

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

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### ***List of abbreviations***

- AM:** Applied Mathematics  
**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  
**CS:** Computer Science  
**EGIDS:** Expanded Graded Intergenerational Disruption Scale  
**FOSS:** Free and Open Source Software  
**GIDS:** Graded Intergenerational Disruption Scale  
**GKAP:** General Keyboard Arrangement Problem  
**HFA:** Hoffnung für Alle  
**IM:** Instant Message  
**ISO:** International Standards Organization - a standards organization  
**JIS:** Japanese Industrial Standards - a standards organization  
**KAP:** keyboard Arrangement Problem  
**KL:** Keyboard Layout  
**KSC:** Keyboard to Screen Communication  
**MSKLC:** Microsoft Keyboard Layout Creator  
**NLT:** New Living Translation  
**NRSI:** Non-Roman 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  
**SFM:** Standard Format Marking  
**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 Americas<sup>1</sup>*

[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.  
[bkv]: ISO 639-3 code for Bekwarra.  
[eza]: ISO 639-3 code for Ezaa.  
[ibo]: ISO 639-3 code for Igbo.

##### *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.  
[gel]: ISO 639-3 code for *yt-Ma'in*  
[gla]: ISO 639-3 code for East Sutherland Gaelic.  
[hop]: ISO 639-3 code for Hopi.  
[kee]: ISO 639-3 code for Keres.  
[kls]: ISO 639-3 code for Kalasha.

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<sup>1</sup> 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 listed once even if they are compared in multiple regions.

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[kor]: ISO 639-3 code for Korean.  
[lkt]: ISO 639-3 code for Lakota.  
[lut]: ISO 639-3 code Lushootseed.  
[lvs]: ISO 639-3 code for Latvian.  
[mis]: ISO 639-3 code for uncoded languages which as of 2015 Chuxnabán Mixe is claimed to be one.  
[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.  
[stc]: ISO 639-3 code for Natqgu.  
[swa]: ISO 639-3 code for Swahili.  
[swe]: ISO 639-3 code for Swedish.  
[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

The technologies which undergird writing facilitate language use and literacy in a wide range communicative environments. The position and function of literacy within a society is often considered one of the language vitality indicators (Lewis & Simons 2010: 10, UNESCO 2003: 12). Conspicuously, the impact or assessment of accessible writing technology for language users is almost absent from the language vitality discussion. Within the discussion of language vitality and writing technologies, one should be able to answer a simple question: *How much more difficult is it to type in language "X" than to type in language "Y"?* Answering this question will shed light on language use choices in multi-lingual context. It will also have impact on planning language use in speech domains where digital devices are used.

While many agree that literacy is a key component in assessing language vitality, fewer are willing to suggest that writing is foundational to social literacy. Additionally, many agree that the language choice of an individual will vary depending on the domain (communicative event, function, location, or topic). Language vitality indexes also generally assess the breath of variation, or the different kinds of domains for which a language is used. However, no language vitality index currently expresses or assesses language use in digital environments. In part this may be because some do not view the internet as a separate domain which universally exists across languages (Grenoble & Whaley 2006b: 10). In contrast to Grenoble and Whaley, others do consider the internet and digital modes of communication as separate domains (Rusten & Skerratt 2008: 129).

The proliferation of digital devices and communication technologies challenges the traditional domain assessment of language use. For instance, if a language user sends an SMS message to their brother in different part of the country, is this an example of language use in the domain of: "digital", "familial" or "language use in the home"? The proliferation of devices and the communicative interactions they enable has not gone unnoticed in the academic community. However, no-one has yet proposed a taxonomy or model of digital device based interactions which extends or augments existing typologies of non-digital domains for language use.

At the intersection of digital technology and writing is the *text input method*. There are several kinds of text input methods which are briefly discussed in section (1.2). This thesis focuses on the computer or laptop keyboard. I argue that keyboard layout design affects language vitality.

