashile ki ta a tsurala n aza a ugbawansuvu, amma u tsu yotsongu ta uga'in u ni wa aza a na o goyoi kaci ke le.>> Adama a nannai, kasakpai Kashile ko tono n qada, lokoi Kalijani, wi ta a kusuma u kasakpa da. Yawai devu n Kashile ayin tutu, wi ta a kuyawa devu n qada. Sa'i ekiye a da adama a na qada aza a unushi a da, za'i kpamu qada a da adama a na qada aza a kapalakashi a da. Shikai n kujilya adama a unushi u na i ya'in, namgbai atsuma fon i kasakpa izoshi ya'an unamgbukatsuma u loko mazanga ma da. Goyoi kaci ka da a ubuta u Kashile, wi ta a kudengusa da. Uma a va, kata i dansakpanai n kagbani-gbani ba. I dansakpanai baci uteku u na toku vu da vi ya'in kagbani-gbani, da kpamu yi a kuya'ankpanai afada. I ya'an baci nannai, yi ta a kushika Wila u Kashile. Amma eyevafada a da yi ba, vuza na u kusheshe Wila u Kashile u na wi derere ko u na wi u gbani-gbani. Ulinga u da u dada i tono u da. Kashile ka'a ka ya'in Wila wa, ayi da kpamu vuza na u kuya'anka tsu afada derere ende'en. Ayi da kpamu wi n utsura u na u kisa uma ko wu una. Yayi u nekei da utsura u na i ya'anka vuza da afada? Panai ili na! I tsu dana ta, <<Anana ko mkpa'a, ci ta a kubana a likuci i yoku kata tsu dasangu de ali kaya ke te kata ci ya'an tsulaga kata ci ciya ikebe.>> I tsu dana ta nahannai, amma i yeve ili i na i kuciya da mkpa'a ba, adama a na wuma u da wi ta an egele a usana. A tsu tawa ta n usana kata a laza kanna ka ya'an baci. Ana ya dana nannai va, kucikpa i dana, <<Kashile ku ushuku baci ci n wuma, tsa kuya'an ta ili i nam pa ya n i nan de.>> I ci ya'an ta aradi adama a na yi ta n ugbawansuvu. Aradi ili i kavama i da. Cifa a na, vuma u yeve baci ili i singai i na i ga'in u ya'an, da u kpadai kuya'an i da, unushi u da. Ada aza a uciyi, zuwai atsuvu a da mayin. Yi ta a kuluma ajivu n i kapatsai n i shikai adama a atakaci a na i lo a kutawa. Uciyi u da agifa a da, kaya'an ka lya'a ta de akumbula a da. Gogo na azanariya a da n azurufa a da a ya'an ta matsafu. Ili yu uciyi i na yi a kulapa makanga n i da, i da i kutakuma ikyamba i da tsa akina. Uciyi u da u na i bolongi u da u kushamgba, kata u ya'an tsurala n qada a kanna ka afada, ko n nannai dem da yi atakaci o kubolongu ili ya aduniyan a ayin o ukocishi a nam pa. Gogo na panai mashi ma aza a zamalinga aza a na i doroi, da i iwain kutsupa le ikebe i na a cimbakai da ashina. I iwain kutsupa le gogo na ali ikebe ya feu a kuya'an yoroli n utsura n tsurala n qada. Kashile Mala'imili ma pana ta mashi m malapa mu una ma aza a zamalinga a nam pa. I yongo ta a aduniyan a kuya'an a'iluwa, amma ko nannai i pana ta uyo'o wi ili dem i na kadu ke sheshei. I fanqa ta kaci ka da mayin, ali da i ya'in ikyamba an kagiri ka kadiva ka na ka kutsai. Gogo na i fobongu ta kaci ka da adama a kanna ka na a kuna da. I ya'anka ta uma a singai

afada da i nekei le unushi, da yu unai le, ele feu e sheshe a shilikà n ada a bankà kaci ke le ba. Uma a va, remei ɖdu adama a ayin a atakaci adama a na i vana kubono ku Vuzagbayin. Indanai bi'i acimbi, a tsu zuwa t̄ ɖdu k̄ta a vana ili i kashina i le. A ciyà baci mini m̄ vica' à a ci kede t̄ apa' à kpamu, ali a ya'an vikya'a. Tsu nan lo tsu da kpamu i kureme ɖdu. Shamgbai n utsura adama a na megeshe ma buwa ba, Vuzagbayin wi t̄ lo a kutawà. Aza a va, k̄ta i ya'ankpanai mololo ba. I ya'an baci mololo n Kashile wi t̄ a kuya'anka d̄a afada. Indanai mayin Keyevikafada ka gbayin ki t̄ lo a kutawà, ayi da lo kashani a utsutsu. Aza a va, indanai bi'i eneki, aza a na a ya'in kadanshi k̄ Kashile n utsura u kula ku ni, ele agisana a aza a atakaci a da. Ci neke t̄ tsugbayin k̄u a ubutà wa aza a na e remei ɖdu a ayin a atakaci. Ayuba wi t̄ a katsumà ka agisana adama a na u reme t̄ k̄du n ili i na a ya'ankai ni. A ubutà u ni ci cinai uteku u na Kashile ke sheshei da o kukotsoso da u ya'ankai ni ili i singai. Adama a na Kashile ki t̄ n asuvayali n kasingai. Aza a va, u la'a t̄ n kuga'an vuma u kpàdà kukucina n gadì ko n idika ko n ili i yoku kau. Ili i na va kuya'an i dada dana <<E>> ko <<A' à>> koci, ta lo va nusa k̄ta a ya'anka wu afada adama a akucina a na vi ya'in. Vuza yoku wi t̄ punu a katsumà k̄ d̄a n kadama? Vuma vu nan lo u gbabala kuya'an avasa. Vuza yoku wi t̄ lo m mazangà? Vuma vu nan lo u ya'an ishipa i kucikpa Kashile. Vuza yoku wi t̄ lo a katsumà k̄ d̄a nu mbàlà? Vuma vu nan lo u deke nkoshi m gbarà-gbarà n Kutoni a ya'anka yi avasa, k̄ta a sukumaka yi m mani'in, a katsumà ka kula ku Vuzagbayin Yesu. Nkoshi m gbarà-gbarà a ya'an kavasa ka uneki u k̄du, kavasa ka nan lo ka ki t̄ o kupotokpo yi. Kashile ki t̄ a kudengusà yi. Vuza vu mbàlà va u ya'an baci kpamu unushi, Kashile ki t̄ kpamu a kucinukpaka yi n u d̄a. Adama a nannai, shikai unushi u d̄a a ubutà wo otoku a d̄a, k̄ta i ya'an kavasa adama a na Kashile ko potsokpo d̄a. Kavasa ka vuma vu na Kashile ka tsu pana uyo'o u ni ka ki t̄ n utsura k̄u ka tsu matsa t̄ kpamu ili i singai. Iliya vuma vu d̄a tsu tsu. U ya'an t̄ kavasa n utsura d̄a u danai k̄ta Kashile ko yo'o ba, d̄a ta na Kashile ka panakai ni u kpàdai kuyo'o ali aya a tatsu n kagimi. Da u doku u ya'in kavasa, da Kashile ko yo'i, da idika i matsai ilikuly'a. Aza a va, vuma vi yoku a katsumà k̄ d̄a u k̄sakpà baci Kutoni, vuza yoku u bonoko yi a uye. Ciba mayin, vuza na baci u bonokoi vuza vu unushi a kubana a ubutà u Kutoni, vuza nam pa wi t̄ a kisa yi a ubutà wu ukpa. Adama a nannai Kashile ki t̄ a kucinukpa n unushi n abantai.

Okphela Full Text

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409-15. Wycliffe, Inc. & The Nigeria Bible Translation Trust.

Text provenance: even though << and >> appear in the text these are transformed in publishing to “ and ”

which are used in the orthography. I removed chapter numbers, verse numbers, section titles, and footnote markers (no foot notes were included in the text I received), and double spaces between sentences. and removed no-break spaces I got the text on 19. June 2014 I got the analyzed text from ---()---

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Mhemhé iJemhisi ni mhi khi ɔni ɔq ga oyi Eshinégbá ali oyí iJesu iKirisiti Ọnọmhué mhia kéké ebe ona ghi egbo eni e miesuo, ni ẹ la ẹdèli igbeva eyi egbo iZiréni, ni e gbhiaku elemhi eké agbó nya. Mhi tse ẹ. Inyoghüo-mhé, leli oli shi emhi oghéle ini imufé ọdoda e bhale debebé. Irari khi u lèṣe khi ini a da mu irudunga oyé fē bino ne, iregbemie oyé o ya mè asha fu-a shi ọ. Zobé ni iregbemie oyé o gbe akanya oyoli pfo, ni a mhöli iwomhëloe, ni o gba pfo, ni a khi eni ingeli enete ea baku. Ama ini ɔngéé ɔq nono egbhali, ọ mhila Eshinégbá ni ɔ pfo elemhi ró ɔ na ọgbókpa, ni qa ya mè umha-guekia oyi ogbó. O ya roli na li. Ama ini ɔq mhila, ọ mhöli irudunga ni qa mhué akhökhomhé, irari khi ɔni mhöli akhökhomhé, eri ọ li abi izughuse oyi oké oniemhi ni akpekpelí o pfi ẹ kia. Ọgbó ọghogho ọ khi sa khi lòli mè emhikhoghuo ya mie obø oyi Ọnọmhué. Ọgbó ọzidu eva ọ khi, qa ya riéle emini o mu amé. Eni e mie iJesu iKirisiti suø ena umhamé e ke ghéle irari khi e ma ghalé ukpéloe oyi Eshinégbá. Igbaa oyi eni e mie iJesu iKirisiti suø ni e pfue, e ke ghéle ini agbó o ke ti wé tiemhile. Irari khi eri ẹpfue e ta a kua abi udodo. Irari khi ini ovó o ngale khi ɔq to, eri ɔq tosé ebüli a, e khakha-a, idodo eyewé e de kua, isomhotse eyewé o yese a. Igho, ɔni ɔ pfue ọ li ya ta kua, abi ọ li na ya nga na ya tiemhi shi akanya oyoli. Ikhivose o khi na ọgbó ni ɔ kie migha ini ɔ mhöli imufé, irari khi ini ɔ dobé ri egbe mie, ọ ya mie arula oghie oyi agbó na agbóagbó, ni Eshinégbá ọ she shobó khi lòli ya ró na eni e nono ingme oyélué. Ini a mu ọgbó lighó fē bino, ọ khi lié khi, << Eshinégbá ọ mu mhé ẹ fē. >> Irari khi ọgbó ọa ri onobe ya dobé mu Eshinégbá fē, wékhi eri lòli ọ mu ọgbókhoghuo ẹ fē bino. Ama ọghuemhé eyawa ni e di awa mu, e ri awa mhöli imufé. Egheghe aghó oni ọghuemhé o kha mè, o bia olamhé, ini olamhé o fu, khi o te, o bia eghuli. Inyoghüo-mhé a khi zé ni a di ẹ. Isomhi-opfa onete kpa ni o gba pfo, idane o te bhale, obini oyi Ita ni ɔ ma ikpa na idane, o róte ẹ tiemhile. ɔni qa ya mu pfi abi aroro ni ɔq je oola je ooobø. Ọghuemhé oyoli ɔ ró ri ungmehi igésekia oyoli ri awa bhale agbó, ini ɔ mè asha ri awa khi imomhi eni ododé elemhi emini o ma nya. A sato ona inyoghüo-mhé, ọgbókpa ọ kélé ke suø ungmehi, ama ọ khi kélé ke ngme unu, ọ khi gbo kélé ke mhué elemhi ibibi. Irari khi elemhi ibibi oyi ọgbó ọa ri ọgbó ọ mhöli igue-ngeli oyi Eshinégbá Irarighó, a ti egbe ingeli ichimhi-a ali ingeli ingmobe ni e sha ẹ ma-a. A ri egbe ẹ tiemhile na Eshinégbá, a ri ẹloé shi ungmehi oyoli, ikhi oni a ró kó ẹ udu, ni o dobé ya mie ẹ pfuese. A khi khi eni e lèṣe ri esø suø tsé ni ẹẹ di egbe wé, a ri ochogho ke ri emini a suø gbe akanya. ɔni ɔ ri esø suø oni ungmehi ni qa riéle emini o ngme, eri ọ li abi ɔni ɔ lè ya bino egboli ughegbe abi lòli li. Ọ kha bino egboli se, ọ vu aghó le, aghoaghó ọ yele abi ọ li-a. Ama ọgbó ni ɔ bino elemhi ushi ni o gba pfo ni ɔq rue ọgbó ọ le, ni ɔ kiele ẹ riéle emini o ngme, ni qa yele-a abi oni ushi o

ngme, a ya khivose na li emiemini oqo riélé kpa. Ini onge e o rue egboli khi ona ugamhi loli khi, ni qa ro lolo mu elemhi oyoli mhué kpè, egboli oqo di. Ugamhi afue oqo ga. Ugamhi ni o pfuaṣe ni qa mhöli ifue ni Eshinégba Ita awa oqo mie loli o khi, ni u ro ri ukpëloe khu imi-olimhi ali esamhi-olimhi ini eje me osoli. Ali ni ogbo o mu egboli ini agbo o khi ri ichimhi mu oli. Inyoghuo-mhé, ini u mie iJesu iKirisiti Onomhué oyawa ni o mhöli ufumhi oniemhi suq, a khi riélé khi onana o kpe mhé ne. Ini a fe bhale ya e khi ogbo ni o pfue ni o so ukpékhluli oyi igolu ali ide eni e somhotse, o lo ilegbá oyé le, ali ni a ro gbo me khi ona umhamé o so ijeje ide li lole. Ini u ri ekpè na oni o so itsua ni e somhotse ne, ni u ro lie oli, << Bhale ya shitò ashini o ti ne, >> ni u ro lie ona umhamé, << Migha oobò, >> okekchia khi eri u we oli, << Shitò ekékhet epfè awé eyemhé. >> O fe ti gho? Aa she riélé azolomhé deba egbe e egho? Aa gbolo ri isamhi ebe e gue egbe e ezø egho? A ri esø shi mhé eké inyoghuo-mhé, qa khi eri Eshinégba o she zé ena umhamé ukpëloe agbo, ni e mhöli epfue oyi irudunga, ali ni e mhöli okemhi shi ugu eghiele ni o ro shobø na eni e nono ingme oyoli? Ama u she me ena umhamé bie. Qa khi eri eni epfue e li e le? Qa khi wewé e re e ye ikotu? Qa khi wewé e ri unu e yese eva onete oyi iJesu iKirisiti-a oni a kugbe o? Onete wa riélé ini u ri ushi ni o mu egbe ne nya, ni o la Ebe-no-pfuaṣe gbe akanya, ni oo, << Nono ingme oyi onuzava oyé abi u li nono ingme egbe e. >> Ama ini u riélé azolomhé, u she lamhé, ushi o gbo pfa ezø mu e khi oni o gbe ushi-a u khi. Irari khi onini o da ri ishi nya ghué ni o pfidó elemhi ushi oghuo tsé, ishi enekpole nya o gbe-a. Irari khi oni oo, << Khi kia okia. >> Loli o gbolo e, << Khi gbe ubeli. >> Ini u wa ririé kia okia, ni u ro da gbe ubeli ne, ogbushia u khi. A ke ngme ungmehi, áá ngeli abi egbo eni a ri ushi inono ya gue we ezø, ikhi ushi oni o ri epfua a na ogbo. Irari khi Eshinégba qa ya mhöli ilelemhi na ogbo ni qa ya mhöli ilelemhi, eje ni Eshinégba o roli ya gue ezø. Irari khi ini u mhöli ilelemhi, eri u ya ke ghéle ini a re e gue ezø. Inyoghuo-mhé ini ogbo guele khi loli mhöli irudunga, ni qa ro mhöli irogbe akanya, onete onoghuo o ya li nali? Imiesoq oghogho qa ya dobé tsumhi oli? Ini a fe bhale ya e khi inyoghuo awa oni omose okekhi okpotso qa mhöli itsua ni a so ali eminale ni o ya le ogbelé. Ni onge o ro gueye oli, << Ke vu, o ya ti ne, Eshinégba o khi zé ni ulili ali okiamhi o ne osoli >>, ni qa ro mhöli emhi khoghuo ni o riélé na, ighe onete ni o riélé? Eri o li abiné khi ogbo mhöli irudunga ni qa roli gbe akanya. Irudunga luéghuo tsé ni a ri akanya ma, irudunga oni o ghu-a o khi. Ama a dobé ya me khi ogbo oo li, << U mhöli irudunga, mhémhé mhi gueye oli khi irogbe-akanya mhi mhöli. >> Ri irudunga oyé khase mhé ni qa mhöli akanya igbegbe, mhémhé mhi ya ri emini mhi riélé ro ri irudunga oyemhé khase e. U miesoq khi Eshinégba oghuo o khi, oo ti gba. Egbegbi ayemhé eyi okphaghie e mie ona suo, ee na ulishi, ee guo. Yeye omose ooyeghe, eri u wa nono ni a gbo gue oli ke ye, khi irudunga ni qa mhöli akanya igbegbe, khi afue o khi? Qa khi emini ititawa Aburaamu o riélé a ro roli lie khi oni o pfuaṣe o khi, abi o ro ri omi oli Aziki luasé obo ukhomhi ateté? U me oli khi irudunga ali irogbe-akanya oyoli e ga gbe akanya kugbe, emini o riélé o ri irudunga oyoli gba pfo. Loli o zé khi emini Ebe-no-pfuaṣe o ngme o ro bhale ya tse ni oo, << Aburaamu o mie Eshinégba suo, a leli oli nali shi ipfuase >>, A lu oli omole Eshinégba. U me oli egho khi emhi ni ogbo o riélé a ro lie khi ogbo ona ipfuase o khi, qa khi irudunga tse ogbo o ro khué pfuaṣe. Igho o gbo li egbe oyi iRé-àbu ni o khi adegbe. Emini o riélé o roli khué pfuaṣe odalo oyi Eshinégba. Abi o li mu egbo iZiréni ni e bhale ya tokpé eké bino epfese. Ni o gbo kpaghié wé obø ni e ro me asha na röté odé oboese vu. Irarigho, abi idiegbe ni qa mhöli ayemhé o li khi oni ghua, igho irudunga ni qa mhöli akanya o li khi oni ghua. Emole mhé, eje nya a khi ya khi eni eje sésé, irari khi a lésé khi anye ni anye khi eni eje

sese egbo, a ri ezo oni o ze ne nya na ya gue. Awa nya awa mholi ashini awa te pfi do. Ama ini ogbo oa pfi do elemhi ungmehi oyoli ghué, ogbo oni o gba pfo o khi, ni o dobé e mhésé ni idiegbe oyoli nya. Eri a sò achi aghékpé unu ni o ke suò esò na awa, lòli o zé khi awa dobé nga li e je obini o ghôle awa. Gbo li sa ingme oké oniemhi bino, ashini o gbèdi ramhi egho, ni o khia khi akpekpelì oniemhi o kha rié e li, ukuku akhuli, oni oq gua li o rò mu oli ukhomhi e pfi je obiobini o ghôle oli. Igho élémhi o li li. Ashini o shé ramhi elemhi idiegbe oyi ogbo, o ma pfi okhorobo. Sa o ghue, abi ukuku akhueré o lié ma eré osha. Eri élémhi o li abi erali. Emhi obe o khi ni o la elemhi idiegbe ogbo. Eri oq yese ogbo-a nya odé khi odé. Ilimhi iririé oni erali ogho o te bhale élémhi. Elamhakò nya e zé e mu abo, ghe ipfeli o, ghe eni e tialò akpidi eké o, ghe elamhakò ena oké o, ogbo o dobé e mu wé abo. Ama ogbo khoghu oà dobé ya mu élémhi abo. Eri o li abi osue ényé obe ni oq gbe. Oni élémhi awa rò o kuéghie Ita awa Onomhué. Lòli awa gbo rò o ku itsé na égbò ni a rò khókhó Eshinégbà ma. Ikuéghie ali itsé ikuku e ròte unu oghuo e lasele. Oà kha khi igho inyoghuo-mhé. Amé eni e ti unu ali amé ni ea ti unu ea dobé ya ròte unupfie oyi oké oghuo ke chòchò lasele. Inyoghuo-mhé, ókhua-eni o fè dobé ya mo udumhi olivu? Wékhi eri olomu iba o dobé ya mo udumhi ókhua-eni? Igho oké oni oq chòchò amé ugbeli, oà dobé ri amé eni e ti unu ya lasele. Oghuo o elemhi e o khi otségbhé ni o mholi iléshé? Oni ogbo o ri angeli onete oyoli ròli khase, ikhi onete ni o ri iregbe-tiemhile ni o ròte iléshingme bhale rié. Ama ini u mholi ayémhé ubogbo ali emhi-itoegbe shi udu oye, khi vuse ipfua shi o, ni u ròli kie oni igesikia. Iléshingme oghoghò oà khi iloghie o te bhale, ama onayi agbo ona o khi, ni oà ròte Ayémhé-no-pfuasé bhale, elemhi ayémhé oyi ókphaghié o te lasele. Ashini ubogbo ali emhi ituegbe o da la ne, ozughu ali emhi ebe ódòda, e ma la akagho. Ama egbhé ali iléshé ni o te idane bhale, eri o kpé te eké pfuasé, o nono opfómhé. Eri oq kuegbe-a, o ri egbe oli e tiemhile na ogbokpa pfo, o mholi elemhi-iamhé, o ri umomhi angeli onete e khase. Oà ya gbe azéba, o mholi igesikia. Eni e nono opfómhé ni e ri ayémhé opfómhé ri onete kò, ikhiéshé oyi ipfuasé ee mè. Elo oq pfi okholi ali uwola a na e? Oà khi itobò oghuemhé, ni e la e udu nu e a kholi o zé ni a rò nu egbe e kholi? Emhi oq ghôle e, ama aa mholi oli. A gbe ugbeli, a mholi éloe-iamhé ama a dobé mholi emini ee ghôle e. A kha wola, a kholi. Aa ya mholi emini a nono, irari khi aa mhila Eshinégbà. A kha mhila, aa ya mè mie, irari khi usamhi obe a rò shi udu ke mhila, ini a ba mè asha ri emini a mhila rò li agbo shi egbe. Ee ni a khi egbò ni e li abi ókpotso ni oq kia okia, eri aa lèshé khi ini emhi agbo o ghôle e dòsé, khi oye Eshinégbà a khi? Onini o da zé agbo ona ómole ne, oye Eshinégbà o khi. Eri u dabi khi afuë Ebe-no-pfuasé o ngme oli khi, eri ayémhé ni Eshinégbà o rò shi awa egbe oo kpe ofuma ebgégo, ni o khia khi eri oq nono ni awa khi oyi Eshinégbà pfo nya. Ama eri Eshinégbà o khi ma okhale na awa. Onana o zé ni Ebe-no-pfuasé o rò lié, << Eri Eshinégbà o mu okholi e vule shi oni o ti egbe oli e nga o. Oq somhi elemhi oni o ti egboli e tiemhile. >> Ri egbe e tiemhile na Eshinégbà pfo nya. Tséshé ku ókphaghié o ti kia nè, khi o ya na nè. Ti bhale deba Eshinégbà, khi o ya ti bhale debé. A kpe abo eyé e-a, ee ena olamhé, a ri udu oye e shi eni e pfuasé, ee ezidu-eva. Vié osoli, vié oya, mu egia oyé mele evié-a, u gbo mu oghélé oyé pfi bhale iyese udu-a. Ti egbe e tiemhile odalo oyi Onomhué, khi o ya ti e nga. A khi ke yese egbe eva inyoghuo-mhé. Ini u da yese onuzava oyé ni a ga mie iKirisiti suò eva-a ne, ni u rò da gue oli ezo, ushi wa zé ifue, ni u wa gue ezo. Ini u gue ushi ezo, wa ke khi oni o ri ushi e gbe akanya! Ama oni o gue oli ezo u ke khi. Eshinégbà lòlighuo tsé o khi oni o rue ushi na agbo ni oq gue ogbo ezo egbe-a. Lòlighuo tsé o dobé a tsumhi, ni o dobé a gbe-a. Oghuo u sa khi u khi ni u wa gue ogbose ezo? A suò mhé, yeyé ni u wé, << Amo