It is easy for the keyboard to be overlooked because much of the effort on technology development is focused on the creation and deployment of Socio-technical systems. Following definitions laid out by Whiteworth and Ahmand (2013) socio-technical systems, are technology systems which attempt to solve sociological problems. For instance, a mailing list is a technology which enables people to discuss and communicate about an issue or topic, solving the communication challenges for discussing a topic. Trello is a web-based product which allows developers to discuss, and prioritize their plans for application development. Facebook is a web-based product which allows users to communicate, share content including photos and videos. It solves a communication challenge induced by physical separation its users have encountered in the non-digital world. Socio-technological systems are increasingly important in today's communication ecology - even for languages with small speaker populations. Socio-technical systems often presuppose that users will have a text input solution. However, for under-resourced languages this is not always the case.

When discussing language vitality and language domains, Grenoble and Whaley (2006b: 9) suggest that when new speech domains can be added to a language. They also suggest that the vitality of the language goes down when new domains are introduced to a speaker population, but the population chooses to not engage in the functions of that domain in their language. That is, to assess language vitality two bits of information are required: (1) the total quantity of domains in which a language is used including 'new' and 'traditional' domains is required, and (2) the language in which the domain is engaged. This is

no-less true with digital interactions. For instance when speakers of under-resourced languages, are introduced to computers which language do they use with computers?

Under resourced languages are languages for which digital interfaces and computing components have not been developed. These languages are often spoken by ethnolinguistic minorities, and languages with small speaker populations. Increasingly the speakers of these same kinds of languages find themselves in situations where they want to increase the vitality of their language.

One popular strategy taken by language communities to increase the vitality of their language is to initiate a language development projects or a language planning program. These programs often undertake tasks like creating an orthography, creating curriculum for teaching the language in schools, creating a community dictionary, etc. When these programs and projects encounter digital domains they 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. For digital contexts the linchpin to these domains is the text input method.

The importance of these mediums to the status of social literacy is increasing. Blench (2012: 15) suggests that at the current rate of technological adaption it is more than feasible that technical systems (such as social media and the mobile devices used to access these systems) will become more relevant than the traditional, printed, literacy reading primer.

If the managers of language development projects are going to make progress in increasing the vitality of their supported languages then these projects must approach the use of language in digital domain(s) as vigorously as the community members adopt the use of digital devices.

Implicitly addressing language use in the digital domain requires addressing the design tensions. Digital devices are not without design criteria. Often these design criteria do not include the text processing requirements of minority language users. This creates design tensions 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. For instance Cooper (2005: 160) discusses the process of the orthography development in the Kalasha language [kls]<sup>2</sup> of Pakistan to include limiting the orthography to characters found in English because those characters are supported in increasingly important digital modes of communication. Writing about the orthography development of Chuxnabán Mixe of Mexico Jany (2010b: 235-6) says: "it becomes clear that a new orthography should be designed in a way so that its graphemes are readily available on standard keyboards". This suggests two things: first, that the characters on "standard keyboards" are sufficient and appropriate for orthography design and second, that the appropriate way to "optimize" or "revise" an orthography is to reduce the orthographic characters found in the orthography to the same characters presented on technology tools. Boerger (2007: 134) presents a third case; discussing the removal of diacritics<sup>3</sup> from the orthography of Natqgu [stc], a language spoken in the South Pacific. Again the community's perception of difficulty in digital interactions with the Natqgu orthography are cited as motivators to loose the diacritics. In two of these cases (and presumably more on the global scale) linguist help minority language communities find orthography "solutions" which revolve around removing diacritic marks from Roman script orthographies. The other case steers clear of diacritics from the beginning of the orthography development process, opting for the use of apostrophe as a phonetic marker instead of diacritics.

Is it really technological compatibility which motivates these orthography design decisions? Cahill (2001: 16) observes that some orthography designers are strongly influenced in their opinion about

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<sup>2</sup> 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.

<sup>3</sup> In my use of the term "diacritic" throughout this work I follow Kurzon (2008) and (2013).

the legitimacy of diacritic marks based on the orthography of their primary learning. In Cahill's case he is remarking that people educated in English develop an aversion to using diacritics. Cahill, following others before him (see: Awedoba 1990: 37) casts orthography designers with aversion to diacritic use as having 'anglophone intuitions', while designers without aversion to diacritics are cast as having 'francophone intuitions'. It is interesting to note that Cahill and Awedoba are making their observations from the West African context, yet none of the three use cases previously described are from West Africa. It seems that the term 'anglophone intuitions' may be more broadly applicable than to just the African context. For instance, if we expand our view beyond Roman Script orthographies to include writing systems which use Arabic or Indic Scripts we will note that these writing systems also use diacritics (Kurzon 2013). Practically speaking this means that Arabic and Indic Script users must also approach the text input challenge - including the use of diacritics - just like many users of Roman Scripts.