okekhi akọ awa ya ye ẹoli ona okekhi ogho, awa ya la oobo elemhi ukpe oghuo, awa la oo bo gbe akanya ona ali ogho, awa gbe ukpagho tima. > > Waa lẹṣe emini ogbe na akọ o ngme ne, wékhi emini a ya mè akọ. Sẹ u lẹṣe abi agbo oyé o ya li? Eri u li abi otughunu élé uzogbe ni ọq lasele ukuku eghéghé, o gbo kala-a. Eri u kha ri ochogho lie, <<Ini o ghôle Ṙonómhué, awa ya la agbo, awa li ona ali ogho.> > Mena eri u wa tono obó udu, waa ti ipfuabó nga. Itonobó-udu eghogho nya ea gbe akanya. Irarigho, ọnini ọ da lẹṣe onete ni ọ kha riéle ni ọa ró da riéle ọli ne, olamhé o khi na li. Ghe ii, eé eni a pfue, a vié, a vié oya irari osoli ni ọq bhale na é. Epfue eyé é, e she ké a, ali khi ese le e she ré é ide le. Igolu ali élomho eyé é, e she mu ọghuoghuo-a. Ọghuoghuo ni e mu, e ya pfi ọtséle mu é, a ya na e osoli to ọ irari khi u ti ikpagho ma leghe na egbe é ya ramhi memena. Waa fali ẹgbó eni e gbe ikanya ishemhi oyé nè ifata ne. Eé vié, eé wołø. Evié oyi eni e nu e khiéṣe itsua ishemhi, o she ramhi esó eyi Eshinégbá ni ọ funé nya ni ọ mhué ekholí-okhué na iloghie. I Eri u la agbo é li agbo nyafunyafu, u li agbo ọ tsua kua. Wa le ọkpó, ali ọfọlo, u gbédi-a lóoghó abi élamhi ni a mu ya gbe-a. U she pfa ẹzó ugbeli mu ẹgbó eni ea mhué abi e li, u gbolo wé-a. Wewé na, ea dobé lié khi wewé a lama shi é ọ. Irarigho, inyoghuo, ri abó mudu ramhi ibhale oyi Ṙonómhué. Bino ghue abi ọghiale ọ lié migha khé eghéghé ni ishemhi e la bie. Abi ọ li ri abó mudu ni otsukpe o de, ni oruamé o ró le. Yéyé li ligho ri abó mu udu abi ọghiale. Lolo ri ukpéloe shi eké, u migha gbagbagba irari khi ibhale oyi Ṙonómhué o ti bhale. A khi ke mè umha-guélí oyegbe inyoghuo-mhé, ini a khi gue e ẹzó. Osóezó ọ ga ti mama awa memena. Inyoghuo-mhé, a ke khónya emekeguele ni eé ngme na Ṙonómhué. Eri e ri abó mudu ini o rié khi e ya mè osoli. A she kpe lẹṣe khi eni a khivosé na, anye e lu ẹgbó eni e ri egbe e mie. A she kpe suó eko iJobu abi ọq ri egbe mie téṣé. A mè emini Eshinégbá ọ riéle na li ikpukhokho. Ṙonómhué, ona ilélemhi ọ khi. Inyoghuo-mhé, oni o mu egbe nè nya khi, khi romhi iloghie ali eké agbo ali emhese. Ze ni, <<Ii oyé o khi ii, u zé ni iyi oyé, o khi iyiye.> > Ini a khi mè asha pfa ẹzó mu é. Ini ọngéé ọ la elemhi ọmumu, ọ lema Eshinégbá. Ini ọngéé ọo ghéle, ọ to uwolo ikuéghié. Ini ọngéé ọo ghua, ọ ka lu eghalí ni e la igbaa oyi eni e mie iJesu iKirisiti suó, ni e sò iromhi na li, e ri eva ọyi Ṙonómhué ri oili to ọli egbe. Eghéghé agho, ni iromhi ni e ri irudunga sò, ni o ri ọli zé. Ni Ṙonómhué ọ rote ughuamhi mu ọli vule. Ini ọ lamhé olamhé, Ṙonómhué ọ ya ró topfa li. Irarigho, a zonó olamhé eyéé ye egbe é, a lema na egbe, ni a ré e ze. Eri iromhi oyi ọgbó ni ọ la ipfuasé o migha a gbe akanya egbegbó. Ọgbó onabi awa, Elaja ọ khi. Eri ọ te ekelemhi udu lema egbegbó. Ọq amé o khi rué, amé o mu oni eké elemhi ikpé ese ali ukhukhui. Ọ gbo lema, ọq amé o rué, amé o rué, eké o ri emhi ẹkómhi zé lasele. Ini ọngé e o pfi egbegbi odé oyi Eshinégbá shi eké, no ọgbóese o ró mu ọli nyené bhale ukhokho, sato o khi, ọnini ọ mu ọna olamhé rote odé ẹgbóli oyóli pfi, ọ ya tsumhi ayémhé oyóli obó eghuli, ọ guese olamhé ebubu na li.

Mogolian Full Text

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Ертөнцийн Эзэн болон Их Эзэн Есүс Христийн үнэнч зарц болох Яахоб миний бие нь энд, тэндгүй тархсан Израилийн арван хоёр овгийнхтой адил Ертөнцийн Эзэний бүх хүмүүст хандан энэхүү мэндчилгээг хүргэж байгаа болно. Ахан дүүс минь ээ! Янз бүрийн бэрхшээл сорилт тулгарвал, түүнийгээ баяр баясгалантай зүйлд тооцож байгтуу! Учир нь гэвэл, сорилт туршилтыг тийнхүү давсаныхаа үр дүнд итгэл чинь хөдлөшгүй бат болно гэдгийг та нар мэдэж байгаа билээ. Хөдлөшгүй бат итгэлээ хадгалан, түүнийхээ үр дүнг амьдралдаа бүрэн дүүрэн харуулж байгтуу! Тийнхүү та бүхэн нас бие гүйцэх мэт итгэлээрээ өсч бойжихдоо хүнд байвал зохих сайн сайхан зан чанараар огт дутахгүй болно. Хэрвээ та нарын дотроос хэн нэг нь мэргэн ухаанаар дутаж байгаа бол, түүнийг Ертөнцийн Эзэнээс гүйгтуу! Тэрбээр хэнийг ч зэмлэн буруушаалгүй өгөөмөр сэтгэлээр өгдөг учраас гүйсан юмыг чинь зайлшгүй өгөх болно. Харин түүнээс юм гуйж байхдаа хариу авна гэдэгтээ эргэлзээгүй бат итгэж байх хэрэгтэй. Учир нь, эргэлзэж байгаа хүн бол салхины аясаар давлагаалах далайн долгион мэт тогтвортгүй сэтгэлтэй байна гэсэн үг юм. Тиймэрхүү хоёрдмол сэтгэлтэй, амьдралын зам нь байнга тогтвортгүй, муруйж хазайж байдаг хүн Их Эзэнээс ямар нэгэн юм хүлээн авна гэж бодохын ч хэрэггүй болно. Есүст итгэгчдийн дунд байгаа ядуу дорд хүмүүс нь Ертөнцийн Эзэний мөнхийн улсад орно гэдгээрээ бахархаж байх нь зөв юм. Мөн тэдний дотор байгаа баячууд ч гэсэн эд хөрөнгийн талаар бусдаас онцгой биш болсондоо бахархаж байх нь зөв. Яагаад гэвэл, баян хүн ч гэсэн хээрийн цэцэг мэт түр зуур амьдраад л үгүй болдог билээ. Зуны халуун наран шарагад хээрийн өвс гандаж хатан, навч цэцэгс хагдарч унаад тансаг сайхан гоо үзэмж нь ул мөргүй алга болдгийн адилаар баян хүн эд хөрөнгөө арвижуулах гэж зүтгэсээр яваад гэнэт нас бардаг болой. Амьдралын сорилт туршилтыг тэсвэрлэн даваад итгэлтэй хэвээр үлдсэн хүн л ерөөлтэй! Учир нь, тийм хүн сорилт туршилт бүхнийг даван туулаад өөрт нь хайртай болсон хүмүүст өгөхөөр Ертөнцийн Эзэний амласан мөнхийн амьдралыг титэм болгон авах болно. Гэмт байдалд уруу татагдсан хүн «Ертөнцийн Эзэн намайг ийнхүү сорин туршилаа» гэж хэлэх хэрэггүй юм. Яагаад гэвэл, Ертөнцийн Эзэнийг өөрийг нь ёрын мую юмаар уруу татах аргагүйн адилаар тэр өөрөө ямар ч хүнийг гэм хийлгэхээр уруу татдаггүй билээ. Хүн зөвхөн өөрийнхөө хүсэл бодолд хууртагдан мэхлэгдэж улмаар түүндээ эзэмдүүлэн урхицуулсныхаа үндсэн дээр л гэмт байдалд уруу татагддаг болой. Ийнхүү хүний сэтгэлд гэм хийх хүслийн үр тогтоож улмаар тэр нь хүүхэд төрөхийн адилаар хожмын нэгэн өдөр биеллээ олдог ажээ. Төрсөн хүүхэд өсч том болохын

адилаар хүний хийсэн гэм улам их болсоор эцэст нь үхэлд хүргэдэг болно. Дотны хайртай ахан дүүс минь, тиймээс та нар өөрөө өөрсдийгөө бүү мэхлэгтүн! Бидний амьдралд ирсэн сайн сайхан бүхэн, бидэнд зүгээр өгсөн төгс сайхан бэлэг бүхэн дээрээс ирдэг билээ. Тэр бүхэн нь орчлон хорвоогийн гэрэл гэгээг бий болгосон Ертөнцийн Эзэнээс ирдэг бөгөөд гэхдээ тэр нь гэрэлтэй адилаар хувирч өөрчлөгдөн, сүүдэртэнэ гэж хэзээ ч байхгүй. Ертөнцийн Эзэн биднийг өөрийнхөө хүслээр үнэн сургаалдаа итгүүлээд дахин төрсөн хүн мэт болгон цоо шинэ амьдралыг өгсөн билээ. Учир нь, түүний бүтээсэн бүхний дотроос бид л хамгийн тэргүүний байр суурийг эзлэх ёстой байсан ажээ. Дотны хайртай ахан дүүс минь, үүнийг сайтар ойлгож авагтун! Бусдын үгийг сонсоходо та нар уриалгахан бөгөөд түргэн байж харин ярихдаа бодлоготой бас уурлахаа урьдал болгодоггүй байх хэрэгтэй. Яагаад гэвэл, хүн уур уцаараасаа болоод Ертөнцийн Эзэний хүсч буй үнэнч шударга зан чанарыг харуулж чадахгүйд хүрнэ. Тиймээс бузар булагийн бүхнийг өөрсдөөсөө зайлцуулан, хорон муу үйл явдал газар авч тарахыг нь зогсоон, Ертөнцийн Эзэний сургаалыг төлөв даруухнаар хүлээн зөвшөөрөөд түүний дагуу л амьдарч байгтун! Амь, сүнсийг чинь мөнхийн зовлонгоос аварч чадах тэрхүү сургаалыг Ертөнцийн Эзэн сэтгэл зүрхэнд чинь өөрөө суулгаж өгсөн билээ. Харин та нар Ертөнцийн Эзэний сургаалыг зөвхөн сонсдог бус бас дагадаг хүмүүс болох хэрэгтэй. Зөвхөн сонсох нь хангалттай гэж үзээд өөрийгөө хуурч мэхлэх хэрэггүй юм. Учир нь, тэрхүү сургаалыг сонсоод дагахгүй байгаа хүн нь өөрийгөө толинд харж байгаа хүнтэй л адил болой. Тийм хүн нүүрээ ажиж харчихаад эргээд явахдаа ямар байдалтай байснаа ч таг мартах ажээ. Хувь хүнд эрх чөлөө авчирдаг сургаал буюу Ертөнцийн Эзэний төгс ариун сургаалыг та нар судалж сурхдаа түүнийг зөвхөн сонсоод мартчихдаг бус харин амьдралдаа хэрэгжүүлдэг хүмүүс болбол түүнээс өрөөл авна. Хүн өөрийгөө бат итгэлтэй гэж боддог хирнээ амаа татаж чадахгүй байгаа бол, биеэ хууран мэхэлж байгаа хэрэг мөн. Тийм хүний итгэл нь ямар ч үр дүнгүй өнгөрнө. Ертөнцийн Эзэн—Эцгийнхээ өмнө гэмгүй ариун, бузар булаг юмгүй амьдарна гэдэг нь зовлонд унасан өнчин үрс, бэлбэсэн эхнэрүүдэд тус болж басхүү хүн төрөлхтний гэмт амьдралд оролцон өөрийгөө бузарлахгүй явна гэсэн үг болой. Анд нөхөд минь, та нар яруу алдарт Их Эзэн Есүс Христдээ нэгэnt итгэдэг учраас бусдыг хэзээ ч ялгаварлан үзэж болохгүй. Үүнд, нэг өдөр алтан бөгжтэй, тансаг сайхан хувцастай хүн хурал дээр чинь ороод ирлээ гэж бодоход бас уранхай ноорхой хувцастай ядуу хүн ч ороод ирж болох юм. Гэтэл та нар тэр сайхан хувцасласан хүнд илүү анхаарал тавин «Та дээшээ сууж болгооно уу?» гэсэн хирнээ ядуу хүнд хандан «Чи тэндээ зогсч бай!» гэх юмуу эсвэл «Наанаа, шалан дээр суучих!» гэж хэлбэл, сэтгэл дотроо хүмүүсийг ялгаварлан үзэж, ёрын муу үзэл бодолтой шүүгч шиг боллоо гэсэн үг мөн. Дотны хайртай ахан дүүс минь, сонсогтун! Энэ дэлхийн ядуу хоосон хүмүүсийн дотроос Ертөнцийн Эзэн өөрийнхөө хүмүүсийг сонгож авахдаа тэднийг итгэлээр нь арвин баян байлгаж улмаар өөрт нь хайртай болсон хүмүүст өгөхөөр амласан мөнхийн улсаа өв залгамжлуулан өгөхөөр шийдсэн нь үнэн билээ. Гэтэл та нар болохоор ядуу хүнийг дорд үзэн гутаах гэж үү? Үнэн хэрэгтээ баячууд л та нарыг дарлан дарамталж байдаг бус уу? Тэд л та нартай зарга мэдүүлэн шүүх рүү чирч байдаг бус уу? Өөрсөдтэй чинь холбоотой болсон Есүсийн хүндэт сайхан нэрийг басамжлан доромжилж байдаг этгээдүүд чинь тэд л биш гэж үү? Та нар Ертөнцийн Эзэний сургаалд буй «Өрөөл бусдыг өөрийн адил хайрлагтун!» гэсэн тэрхүү эрхэм дээд хуулийг үнэхээр даган биелүүлж чадвал,

амжилт оолот олох болно. Харин та нар хүнийг ялгаварлан үзвэл, түүгээрээ гэм хийж байгаа хэрэг бөгөөд Ертөнцийн Эзэний тогтоосон хуулийг зөрчсөн хэрэгт орлоо гэсэн үг юм. Учир нь, Ертөнцийн Эзэний тогтоосон бүх хуулийг дагасан хирнээ зөвхөн нэг л зүйлийг нь зөрчсөн хүн бусад бүх хуулийг нь зөрчсөн гэмтэй болж тооцогдоно. Яагаад гэвэл, Ертөнцийн Эзэн «Бүү завхайр» гэж хэлэхдээ бас «Хүн бүү ал» гэж хэлсэн билээ. Тиймээс завхайрч байгаагүй хирнээ хүн алсан хүн бол Ертөнцийн Эзэний тогтоосон хуулийг зөрчсөн хэрэг мөн. Тиймээс юу ч хийж, юу ч ярьсан Ертөнцийн Эзэнтэй харьцах эрх чөлөөг хувь хүнд олгосон тэрхүү хуулийн дагуу хожим шүүгдэх болно гэдгээ санаж байх хэрэгтэй. Учир нь, бусдад өршөөлгүй хандаж байсан хүнийг Ертөнцийн Эзэн өршөөлгүй хатуу шүүн шийтгэнэ. Харин ял шийтгэлийг өршөөл энэрэл ялан дийлдэг нь үнэн билээ. Анд нөхөд минь, хэрвээ хүн өөрийгөө итгэлтэй гэсэн хирнээ итгэлийнх нь үр дүн амьдралд нь гарахгүй байгаа бол, ямар ашиг байна? Тийм хүнийг итгэл нь аварч чадах уу? Хэрвээ Есүст итгэдэг нэг нөхөр чинь өмсөх хувцасгүй, идэх хоолгүй болбол, хэн нэг нь түүнд хандан «За, яв. Идэх хоолтой, өмсөх хувцастай болоорой!» гэж хэлсэн хирнээ хэрэгтэй тусlamжийг нь үзүүлээгүй бол, үүнд ямар ашиг байна? Тиймээс үр дүнгүй итгэл гэдэг бол үхдэл мэт ашиггүй зүйл билээ. Гэтэл зарим нэг нь «Чи бол итгэх чадвартай. Харин би бол юм хийх чадвартай хүн» гэж хэлж магадгүй юм. Тэгвэл «Үйл ажил болон үр дүнгүй итгэл гэж юу болохыг тэр хүн надад харуулаг л даа. Хариуд нь би түүнд итгэл гэж юу болохыг үйл ажлаараа харуулья» гэж хэлнэ. Ертөнцийн Эзэн цорын ганц байдагт бид итгэдэг гэж та нар хариулах байх. Тэр чинь их сайн хэрэг байна. Гэтэл муу ёрын сүнснүүд хүртэл үүнд итгэн шийтгэлээс нь айн дагжиж байдаг шүүд дээ. Тэнэг мунхаг хүмүүс ээ! «Үйл ажилгүй итгэл нь үр ашиггүй зүйл юм» гэдгийг та нар надаар батлуулах гээд байгаа юм уу? Бидний өвөг эцэг Аврахаам нь Яйцаах хүүгээ өргөл болгон чулуун дээр тавихдаа л үйлдэж хийсэн тэр зүйлээрээ Ертөнцийн Эзэний өмнө өөрийгөө цагаатгуулаагүй гэж үү? Зөвхөн түүний үйлдэж хийсэн зүйлээс л болоод итгэл нь хир зэрэг бодитой болж харагдсаныг одоо та нар ойлгов уу? Үйлдэж хийсэн зүйлийнх нь үндсэн дээр л түүний итгэл бүрэн төгс болсон ажээ. Тийм учраас л Ертөнцийн Эзэний сургаалд буй «Аврахаам Ертөнцийн Эзэнд итгэсэн учраас гэмгүйд тооцогдов» гэсэн үг үнэн бодитой болсон юм. Түүнээс нь болоод л Ертөнцийн Эзэн Аврахаамыг «Миний анд нөхөр» гэж нэрлэсэн билээ. Тиймээс хүн зөвхөн итгэлийн үндсэн дээр биш харин түүнийгээ үйл ажлаараа харуулсны үндсэн дээр Ертөнцийн Эзэний өмнө гэмээ цагаатгуулдгийг та нар харж байна уу? Үүний нэгэн адилаар Израильчуудын илгээсэн хоёр туршуул эрийг янхан бүсгүй Рахаав хүлээж аваад гэртээ оруулан улмаар замаа буруулан зугтахад нь туслахдаа үйлдэж хийсэн энэ ажлаараа л Ертөнцийн Эзэний өмнө гэмээ цагаатгуулсан биш үү? Амь, сүнсгүй бие нь үхдэл болдгийн адилаар үйл ажлаар батлан харуулаагүй итгэл нь үхмэл зүйл юм. Анд нөхөд минь, та нарын дотроос олон хүн сургаал заадаг болох гэсний хэрэггүй юм. Яагаад гэвэл, сургаал заадаг хүнийг Ертөнцийн Эзэн хожим бусдаас илүү хатуу ширүүн шүүх болно. Учир нь, хүмүүс бид олон удаа алдаа гаргадаг билээ. Хэлж ярихдаа нэг ч удаа алдаа мадаг гаргадаггүй болсон хүн л төгс төгөлдөр хүн болжээ гэсэн үг юм. Тийм хүн өөрийнхөө биесийг бүхэлд нь хазаарлан захирч чадаж байна гэсэн үг болно. Морины аманд хазаар хийгээд л бид хүссэн зүгтээ түүнийг дуулгавартай залж чадах бөгөөд тийнхүү бүхэл бүтэн адгуусыг дуртай зүгтээ явуулж чаддаг. Усан онгоцыг аваад үз л дээ. Тэр нь овор ихтэй бөгөөд хүчит салхины аясаар туугдан явдаг зүйл

боловч далайчин хүн түүнийг өчүүхэн жижиг залуураар дуртай зүгтээ залан чиглүүлж чаддаг билээ. Үүнчлэн хүний хэл нь өчүүхэн бага эрхтэн боловч асар том үйл явдлын тухай бахархан сайрхаж чадна. Өчүүхэн бяцхан цогноос болоод үүссэн түймэрт өргөн их ой цөлмүүлдэг бус уу? Хүний хэл яриа нь гал түймэртэй адил ажээ. Бидний биенд байгаа эрхтнүүдийн дотроос хэл яриа л бүхэл бүтэн гэмт өртөнцийг бүрдүүлж байдаг. Тийнхүү хүний биеийг тэр бүхэлд нь бузарлан, төрөлх гэмт чанар дээр нь үндэслэн түймрийн гал мэт эзэмдэн аваад хордуулах нь мөнхийн зовлонгийн галаар түүнийг ноцоосонтой адил болой. Учир нь гэвэл, бүх төрлийн араатан амьтад, жигүүртэн шувууд, хэвлээр явагчид болон тэнгис далайд шумбан сэлэгчдийг барьж аваад номхруулан захирч болох бөгөөд тэдгээрийг хүн төрөлхтөн эрхшээлдээ оруулан захирсаар ч ирсэн юм. Гэтэл хүн хэл яриагаа захирч чадахгүй ажээ. Хүний хэл яриа нь номхотгох аргагүй агсам догшин бөгөөд ёрын муу чанартай, үхлийн хорыг агуулж байдаг зүйл болой. Бид хэл яриагаараа Их Эзэн, Ертөнцийн Эзэн—Эцгээ магтан хүндэлж байдаг хирнээ түүнтэй адил төстэйгээр бүтээгдсэн хүмүүн төрөлхтнийг харааж байдаг нь үнэн юм. Хүн нэг л амтай боловч түүнээс нь ерөөл ч гардаг, хараал ч гардаг ажээ. Анд нөхөд минь, энэ бол байж болшгүй зүйл мөн! Булгийн усны нэг эхээс цэвэр болон бохир ус зэрэг гардаг уу? Анд нөхөд минь, инжир мод чидун жимс ургуулж чадах уу? Усан үзмийн мод инжир жимс ургуулах уу? Тэгвэл, давс хужиртай уснаас цэвэр ус гарахгүй нь бас үнэн болно. Та нарын дотор аливаа юмыг ухааран ойлгож чадах цэцэн мэргэн хүн байна уу? Тэгвэл, үнэнч шударгаар амьдран юу ч хийхдээ төлөв даруу, цэцэн мэргэн байдлыг харуулж байх хэрэгтэй. Энэ бол жинхэнэ цэцэн мэргэн ухаан мөн. Харин сэтгэл зүрх чинь атаархал хорсол, бусдаас дээр гарах гэсэн хүслээр дүүрэн байгаа бол, өөрийнхөө цэцэн мэргэн байдлаар сайрхах хэрэггүй юм. Тэгвэл, чи үнэнийг худал болгон гүйвуулж байгаа хэрэг мөн. Тэр бол Ертөнцийн Эзэний өгсөн цэцэн мэргэн ухаан биш бөгөөд зөвхөн хүн төрөлхтний дотроос үүссэн гарсан мэргэн ухаан болой. Тэр бол муу ёрын сүнсний мэргэн ухаан юм. Яагаад гэвэл, атаа хорсол болон хувийн зорилготой хүмүүс нь эмх журамгүй байдал, төөрөгдөл самуураг үүсгэн ёрын муу бүхнийг үйлдэж байдаг. Харин Ертөнцийн Эзэний өгсөн мэргэн ухааныг өөрийн болгосон хүмүүсийн сэтгэл зүрх нь гэмт бодлоор бузартаагүй байдаг билээ. Тэд эв найрамдлыг тогтоон, өрөөл бусадтай эелдэг зөвлөн харьцаж, аливаа юмны учир шалтгааныг сонсоход үргэлж бэлэн байдаг. Тэд энэрэнгүй сайхан сэтгэлийн үүдиэс бусдын төлөө сайн сайхныг бүтээж байдаг бөгөөд басхүү хэнд ч тал тохой таталгүй, хуурамч зан гаргалгүйгээр юм бүхэнд өөрийнхөө үнэн сэтгэлийг харуулж байдаг болно. Эв найрамдал тогтоох хүсэлтэй хүн эе, эвийн үрийг цацахад түүний үр дүнд үнэнч шударга байдал бий болдог. Тэмцэл, тулалдаан юунаас эхэлдэг вэ? Ямар учраас та нарын дунд маргалдаан, тэмцэлдээн гардаг вэ? Та нар зөвхөн өөрсдийнхөө улайрсан хүслээс л болоод өөр хоорондоо тэмцэлдэж эхэлдэг бус уу? Хүсэл байгаа боловч түүндээ хүрч чадаагүй учраас хүн бусдыг алж хядахдаа хүрдэг. Шуналд автаад түүнийгээ өөрийн болгож чадаагүй учраас хүн тэмцэлд орж, тулалдаан үүсгэдэг. Гэтэл, та нарт яагаад хүссэн юм чинь олдохгүй байна вэ? гэвэл, зөвхөн Ертөнцийн Эзэнээс гүйгаагүй учраас л тэр билээ. Гэхдээ та нар гүйсан юмаа ч түүнээс хүлээн авч чаддаггүй ажээ. Яагаад гэвэл, та нар буруу зорилгоор гүйдаг хүмүүс мөн. Та нар зөвхөн өөрсдийнхөө улайрсан хүслийг хангахын тулд л Ертөнцийн Эзэнээс юм гүйдаг ажээ. Итгэл найдваргүй амьтад минь! Энэ дэлхийн амьдралтай эвсэлдэн зохицно гэдэг нь Ертөнцийн Эзэнийг