I am suggesting, perhaps for the first time, that when anglophone orthography designers consider the text input task, a mental representation is formed. Expectations about the ease of communications and the ease of computing are part of that mental representation and have already been formed in the designer's mind based on prior experience with technological systems. It is perhaps not unreasonable then to extend the observation that these expectations form a new extension of "anglophone intuitions". It is equally important then to ask make the observation that the orthography design philosophy which suggests removing diacritics from an orthography does not fit all languages or even all scripts. It is inadequate for languages which must and do mark tone, languages such as Sochiapam Chinantec [cso] (Foris 2000) which use numeric marking of tone and some African languages which do not benefit from "minimal representation" of tone (for discussion see: Roberts 2009: 143). Languages like Sochiapam Chinantec need to overtly mark tone in some manner to clearly communicate in written form.

Orthography design processes which seek to avoid diacritics by looking to standard ASCII characters or the set of English characters to create adequate orthography solutions miss out on pushing the entire global design process forward. That is, bowing to technological imperialism robs the human interaction design industry of opportunities to design experiences informed by interactions based on good orthography development. These designers need to know that it is harder to input text in some languages than in other languages. And if text input is harder in one language than another a critical question becomes: *How much harder is it to type in one language than another language?*

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 two notable exceptions are: (1) an unfinished book released in draft form by SIL's foundry NRSI (Lyons 2001) and (2) a UNESCO contracted volume also produced by NRSI (Gaultney 2003). In contrast to the relatively sparse literature specifically supporting and covering 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.

In communicative environments where there is the option to use more than one language, choice of language is based in both social and physical environments. Orthography design decisions are often perceived to have an effect on the mechanics of language expression in digital mediums. However, strictly speaking it is only the text input method not the orthography which plays a role in the mechanics of creating new entextualized content in digital mediums. Emotional responses to physical elements of a language such as the design of orthography, the computer operating system, and of the text input method bear upon the language user. In the disciplines of language documentation and language 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, which are created by researchers, are rarely used by the broader minority language community, and the efficacy of these keyboard layouts is limited to linguistic analysis or researcher convenience. Linguists often bring linguistic knowledge and some of their own expectations as 'experienced' computer users to the keyboard design process. They may not realize that requiring a typist to negotiate a keyboard layout to access a given character (often a non-ASCII character) can have an impact on language-use choice, the development path of an orthography, 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 four 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. 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. The fourth reason that is text input is important to those who study language is that text input is important in the language development movement. That is, as more and more minority language using communities approach the task of language development they often reach out to those who study languages (linguists) for help. As Lally (2000) and Sturm (2006) argue that keyboarding affect the way that language learners remember characters, it seems logical then that for learners of languages, even if they are native speakers, or heritage learners would be subject to the same impacts of typing on the way they learn the written form of the language they are using. This is an important point which needs to be worked into language development practices by those involved in language development activities like orthography development which in some sense can be a sub-component of text input development or writing development. In particular, diacritics and their use in orthographies become important since it is estimated that between 60-70 percent of languages are tonal (Yip 2002: 1) and diacritics are the primary way orthographies indicate tone.

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. That is, people must be able to access the object, want to use the object, and finally choose to use the object.

### **1.1. Thesis layout**

Chapter one of the thesis provides a brief introduction to the topic of keyboard layouts. It presents the relevance of the study of text input to linguistics. It also provides an overview of the various chapters in the thesis and a discussion of key concepts and terms used throughout the thesis.

Chapter two of this thesis takes the reader through the relevance of writing to the disciplines of 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 systems<sup>4</sup>. It is the goal of this thesis to integrate HCI and language development literatures so that the language development 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 issues 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 lines 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. Arrows generally show direction of impact when a directionality is determinable.

Chapters three and four of this thesis present a comparative study of the alleged typing experience in fifteen languages. Thirteen of these languages use the Latin script (also known 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.