эсэргүүцнэ гэсэн үг болохыг та нар мэдэх үү? Тиймээс энэ дэлхийн амьдралтай эвсэлдэн найрсан хүн өөрийгөө Ертөнцийн Эзэний дайсан болгож байгаа хэрэг мөн. Ертөнцийн Эзэн хүн төрөлхтөнд зүрх сэтгэл өгсөн билээ. Өгсөн тэр зүрх сэтгэлийг нь хүн өөрөөс нь өөр юманд зориулахад тэрбээр маш их хардан харамнаж байдаг. Ертөнцийн Эзэний сургаалд энэ тухай тодорхой хэлсэн байдаг нь утга учиргүй зүйл гэж үү? Гэхдээ тэр бидэнд хайр ивээлээ илүү ихээр харуулж байдаг учраас «Ертөнцийн Эзэн ихэмсэг бардам хүнийг эсэргүүцэж харин төлөв даруу хүнд хайр ивээлээ харуулж байдаг» гэсэн үг түүний сургаалд бий. Тиймээс та нар өөрсдийгөө Ертөнцийн Эзэнд бүрэн гүйцэд захицуулж байгтун! Адгийн муу ёрын сүнсийг эсэргүүцэж байгтун! Тэгвэл, тэр та нараас зугтан зайлса болно. Та нар өөрсдөө Ертөнцийн Эзэнтэй ойртон дотносохоор ирвэл, тэр бас өөрөө та нартай ойр дотно болно. Гэмт хүмүүс ээ! Гэм хийж бузартсан гараа угааж цэвэрлэгтүн! Хоёрдмол сэтгэлтэй хүмүүс ээ! Сэтгэл зүрхээ шулуутган ариутгагтун! Хир зэрэг гэмтэй болохоо ойлгоод эмгэнэн гашуудаж, мэгшин уйлагтун! Инээд хөөрөө эмгэнэл гашуудал болгогтун! Баяр баясгалангаа гуниг гутрал болгогтун! Тийнхүү Их Эзэний өмнө өөрсдийгөө төлөв даруу болговол, тэр өөрөө та нарыг өөд нь татаад өргөн авах болно. Анд нөхөд минь, бие биенээ бүү муучилж бай! Нэг нөхрийнхөө тухай муучлан ярьж, ялладаг хүн бол Ертөнцийн Эзэний хуулийг муучлан яллаж байгаа хэрэг мөн. Хэрвээ та нар тийнхүү Ертөнцийн Эзэний хуулийг яллаж байгаа бол, түүнийг дагах ёстой хүмүүс нь биш харин шүүгч нар нь гэсэн үг болно. Гэтэл тэрхүү хуулийг бидэнд тогтоож өгсөн бөгөөд түүнийхээ дагуу биднийг аврах ч эрхтэй, хөнөөх ч эрхтэй цорын ганцхан шүүгч л байдаг болой. Харин нэг нөхрөө яллах эрхтэй хэмээн үзэж буй хүн чи өөрийгөө хэн гэж бодоод байгаа юм бэ? «Өнөө, маргаашдаа би тийм хотод очоод тэндээ бүтэн жил суун, арилжаа наймаа хийж мөнгөтэй болно» гэх мэтээр ярьдаг хүмүүс ээ! Та нар энэ үгийг сонсогтун! Маргаашийн тухай чи огт мэдэхгүй шүү дээ. Хүний амьдрал гэж юу вэ? Учир нь, хүн чи өөрөө түр зуур л бий болоод замхран арилдаг манан будан мэт зуурдын амьдралтай бус уу? Тиймээс хүн тэгж ярихын оронд «Хэрвээ Их Эзэн хүсвэл, бид амьд байж улмаар ийм, тийм юм хийнэ» гэж ярьсан нь дээр болно. Гэтэл та нар Их Эзэний тухай юу ч бодолгүйгээр өөрийнхөө хүчинд л эрдэж найдан, сайрхаж явдаг ажээ. Тиймэрхүү сайрхал бол ёрын муу үйл хэрэг мөн. Басхүү ямар нэгэн юмыг хийх нь зөв гэж үзсэн хирнээ хийгээгүй өнгөрсөн хүн гэм хийж байгаа хэрэг мөн. Баячууд аа! Та нар энэ үгийг сонсогтун! Хожим үзэх зовлон гунигаа бодоод та нар одооноос уйлан орилсон чинь дээр болно! Тэрхүү шийтгэлээс өмнө эд хөрөнгө чинь элэгдэж муудаад тансаг сайхан хувцас чинь хүр хорхойд идэгдэнэ. Алт, мөнгө чинь зэвэнд идэгдэж улмаар тэрхүү зэвэрч муудсан эд хөрөнгө чинь та нарыг буруутгах гэрч баримт болно шүү дээ. Түүнээсээ болоод та нар Ертөнцийн Эзэнээс шийтгэл авч халуун гал мэт мөнхийн зовлонд орох болно. Шийтгэл авах эцсийн тэр өдрийнхөө гэрч баримт болгох гэж л та нар эд хөрөнгө хурааж байгаа билээ. Хар л даа! Та нар тариан талбайдаа хүн ажиллуулчихаад хөлсийг нь өгөлгүй залилж мэхлэн, аль болохоор хойш нь татан аргацааж байдаг учраас тэд чинь гомдол мэдүүлэн орилж байна. Ургацыг чинь хурааж байсан тэр хүмүүсийн гомдол үй түмэн ер бусын дайчидтай Мөнхийн Эзэний сонорт хүрсэн л байгаа шүү дээ. Энэ дэлхийд байхдаа та нар баян тансаг бөгөөд зугаа цэнгэлтэйгээр амьдарч байгаа улс мөн. Нядлах гэж буй малыг бордохын адилаар та нар сэтгэл зүрхээ өөхлүүлсээр мөнхийн шийтгэлд орох тэр өдөртөө бэлдэж байгаа хүмүүс болно. Та нар үнэнч шударга

хүмүүсийг шийтгүүлэх нь байтугай алуулж байсан хүмүүс мөн. Тэр хүмүүс чинь тэр үед та нарыг эсэргүүцэн сөргөөж чадахгүй байсан билээ. Тиймээс анд нөхөд минь, Их Эзэний эргэж ирэх өдрийг тэсвэрлэн тэвчиж хүлээгтүн! Хар л даа! Тариачин хүн газрынхаа үр өгөөжийг гартал тэсвэрлэн хүлээж байдаг бус уу? Тийм хүн хаврын анхны бороо, намрын сүүлийн борооноос арвин их ургац авахын тулд тэсвэртэйгээр хүлээж байдаг билээ. Үүний адилаар та нар бас тэсвэр тэвчээртэй байж сурагтуу! Их Эзэний ирэх цаг ойртож байгаа учраас итгэлтэй бөгөөд зоригтой байцгаагтуу! Ахан дүүс минь! Ертөнцийн Эзэнээр өөрсдийгөө яллуулахгүй байя гэвэл, нэг, нэгнийхээ эсрэг бүү гомдол гаргаж бай. Хүн төрөлхтний тэрхүү шүүгч нь хүн бүрийн сэтгэл зүрхийг шалгаж шүүхээр ирэх цаг дөхөж байгаа нь илэрхий бус уу? Анд нөхөд минь! Зовлон бэрхшээл туулахдаа тэсвэр тэвчээртэй байсан хүмүүсийн үлгэр дууриалал бол Их Эзэний нэрээр үгийг нь дамжуулдаг байсан өнө эртний зарлагууд юм. Тэднийг үлгэр жишээ болгож аваад үзэгтүн! Хар л даа! Хувирашгүй үнэнч байж чадсан хүмүүсийг бид ерөөлтэйд тооцдог бус уу? Иovsky хувирашгүй үнэнч чанарын тухай та нар сонссон шүү дээ. Их Эзэн өөрөө ихэд энэрэнгүй бөгөөд өршөөнгүй сэтгэлтэй учраас эцэст нь түүнд хэрхэн тусалсныг та нар мэдэж байгаа билээ. Анд нөхөд минь! Нэгэн зүйлийг чухалчлан хэлэхэд хөх тэнгэр, хөрст дэлхий болон өөр ямар нэгэн юмаар тангараг тавих хэрэггүй юм. Харин Ертөнцийн Эзэний өмнө буруутан болж яллуулахгүйн тулд ямар ч үед «тийм» эсвэл «үгүй» гэсэн үгийг л үнэнээр нь хэлж байгтуу! Та нарын дотроос зовлон туулж байгаа нэг нь Ертөнцийн Эзэнтэй ярьж байгтуу! Жаргалтай нэг нь Ертөнцийн Эзэнийг магтан дуулж байгтуу! Сульдаж доройтсон хүн байгаа бол, Есүст итгэгчдийн бүлгийн ахлагч нарыг дуудан Их Эзэний нэрээр тос дусаалган мялаалгаад өөрийнхөө төлөө Ертөнцийн Эзэнээс гүйлгүүлж байгтуу! Тэдний итгэлтэйгээр гүйсан гүйлтын үр дүнд тийм хүн хүнд байдлаасаа гарах болно. Их Эзэн тэр хүнийг сэргээн босгоод хэрвээ гэм хийсэн бол, түүнийг нь өршөөн учлах болно. Тиймээс үйлдэж хийсэн гэмээ өөр хоорондоо нуулгүй хэлж бие, биенийхээ төлөө Ертөнцийн Эзэнээс гуйж байвал, та нар сэргэн босцгоноо. Үнэнч шударга хүний гүйлтын үр дүн асар их үр нөлөөтэй байдаг билээ. Үүнд, Элий—Яах нь үнэндээ бидний адил эгэл жирийн нэг хүн л байсан юм. Гэтэл тэрбээр бороо оруулж өгөхгүй байхыг Ертөнцийн Эзэнээс цуцалтгүй шургуу гүйснаас болоод тэр нутагт гурван жил хагасын турш борооно дусал унаагүй билээ. Дараа нь тэр Ертөнцийн Эзэнээс бороо оруулж өгөхийг гүйхад нь хөх тэнгэрээс хур бороо ороод хөрст дэлхий үр өгөөжөө өгч эхэлсэн болно. Анд нөхөд минь, та нарын дотроос хэн нэг нь үнэн замаасаа гажиж завхрахад нөгөө нь түүнийг буцаагаад зөв замд нь орууллаа гэж бодьё. Тэгвэл, тэр гэмт хүнийг буруу замаас нь гаргаад зөв замд нь буцааж оруулсан уг хүн нь нэг нөхрөө мөнхийн зовлонгоос авраад зогсоогүй үйлдэж хийсэн асар олон гэмийг нь Ертөнцийн Эзэнээр өршөөлгөн уучлуулсан хэрэг мөн.