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<sup>4</sup> 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 straight 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.

Sunday, May 10, 2015

These keystrokes and their frequencies are then compared and used to make suggestions for keyboard layout designs.

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. Following the bibliography is an appendix with a short glossary of technical terms. A second appendix with a list of the technical standards referenced in this thesis. A third appendix includes the entire corpus of texts uses in analysis of this thesis. This is done for the sake of completeness and for the benefit future researchers who may desire to investigate various claims made here or to uses these

texts and my analysis in further investigations.

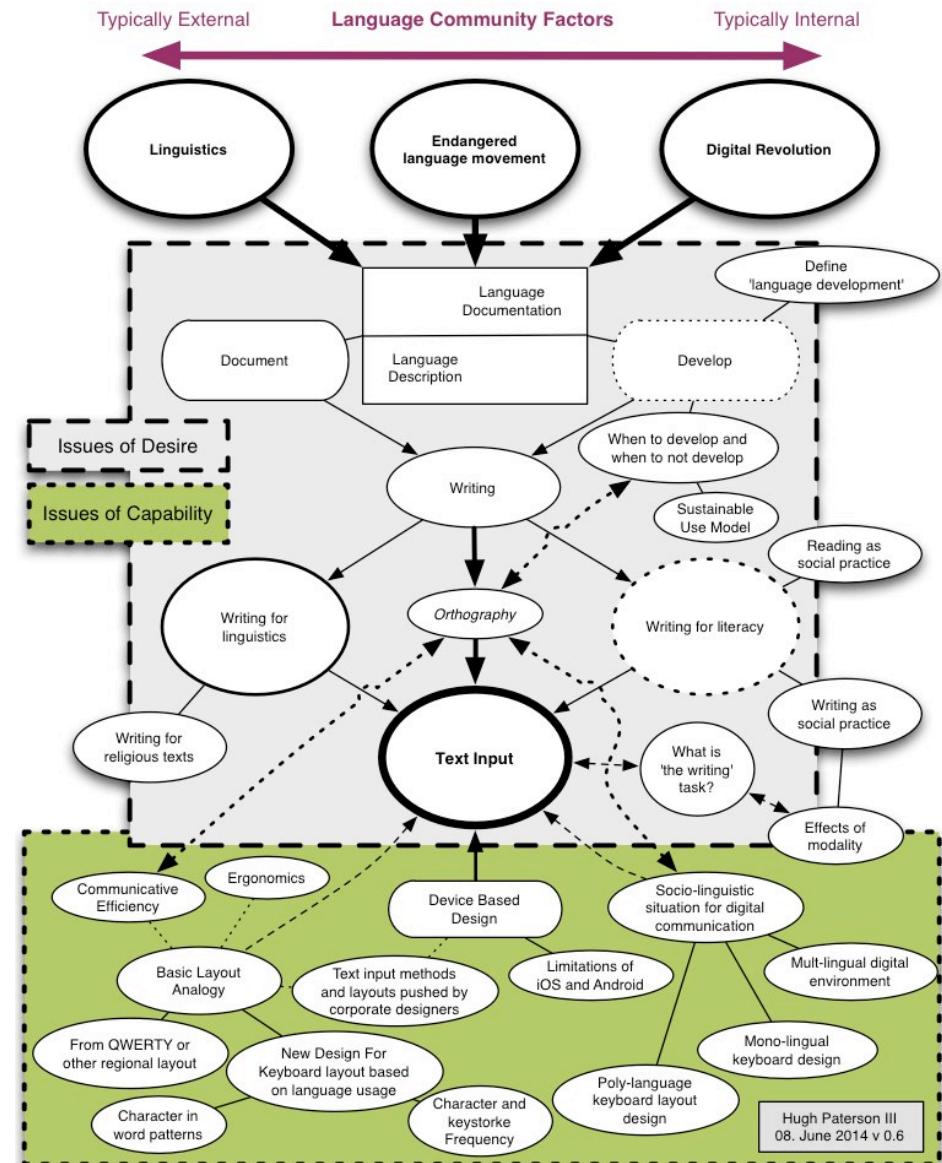


Figure 1: Various issues affecting the development of social literacy in digital media for minority language speakers

## 1.2. Some core concepts and terms

This section provides a cursory discussion of key concepts and terms used throughout this thesis. Some of these terms are also available in the glossary contained in the back matter. It is acknowledged that in each of the respective fields, various authors use the same term with various connotations of scope. Therefore for clarity it is necessary to address what is meant in this thesis by these terms, and it is hoped that addressing these key terms earlier rather than later in the thesis will provide additional clarity to the reader. Many of these terms are not new and exist in other, non-linguistics literatures. The goal in presenting these 'models' is not to articulate or present a comprehensive taxonomy of knowledge in the fields represented. Rather the purpose is to give the reader a brief overview on the issue as this thesis will reference concepts and terms from various academic disciplines and areas of practice. However, some topics in this section will be discussed in more detail than others.

### Model of character components and make up

Three disciplines donate ideas and terms to describe characters: Typography (drawing letters), Computer Science (programing), and Linguistics (orthography). Written language users often think of words in terms of the 'letters' or graphical units from which they are formed. I follow (P. G. Constable 2001: 10) and call these *orthographical characters*. They are orthographical characters because language specific information or perceptions are applied to the character by readers. Therefore a more general, cross-language (and cross-script) model of characters is required. Unicode provides such a model<sup>5</sup>. Within Unicode, all the characters from world's writing systems are arranged in a giant table. Each character is given an identifying reference place in that table called a *code point*. Conceptually, *Graphical Characters* in Unicode have two components. They contain a graphical component called a *glyph* and a database code point. Graphical components have an abstract notion which may hold several graphical components together. This abstract notion is called an *abstract character*. However, not all abstract characters need to have a glyph associated with them. For instance the character for "space" often used to form word breaks is not normally assigned a glyph. Strictly speaking the lower case letter ⟨ a ⟩ is a different glyph than the italic lower case letter ⟨ ā ⟩. Both the italic version and the non-italic version are connected to the same code point in Unicode but are different glyphs. They are different instances of the same abstract character. Formally, the term *glyph* is defined in ISO 15924:2004 as: "recognizable abstract graphic symbol which is independent of any specific design [SOURCE: ISO/IEC 9541-1:1991]".

Individual sounds of a language may be represented in an orthography by a single visual element or by a set of visual elements. Sets of visual elements are called *Multi-graphs*. There are two major types of multi-graphs in non-logographic scripts: (1) strings of orthographic characters and (2) diacritic modification of orthographic characters. Strings of orthographic characters like the German *tri-graph* ⟨ sch ⟩ which the German [deu] orthography uses to represent a voiceless postalveolar fricative [ ʃ ], or the English *di-graph* ⟨ ch ⟩ which is used to represent the voiceless palato-alveolar affricate [ tʃ ]. In terms of code points and orthographical characters, these types of multi-graphs are strings of characters which have a one-to-one character to orthographic character relationship. Readers of the writing system must infer that these series of orthographic characters indicate a single sound in the language being read. (2) As a methodology, *diacritic* modification of orthographic characters, is the practice of modifying an existing orthographical character, usually with small marks above, below or to the side of the original character.

To the reader of an orthography, multi-graphs may represent one unit of information or they may represent multiple units of information. Each graphical unit which encodes a single unit of information is a *grapheme*. That is, the visual components of an orthographical character may also have sub-units which

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<sup>5</sup> Within Unicode, technical attributes are also applied to each Unicode code point. For more details on the Unicode character property model see Unicode Technical Report #23 (Whistler & Freytag 2008-11-11).