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Иаков, раб Бога и Господа Иисуса Христа, двенадцати коленам, находящимся в рассеянии, - радоваться. С великою радостью принимайте, братия мои, когда впадаете в различные искушения, зная, что испытание вашей веры производит терпение; терпение же должно иметь совершенное действие, чтобы вы были совершенны во всей полноте, без всякого недостатка. Если же у кого из вас недостает мудрости, да просит у Бога, дающего всем просто и без упреков, - и дастся ему. Но да просит с верою, нимало не сомневаясь, потому что сомневающийся подобен морской волне, ветром поднимаемой и развеиваемой. Да не думает такой человек получить что-нибудь от Господа. Человек с двоячимися мыслями не тверд во всех путях своих. Да хвалится брат униженный высотою своею, а богатый - унижением своим, потому что он прейдет, как цвет на траве. Восходит солнце, настает зной, и зноем иссушает траву, цвет ее опадает, исчезает красота вида ее; так увядает и богатый в путях своих. Блажен человек, который переносит искушение, потому что, быв испытан, он получит венец жизни, который обещал Господь любящим Его. В искушении никто не говори: "Бог меня искушает"; потому что Бог не искушается злом и Сам не искушает никого, но каждый искушается, увлекаясь и обольщаясь собственную похотью; похоть же, зачав, рождает грех, а сделанный грех рождает смерть. Не обманывайтесь, братия мои возлюбленные. Всякое даяние доброе и всякий дар совершенный нисходит свыше, от Отца светлов, у Которого нет изменения и ни тени перемены. Восхотев, родил Он нас словом истины, чтобы нам быть некоторым начатком Его созданий. Итак, братия мои возлюбленные, всякий человек да будет скор на слышание, медлен на слова, медлен на гнев, ибо гнев человека не творит правды Божией. Посему, отложив всякую нечистоту и остаток злобы, в кротости примите насаждаемое слово, могущее спасти ваши души. Будьте же исполнители слова, а не слышатели только, обманывающие самих себя. Ибо, кто слушает слово и не исполняет, тот подобен человеку, рассматривающему природные черты лица своего в зеркале: он посмотрел на себя, отошел и тотчас забыл, каков он. Но кто вникнет в закон совершенный, закон свободы, и пребудет в нем, тот, будучи не слушателем забывчивым, но исполнителем дела, блажен будет в своем действии. Если кто из вас думает, что он благочестив, и не обуздывает своего языка, но обольщает свое сердце, у того пустое благочестие. Чистое и непорочное благочестие пред Богом и Отцем есть то, чтобы призирать сирот и вдов в их скорбях и хранить себя неоскорбленным от мира. Братия мои! имейте веру в Иисуса Христа нашего Господа славы, не взирая на лица. Ибо,

если в собрание ваше войдет человек с золотым перстнем, в богатой одежде, войдет же и бедный в скучной одежде, и вы, смотря на одетого в богатую одежду, скажете ему: "тебе хорошо сесть здесь", а бедному скажете: "ты стань там", или "садись здесь, у ног моих", - то не пересуживаете ли вы в себе и не становитесь ли судьями с худыми мыслями? Послушайте, братия мои возлюбленные: не бедных ли мира избрал Бог быть богатыми верою и наследниками Царствия, которое Он обещал любящим Его? А вы презрели бедного. Не богатые ли притесняют вас, и не они ли влекут вас в суды? Не они ли бесславят доброе имя, которым вы называетесь? Если вы исполняете закон царский, по Писанию: "возлюби ближнего твоего, как себя самого", - хорошо делаете. Но если поступаете с лицеприятием, то грех делаете, и перед законом оказываетесь преступниками. Кто соблюдает весь закон и согрешит в одном чем-нибудь, тот становится виновным во всем. Ибо Тот же, Кто сказал: "не прелюбодействуй", сказал и: "не убей"; посему, если ты не прелюбодействуешь, но убьешь, то ты также преступник закона. Так говорите и так поступайте, как имеющие быть судимы по закону свободы. Ибо суд без милости не оказавшему милости; милость превозносится над судом. Что пользы, братия мои, если кто говорит, что он имеет веру, а дел не имеет? может ли эта вера спасти его? Если брат или сестра наги и не имеют дневного пропитания, а кто-нибудь из вас скажет им: "идите с миром, грейтесь и питайтесь", но не даст им потребного для тела: что пользы? Так и вера, если не имеет дел, мертва сама по себе. Но скажет кто-нибудь: "ты имеешь веру, а я имею дела": покажи мне веру твою без дел твоих, а я покажу тебе веру мою из дел моих. Ты веруешь, что Бог един: хорошо делаешь; и бесы веруют, и трепещут. Но хочешь ли знать, неосновательный человек, что вера без дел мертва? Не делами ли оправдался Авраам, отец наш, возложив на жертвенник Исаака, сына своего? Видишь ли, что вера содействовала делам его, и делами вера достигла совершенства? И исполнилось слово Писания: "веровал Авраам Богу, и это вменилось ему в праведность, и он наречен другом Божиим". Видите ли, что человек оправдывается делами, а не верою только? Подобно и Раав блудница не делами ли оправдалась, приняв соглядатаев и отпустив их другим путем? Ибо, как тело без духа мертвъ, так и вера без дел мертва. Братия мои! не многие делайтесь учителями, зная, что мы подвергнемся большему осуждению, ибо все мы много согрешаем. Кто не согрешает в слове, тот человек совершенный, могущий обуздать и все тело. Вот, мы влагаем удила в рот коням, чтобы они повиновались нам, и управляем всем телом их. Вот, и корабли, как ни велики они и как ни сильными ветрами носятся, небольшим рулем направляются, куда хочет кормчий; так и язык - небольшой член, но много делает. Посмотри, небольшой огонь как много вещества зажигает! И язык - огонь, прикраса неправды; язык в таком положении находится между членами нашими, что оскверняет все тело и воспаляет круг жизни, будучи сам воспален от геенны. Ибо всякое естество зверей и птиц, пресмыкающихся и морских животных укрощается и укрощено естеством человеческим, а язык укротить никто из людей не может: это - неудержимое зло; он исполнен смертоносного яда. Им благословляем Бога и Отца, и им проклинаем человеков, сотворенных по подобию Божию. Из тех же уст исходит благословение и проклятие: не должно, братия мои, сему так быть. Течет ли из одного отверстия источника сладкая и горькая вода? Не может, братия мои, смоковница приносить маслины или виноградная лоза смоквы. Также и один источник не может изливать соленую и сладкую воду. Мудр ли и разумен кто из вас, докажи это

на самом деле добрым поведением с мудрою кротостью. Но если в вашем сердце вы имеете горькую зависть и сварливость, то не хвалитесь и не лгите на истину. Это не есть мудрость, нисходящая свыше, но земная, душевная, бесовская, ибо где зависть и сварливость, там неустройство и все худое. Но мудрость, сходящая свыше, во-первых, чиста, потом мирна, скромна, послушлива, полна милосердия и добрых плодов, беспристрастна и нелицемерна. Плод же правды в мире сеется у тех, которые хранят мир. Откуда у вас вражды и распри? не отсюда ли, от вожделений ваших, воюющих в членах ваших? Желаете - и не имеете; убиваете и завидуете - и не можете достигнуть; препираетесь и враждуете - и не имеете, потому что не просите. Просите, и не получаете, потому что просите не на добро, а чтобы употребить для ваших вожделений. Прелюбодеи и прелюбодейцы! не знаете ли, что дружба с миром есть вражда против Бога? Итак, кто хочет быть другом миру, тот становится врагом Богу. Или вы думаете, что напрасно говорит Писание: "до ревности любит дух, живущий в нас"? Но тем большую дает благодать; посему и сказано: "Бог гордым противится, а смиренным дает благодать". Итак покоритесь Богу; противостаньте диаволу, и убежит от вас. Приблизьтесь к Богу, и приблизится к вам; очистите руки, грешники, исправьте сердца, двоедушные. Сокрушайтесь, плачьте и рыдайте; смех ваш да обратится в плач, и радость - в печаль. Смиритесь перед Господом, и вознесет вас. Не злословьте друг друга, братия: кто злословит брата или судит брата своего, того злословит закон и судит закон; а если ты судишь закон, то ты не исполнитель закона, но судья. Един Законодатель и Судия, могущий спасти и погубить; а ты кто, который судишь другого? Теперь послушайте вы, говорящие: "сегодня или завтра отправимся в такой-то город, и проживем там один год, и будем торговать и получать прибыль"; вы, которые не знаете, что случится завтра: ибо что такая жизнь ваша? пар, являющийся на малое время, а потом исчезающий. Вместо того, чтобы вам говорить: "если угодно будет Господу и живы будем, то сделаем то или другое", - вы, по своей надменности, тщеславитесь: всякое такое тщеславие есть зло. Итак, кто разумеет делать добро и не делает, тому грех. Послушайте вы, богатые: плачьте и рыдайте о бедствиях ваших, находящих на вас. Богатство ваше сгнило, и одежды ваши изъедены молью. Золото ваше и серебро изоржавело, и ржавчина их будет свидетельством против вас и съест плоть вашу, как огонь: вы собрали себе сокровище на последние дни. Вот, плата,держанная вами у работников, пожавших поля ваши, вопиет, и вопли жнецов дошли до слуха Господа Саваофа. Вы роскошествовали на земле и наслаждались; напитали сердца ваши, как бы на день заклания. Вы осудили, убили Праведника; Он не противился вам. Итак, братия, будьте долготерпеливы до пришествия Господня. Вот, земледелец ждет драгоценного плода от земли и для него терпит долго, пока получит дождь ранний и поздний. Долготерпите и вы, укрепите сердца ваши, потому что пришествие Господне приближается. Не сетуйте, братия, друг на друга, чтобы не быть осужденными: вот, Судия стоит у дверей. В пример злострадания и долготерпения возьмите, братия мои, пророков, которые говорили именем Господним. Вот, мы ублажаем тех, которые терпели. Вы слышали о терпении Иова и видели конец онего от Господа, ибо Господь весьма милосерд и сострадателен. Прежде же всего, братия мои, не клянитесь ни небом, ни землею, и никакою другою клятвою, но да будет у вас: "да, да" и "нет, нет", дабы вам не подпасть осуждению. Злостраждет ли кто из вас, пусть молится. Весел ли кто, пусть поет псалмы. Болен ли

кто из вас, пусть призовет пресвитеров Церкви, и пусть помолятся над ним, помазав его елеем во имя Господне. И молитва веры исцелит болящего, и восставит его Господь; и если он соделал грехи, простятся ему. Признавайтесь друг пред другом в проступках и молитесь друг за друга, чтобы исцелиться: много может усиленная молитва праведного. Илия был человек, подобный нам, и молитвою помолился, чтобы не было дождя: и не было дождя на землю три года и шесть месяцев. И опять помолился: и небо дало дождь, и земля произрастила плод свой. Братия! если кто из вас уклонится от истины, и обратит кто его, пусть тот знает, что обративший грешника от ложного пути его спасет душу от смерти и покроет множество грехов.

Navajo Full Text

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Shí James, Diyin God índa Bóhólníihii Jesus Christ yá naal'aí nishlínii, naakits'áadahgo Ízrel dine'é danohlínii tadanihidi'nooskaadígíí nihich'í naaltsoos áshléehgo k'é nihidishní. Shik'isóó danohlínii, ał'aq át'éego nanihídahodi'nitaahgo, baa hózhóqgo baa nitsídaahkees, háálá nihe'oodlą' nabídahonitaahígíí bee nízaadgóó ha'jolní áhool'íjhgo nihil béédahózin. Áko bíni'dii ha'ahóní nihinaalnishgo áltso la'yilééh, ákot'éego nihe'oodlą' bee ts'ídá t'áá ákóne' ádanoht'éego índa t'áadoo bee nihich'í anáhóót'i'ígóó dahinohnáa doo. Nihí la' bee hódzáanii bídin nohłíjgo Diyin God bíidóohkił, éí bił hadlee'go índa doo ak'íhá'ááhgóó t'áá áltso aidii'aah, áko honohságó ánihidoolíí. Nidi ts'ídá t'áadoo nihil naaki nilní iinohdláago yídóohkił, áko doo nihil naanááyoł nidahonohlin da doo. Háálá hoł naaki nilnígíí níyol yáhoołgohgo tónteel yilk'oołígíí nahojílin. Diné ákójít'éii éí t'áadoo le'é Bóhólníihii bits'áqádéké' nídi deeshléél t'áadoo jiníziní nijigháa doo. Diné naakigo nitsídzíkeesii éí t'áá altsojí' doo bééhózingóó nijighá. Ak'is hojooba' át'éii bohóneedzqá ábi'diilyaago yaa bił hózhóq le', áadóó ak'is at'inii bahojobá'í ábi'diilyaago yaa bił hózhóq le', háálá ajit'inii ch'ilátah hózhóón nílnahígi át'éego ahwíidoołkááł. Jó, hadoh bił háá'át'áahgo ch'il néízis, áadóó ch'ilátah hózhónii ninádahinidah, áko doo t'áá nizhónígo ahol'áa da. T'áá éigi át'éego diné ajit'inii t'áá joolnishgo ahwíidoołkááł. Diné nabóhonitaahgo ha'olnínígíí bik'ihojidlí, háálá na'íhonitaah bik'esdeesdlíjí'go bééhoozingo iináájí naat'á ch'ah Diyin God haididoo'ááł, éí Bóhólníihii ayóó'ádabó'níinii bí' dooleełgo yee yich'í haadzíí'. Nahóhodi'nitaahgo, Diyin God nashínítaah, doo jiníi da, háálá Diyin God éí nichxq'íii doo yee na'íntaah da, áadóó t'áá bí diné doo la' nayínítaah da. Nidi diné t'áálá'í jinítínígo nahóhodi'nitaahgo t'áá hó bidázhnoolnínii hodní'ah áadóó nichxq'íii yihon'i ah. Áko bąąhági át'éego adáhonooní i'niiltsaqhgo bąąhági át'éii yiłchííh, áadóó bąąhági át'éii niniséehgo aniné nádleeh. Shik'isóó ayóó'ánihósh'níinii, nihida'dóóleeh lágo. Yá'áadaat'éehii índa ts'ídá t'áá ákóne' ádaat'éii t'áá áltso yá'qashdéké' aTaa' bee da'di'nídííñ áyiilaii bits'áqádéké' nihaa hidit'aah. Diyin God doo lahgo óonééh át'ée da, doo chaha'oh náhoodleełgi át'ée da. T'áá bí iinízingo hane' t'áá aaníinii bee nínáádaníhi'dizhchí, jó, nihí aláqají' ba'álchíní nídasiidlíjí'. Éí bąą, shik'isóó ayóó'ánihósh'níinii, diné t'áálá'í jinítínígo hazhó'ó ajíists'áq' doo, nidi tąądee háadziidziih doo, tąądee hánáháchijh doo. Háálá Diyin God ts'ídá t'áá ákogi át'éego yinaha'áhígíí éí diné bi'áháchi' doo yee la'yidoolíí da. Éí bąą badaa'ihii índa bąąhági át'éego nitsáhákees k'ee'aq dadínées'qądii t'áá áltso yóó'adahidoh'aah áadóó a'ohgo áda'díínółzingo Diyin God bizaad ayi'di k'ididoolyéelií nídadooħłé, éí nihii' naazíinii yisdáyiiníiłgo yíneel'ä. Diyin God bizaad bik'eh dahonołíj, t'áadoo t'óó dадооhts'a'go ádinida'ohdlo'í. Háálá t'áá háiida t'óó bizaad jidiits'a'go doo bik'eh hojíl'ínígíí éí diné kót'éii nahojílin,

diné bii' adéest'íjí' yii' hazhó'ó ádiníl'íjh, nidi ádiníl'íjhgo áadóó dah diigháahgo ánoolnini t'óó yaa yoonah. Nidi t'áá háiida Diyin God yee has'áanii hadaałt'éii diné yéédiyiichíidii hazhó'ó yii' déez'íjí'go yíhooł'aahígíí, éí ha'át'ihídá yaa naagháago Diyin God bik'izhdoodliił, háálá yidiits'a'ii doo yaa yoonééhgóó yik'eh hól'íjigo át'í. Diné t'áá háiida shinahaghá' hólq jinízingo, yájílti'gi doo baa áhojilyágóó t'óó ádinijidlo'go ájít'í, éí dinéhígíí hanahaghá' t'aadoo nánídlíní da. Áłchíní bizhé'é áadaadinii índa sáanii bąąh ádahasdjidii bich'í' nidahwii'náago bıká anjílwo'ígíí, índa nihokáa'gi bąąhági át'éii ádąąh jit'ínígíí éí Diyin God aTaa' nilíni bináál nahadlá t'áá aanínií ìnda t'áá ákogi át'éii át'é. Shik'isóó, Jesus Christ nihiBóhólníhii, éí Bóhólníhii ayóó át'éii deinondláqo t'aadoo diné al'ohgo baa nitsídaahkeesí. Jó, diné ła' óola yoostsah bąąh si'áqo áadóó éé' t'áá íiyisí nizhónígíí yee hadít'éego álah nohlíjí góne' nihil yah íiyáago, áadóó nít'éé' diné ła' bahojoobá'íii anilí yee hadít'éego nihil yah anáánáádzáago, nít'éé' diné t'áá íiyisí nizhónígó hadít'éii t'éiyá nihil niljíjigo, Kwe'é dah nídaah, bidooniidgo índa diné bahojoobá'ígíí, T'áá aadi sínízí, doodaii', Shijátahdóó nídaah, bidooniidgo, da' doósh al'ohgo ahaa nitsídaakesii dasooljíj' da? Da' doósh nichxq'ógo aa nitsídaahkeesgo aa nídaat'íni dasooljíj' da? Da'íísółts'áq', shik'isóó ayóó'ánihósh'níni, jó, nihokáa'gi badahojoobá'íii oodla' deidot'íjigo índa Diyin God bee bóhólníhgo bił haz'áanii bí' dadooleełgo ts'ídá nábiizláá'. Éí ayóó'ádabó'nínií bí' dooleełgo yee nihon'á. Nidi diné bahojoobá'íii doo nihil dááljíj da. Jó, da'at'íni ts'ídá nihide ádahósín ya"? Jó, aa nídahat'íjí' ts'ídá adanihii'éesh ya"? Hó lá yízhí flínií bee danihi'dójihígíí ts'ídá nichxq'ógo bá hadadziidziih. Diyin God bizaad bee ak'e'ashchíinii bik'ehgo Diyin God éí Aláahgo Naat'áanii yee has'áanii kóní, T'áá ni ádííni'nínígi át'éego bił kéehót'iini ayóó'íní'ní. Éí bee haz'ánígíí bik'eh dahonoł'íjigo yá'át'éhígí áadaht'íj doo. Nidi diné al'ohgo baa nitsídaahkeesgo éí nida'iyohsíh, áko bee haz'áanii yilááh nidahidiltaałii danohlíjigo bee haz'áanii nihainít'í. Háálá t'áá háiida bee haz'áanii t'áá át'é bik'eh hojíl'íj nidi, t'ááláhígó haz'á dzisiihgo, t'áá át'é bee ádihozhdiilt'i'go át'é. Háálá, Ts'ídá doo azhdilée da, nínígíí alldó', Diné ts'ídá doo diyílhéel da, ní. Áko doo adílée da nidi diné sínílhíjigo bee haz'áanii yilááh nideeltaalii sínílji. Áko Diyin God yee has'áanii diné yéé'iilníhii bik'ehgo nihá nihwiit'aah dooleełii danohlíjigo éí bik'ehgo hadahohdziih áadóó ádaahníił le'. Háálá doo aa a'áah jiniiz'ígíí éí Diyin God doo haa a'áah nízingóó há nihodoo'áál; aa a'áah hasin éí aa hwiinít'í yik'eh didlì. Shik'isóó, diné ła', Ooshdlá, níigo, nidi bi'oodla' doo yik'eh át'éégóó, ha'át'íish bá nídooleeł? Oodla' ákót'éii daats'í yisdábidoołtééł? Dooda láq! Ak'is, doodaléi' alah nilínií ła' bik'i ni'lízt'oodgo áadóó ch'iyáán bee ádingo, yídin nilínií t'aadoo ła' baa nołéhé, T'óó nílááh, nił hózhóqgo t'aadoo nidlöhí índa hwíih níljigo yínáát, bidooniidgo, éishaq' ha'át'íi nídooleeł? T'áá ákót'éego hwe'oodla' t'áá bízhánígo, ó'oo'nílii bąąh ádingo, t'aadoo nánídlíní da. Nidi diné ła'da ádidooniił, Ni éí iinídlá, nidi shí t'éí yá'át'éehgo ááshníił. Haa'íshaq' áániilií t'aágééed ne'oodla' shił íishjání ánílééh, áko shí alldó' ááshnílgíí bik'ehgo she'oodla' nił íishjání ádeeshlíił. Diyin God t'ááláí hólqogo yinídlámígíí éí yá'át'éeh. Jó, ních'i bida'iiníziini ákót'éego da'oodla' nidi yik'ee bił daayée'go bitah dahoditlid. Dooládó' diné doo hóyáanii níliini, ájooníilií t'aágééed hwe'oodla' t'aadoo nánídlíní daígíish shił bééhodoozíjíl nínízin? Éíbraham yéé, nihizhé'é níliini, bikáa' náá'iinihií bikáa'gi biye' Áízak niinítí yéędáq' t'áá bí ádzaaígíí bee ts'ídá t'áá ákogi át'éego bá ha'oodzí'. Jó, Éíbraham bi'oodla' áadóó áánílgíí t'áá yił yoolt'ihgo áánílgíí bee bi'oodla' ła'yíiilaáigíí k'ad nił bééhoozin. Áko Diyin God bizaad bee ak'e'ashchíinii kónínlígíí bohoolyaa, Éíbraham éí Diyin God joosdlaqd, áko ts'ídá t'áá ákogi ájít'éego há haadzí'. Áko Diyin God bik'is jíljigo há ha'oodzí'. Jó, kót'éego nihil bééhoozin, diné ájoonílgíí bee Diyin God bił t'áá ákogi ájít'é jileeh,

hwe'oodla'ígíí ájooníili doo bił joolt'ihgóó éí doo bíighah da. T'áá ákót'éego alđó' Réíhab, aljiłnii nilínii, éí hane' neii'ahí yah ayí'eesh yéqdáq', áadóó nák'ee'aqgo ch'ínéiníl'a' yéqdáq'; ádziidzaágíí bee Diyin God bił ts'ídá t'áá ákogi ájít'é dzizljj'. Háálá hwii' sizíinii t'ágéedgo hats'íis doo hináa da, t'áá ákót'éego alđó' ájoonílíí hwe'oodla' doo bił joolt'ihgóó t'áadoo náníllní da. Shik'isóó, la'í nołt'éego na'nitiní daohle' lágo, háálá nida'niitínígií t'ah aláhídi át'éego bik'e'ashch'íi'go nihaa nídhódóot'ijlgó nihíl béédahózin. T'áá áníltso la'ígóó nida'ayilzííh. T'áá háiida saad doo nidziisíhgóó hadziidzihígií éí diné ts'ídá t'áá ákóne' át'eei' jíljí, hats'íis alđó' hak'eh hól'í ádzósingo bízhneel'á. Jó, kjj' nihik'eh hól'íjí doo biniyé biza'iilt'ihgo bee bits'íis neidlo'. Tsinaa'eeł alđó' baa nitsídaahkees; azhá ayóó áníltso nidi, áadóó níyol bidziili yee naa'eeł nidi, bee naadlo'í ált's'íisí nidi na'ał'eełi t'áá bí nízingóó neilo'. T'áá ákót'éego alđó' atsoo' ált's'íisí lá nidi ayóó ádaat'éii yee ádaa ha'niih. Jó'akon, kq' t'ijhdígo nidi, tsin ayóogo bee hodíłch'ilii yidiiltlì! Atsoo'ígíí éí kq' nahalin. Atsoo' éí íiyisí doo yá'át'éehii níljigo nihits'íis yee hadít'éii yitah hólq, nihits'íis t'áá át'é niyiłchxqoh. Hool'áágóó ti'hoo'níh bił haz'ąadi hodook'ąlıgíí bits'ąádóó nihíl hoolzhishígií yidiiltlì!. Jó, naaldlooshii, nidaat'a'ii, nidaa'na'iida índa tónteel yii' dahólóni nidi nidaħazħqoh, éí diné nidaħiħħqoh. Nidi diné éí atsoo' doo yóshqoh át'ee da. Doo hasht'edít'éégóó doo yá'áshóni nílì, da'agháanii bii' héél. Éí Diyin God aTaa' nilínii bee baa dahwii'niih, áadóó Diyin God honált'éego diné ájiilaagíí alđó' bee dayíníidziih. Azéé' t'áálá'ígíí bits'ąádóó saad bee ak'ihojidlí índa saad bee ódzihi hahwiileh. Shik'isóó, díí doo ákódeiit'jjí da dooleeł nít'éé! Da' t'áálá'í tó háálínídéq'esh tó īikango índa dók'qózhgo hááljí ɬeh? Shik'isóó, fig sikaadgoósh álivz bąąh hodooleeł, éí doodago ch'il na'at'l'o'ii sikaadgoósh fig bąąh hodooleeł? Dooda láq! T'áá ákót'éego tó dók'qózh hááljíidóó tó īikanii doo hóle' át'ee da. Nihitħdóoshq' hái hóyá áádóó ak'idi'yiitjih? Háni'dii yá'át'éehgo jiinánígií áádóó baa hojíyáago a'ohgo íz'dólzingo ájoonílígií úíshjání ádzósin le'. Nidi da'iinołch'jjidgo nihii' nidaħodik'qosh lādáq' áádóó ałch'áqħ nidaah'ná' lādáq', t'áadoo ádaa dahoh'niihí, t'áá aaníni nidaħħiħha' aħħebbi' iji' danihiyooch'ídí. Hódzá ákót'éhígií doo yá'qasħdék' nihwiileh da, nidi nihokáa'gi hólóni át'ē, áko doo Diyin God bits'ąádóó át'ee da, nidi nílch'i bi'iiníziinii bits'ąádóó át'ē. Háálá t'áá haa'ida ooch'jjid índa ałch'áqħ na'a'na' hólqogi ákwii doo hasht'ehodít'ee da, áádóó baa'ihii t'áá ałtso baa ooldah ɬeh. Nidi yá'qasħdék' bee hódzáanii éí, átséhí góne' chin bąąh ádinii át'ē, áádóó k'ē'nídzin, áádóó á'áħwiinít'jí, índa lá nízin, t'áá íiyisí aa a'áah hasin índa yá'át'éeh ó'oo'níl, áádóó ał'ohgo aħħaa nitsáħákeesii índa t'óó áħodi'jí bąąh ádin. K'ē nídaħħooħelii t'áá ákogi át'eei' bineest'a' bąąh hózħqogo k'ēdeididle'. Nihitħagi ahigá índa ahinídiiltħaadshq' háadék' nihwiileh? Da' doósh nihe'adáħonooni' nihiyi'di naalnishígií bits'ąádék' nihwiileh da? Laanaa danohsin nidi doo nihee dahaleeh da; nida'olħseed, áádóó nihíl adáħah dahaníi nidi doo shódeinoł'eeħ dago, t'óó ahinááħooħjah áádóó da'ahogá. Bídin danohlínígií doo Diyin God bideínħkeedgóó biniinaa doo nihee dahaleeh da. Dayínħkeed nidi doo nihee dahaleeh da, háálá biniyé dayínħkeedígíí doo yá'át'éeh da, nihíl dahoneeħni t'έí biniyé dayínħkeed. Nihí adiléħi danohlínii, nihokáa' bił nidaħħazt'i'ii nihíl bidááħahaníi go Diyin God bi'ana'í danohlínígiish doo nihíl béédahózin da? Éí bąąt t'áá háiida nihokáa' bił nidaħħazt'i'ii hoł bidááħáníngíí Diyin God bi'ana'í íz'dólzingo át'ē. Diyin God bizaad bee ak'e'ashchínígií doo t'áadoo biniyéhígóó kóníigo bee ak'e'ashchí, Nílch'i nihii' naazjígo áyiilaii éí laanaa nízingo ooħħq'jjid. Nidi t'ah aláhídi át'éego Diyin God aa jooba', éí bąąt bizaad bee ak'e'ashchíinii kóní, Diyin God éí diné áadaa dhaħħi yik'iji' nílì, nidi diné a'ohgo áadaa nitsídaakeesii yaa jooba'. Éí bąąt Diyin God baa ádadiyoħt'aah. Nílch'i bida'iiníziinii binanit'a'í bich'j' nidaałdzilgo nihits'ádoolwoł. Diyin God baa hohkááħ, áko bí alđó' nihaa doogáál. Bąąħági ádaahníili, nihíla'

táádaahgis. T'áá naaki nil̄íjigo nitsídaahkeesii, nihijéí chin baq̄h ádaadingo ádaahlééh. Yínííl bik'ee ti'dahoohnííh, áadóó atínidadinohdleeh, índa daahcha. Bíni'dii nihidloh hasinii atínáhodinidleeh náádleeł, áadóó bíni'dii nihił dahózhónííí éí yínííl náádleeł. Bóhólníihii bináál a'ohgo ádaa nitsídaahkees, áko ayóó át'éii danohł̄jigo ánihidoolííł. Shik'isóó, t'áadoo nichxó'ógo ahaa yádaalтиí. T'áá háiida Christ bee ak'is nil̄íjigo nichxó'ógo baa yájílti'ígíí, doodai' baa níjít'ínígíí éí Diyin God yee has'áanii nichxó'ógo baa yájílti' áadóó baa níjít'íjigo át'é. Jó, bee haz'áanii baa níjít'íjigo bee haz'áanii doo yik'ehgóó ááníílii jileeh, bee haz'áanii yik'i hodii'aahii jileeh. Diyin God t'éiyá bee haz'áanii ííl'ínií áadóó ánihwii'aahii nil̄i. T'áá bí t'éiyá yisdá'iinííł, áadóó ałdó' ídoołdijílgó yíneel'á. Áko nishq̄ ha'át'íí nishł̄ nínízingo bił kééhót'ínií baa náníí'í? Haa'íyee', kódadob'nínii, Díí jí, yiskáagoda kin haal'áají' diikah, ákwii nihaa nida'iinihgo nidoohah, áko béeso nihee dahodooleeł. Éí azhá yiskáago áhodoonílígíí doo nihił béédahózin da nidi ádadohní. Jó, nihe'iina'shq̄ ha'át'íí át'é? Áhí t'óó kónígháníjí' haleehgo ádjjihígíí nahalinii át'é. Kódadohníi dooleeł yéç, Bóhólníihii íinízin ládáq̄' dahinii'náa doo, díidída, doodai' níléidída baa nidiikah. Nidi áada dadzíínhdlígo ádaa dahohniih. Ákót'éego ádaa ha'niih t'áá ałtso doo yá'át'éeh da. Éí baq̄ t'áá háiida ha'át'íhída yá'át'éehgo ádoolnílígíí hoł bééhózin nidi doo ájooníílgóó éí bee ádił ni'dziilzííh. Haa'íyee' da'oht'ínií, bik'ee ti'dahwiidoohnihii bich'í' hoolzhishígíí biniinaa dadołwoshgo daahcha. Daaht'ínígíí dadííldzid, áadóó danihi'éé' ch'osh ałchozhii dayííłchozh. Nihi'óola índa nihibéésh ḥigaii nídadiniichxii'. Nídadiniichxii' yéç bee nihééhodoozíjíł, áko nihits'íís dook'áq̄ nahalingo atnínihoolííł. Nihoogháahjí' yoołkáałgo nihinaalye'é hasht'e'nídahisoonil. Jó'akon, nidaalnishí nihidáda'ak'ehgóó da'ííshée'go bik'é na'azhnishii t'áadoo nidasooláa da. Áko nihik'ijí' yádaalти'go hahóół'á. Índa Diyin God éí t'áá ałtsoní bee Bóhólníihii da'ííshé'ígíí hahóół'áago yidiizts'áq̄'. Nahasdzáán bikáá' t'áá ałtsoní daaht'íjigo bee ák'idaahdláago ts'i'nisoohkai. Na'atseed bijíiji' binyé nihijéí hwiih danił̄jigo ádaahłaa. Diné ts'ídá t'áá ákogi át'éii bá nidahosoo'á áadóó dasoołh̄, nidi t'áadoo nihich'í' deesdzil da. Éí baq̄ shik'isóó, Bóhólníihii nádzáaji' hada'íínołní. Jó'akon, k'éé'dídléehii ni' bits'áqđóó aneest'q̄ ílínií yiba' át'éego, áłtséedi índa akée'di bik'i nahałt'íjihjí' ha'ólníi ḥeh. Nihí ałdó' hada'íínołní. Nihijéí bidziilgo ádeínóhsin, háálá Bóhólníihii nídooodálígíí koshídéé' hadziih. Shik'isóó, Diyin God doo nihá nihodiyoo'aał daígíí binyé t'áadoo ałch'í' saad dahonoł'íni. Jó'akon, ánihwii'aahii ch'é'etiindéé' siz̄! Shik'isóó, Diyin God yá dahalne'ii Bóhólníihii bízhi' yee yaa dahoole'go yiniinaa ti'dahooznii' nidi nízaadgóó hada'oosniid. Éí bida'oł'í. Jó, nízaadgóó hada'oosniidii bił dahózhó, dadii'ní. Job wolyéhígíí nízaadgóó ha'oosniidígíí baa dahosidoots'áq̄', áadóó nihoolzhiihdi Bóhólníihii há íiilaáígíí nihił bééhózin. Dooládó' Bóhólníihii aa a'áah nízin da, áadóó jooba' lá! Díí t'áá ałtso biláahgo, shik'isóó, t'áadoo ha'át'íhída bee ádee hadahidohdzhíi, yá'qash, doodai' nahasdzáán bee nidi dooda, t'áá ha'át'íhída bee ádee ha'diidzíihií nidi dooda, nidi Diyin God doo nihá nihodiyoo'álgíí binyé, Aoo', didoohniiłgo t'óó, Aoo', bee hadoohdzih; Dooda, didoohniiłgo t'óó, Dooda, bee hadoohdzih. Nihitahgiísh ḥa'da bich'í' nahwii'ná? Bíni' éí sodilzin. Ła'daásh bił hózhó? Bíni' éí Diyin God yaa haniihgo hataał. Ła'daásh nihitahgi bitah honeezgai? Bíni' éí da'oodlání áłah nádleehii yá alaqají' naazínií hágo bizhdidooniłgo éí hatsii't'áagi ak'ah yadeidooziłgo Bóhólníihii bízhi' dayózhíigo há sodadidoolzíjíł. Díí Diyin God dayoodląago yaa dadzólígo sodadilzinígíí beego, hatah honeezgai doo ájít'éhí da nízhdooleeł; Bóhólníihii nááhodidoołááł, índa ádił ni'dziilzííh ládáq̄' há yóó'anídidoot'ááł. Áko ałch'í' baq̄hági ádaah'tínígíí ahidiníłnáago bee ádaa dahołne', áadóó doo ádanoht'éhí da nídatoohdleel binyé ahá sodadołzin. Diné ts'ídá t'áá ákogi át'éii bisodizin éí t'áá íiyisí bidziilgo idéélní. Iilájah, diné t'áá nihígi át'éé nít'éé' nidi, doo nahodoołt'ílgóó haleebééh.

sodoolzin, áko táá' nááhaidóó hastááh nídeezidji' nahasdzáán bikáa'gi t'áadoo nahóóltqá da. Áádóó sonáádoolzin, áko nít'éé' wót'ááhdéé' nahóóltqá, áko nahasdzáán bikáa'gi nída'neest'á. Shik'isóó, nihitahgi ḥa'da hane' t'áá aaníinii bits'ánooyáago, nít'éé' éí ḥa'da bił nánooh't'áazhgo díí baa ákodanoohsijh, baqhági ááníilii ni'iisiihgo bá honít'i'déé' bił níjít'ázhígíí éí aniné bits'áaji' bii' siziinii yisdázhdooltéél, áko haa shjj néelqájí' Diyin God bich'í' ádił ni'iisií' nidi ałtso Diyin God há yóó'anéididoo'áál.