individually relay information. Following Constable (2003: 28) graphemes are anything that functions as a distinct unit within an orthography. This is an important notion because the orthography is the domain of control for the meaning of a graphical element. The same visual shape may appear in several orthographies but (1) have different meanings or (2) not have independent meaning apart in an independent form. For instance, the commonly known umlaut marks which in Unicode are called 'COMBINING DIAERESIS' U+0308 ‘◌̄’ serve several functions across the world's writing systems. In English they are diaeresis and serve to tell the reader that two vowels are not a di-graph and should be read as separate vowels. We can see its use in the following words ‘naïve, Noël, coöperation’. The wide spread use of diaeresis in English has for the most part been abandoned or replaced by using the dash such that we might see either of the following ‘coöperation, co-operation’. The same mark (diaeresis) in the Swedish [swe] orthography, is part of the Swedish letter ‘Ä’ (Granberry 1991: 7, Svenska Akademien 2006). The way that the Swedish letter is conceptualized, by users of Swedish, is such that the mark is not removable from the letter. There is not just an addition to an existing letter but a whole new letter of the alphabet. In a typographical sense the diaeresis is an independent, removable, and alternating component in the Swedish orthography. However, in the minds of the reader, the grapheme is the whole letter ‘Ä’ not a combination of two graphemes ‘A + “”’. This means that the way that readers and the way that typographers conceive of the character are different. In other languages this distinction between the way readers and typographers conceive of the character may not obtain. For instance, in German the case is not always clear. Some may claim that ‘ä’ and ‘a’ are not separate letters of the German alphabet for two reasons: (1) because of legislation matching the German “orthography”<sup>6</sup> to the ISO Latin Alphabet (need to cite this legislation see discussion in: (Johnson 2005)) which contains only 26 letters, and (2) because rules for alphabetical ordering of ‘ä’ and ‘a’ call for words in which ‘ä’ occurs to collate along with ‘a’ as if it were ‘ae’. This second reason matches the historical development of the marking in German orthography. However, Germans have a name for each letter and often think of them as independent “Buchstaben”, a term which dates back to the manual printing process of books and imprinting (stabbing) them with type, but functions as the German term used for “letter” as in the “letter of the alphabet”. In German language instructional curricula, both in materials for German for German speakers, and in materials for German as a foreign language (Sevin & Sevin 2000: 4) ‘ä’ and ‘a’ are often presented as separate letters in the alphabet. In a phonological sense, in German the ‘◌̄’ marks a fronting of the base vowel, and in that sense the ‘◌̄’ does represent meaning lending itself to the interpretation of a grapheme, however, most Germans will not be able to tell you that there is a “fronting process” and would just tell you that it is a separate letter “Buchstabe” representing a separate sound. German publishers may also use ‘◌̄’ as diaeresis. However, in these uses it is often the case that the word in which it is used is a loan word or that the base character is not ‘a, o, u’. For instance a German reader would know that the dots above an ‘ë’ would be an instance of diaeresis, not umlauts, or indicating a vowel fronting. If we take a similar case from Malinaltepec Me'phaa [tcf], an indigenous language spoken in Mexico, and look at the use of the macron which is used to indicate tone ‘ä, a, a’. In this case the macron is indicating tone and functions as a separate grapheme. It is positioned in various locations around the base character depending on the pitch of the tone. In the Me'phaa case it is clear that the macron is a distinct grapheme independent of the base ‘a’.

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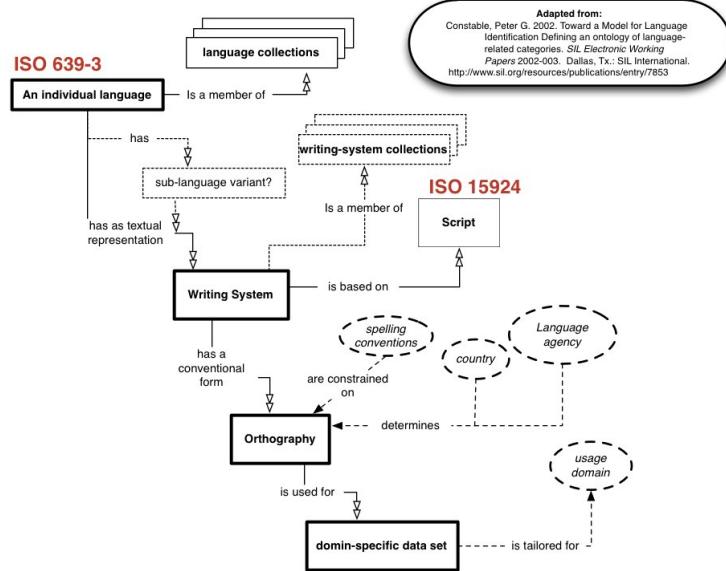
<sup>6</sup> The standardization is DIN 5007-1, section 6.1.1.4.1 & DIN 5007-2, section 6.1.1.4.2. The legislation binds the government to use this standard. (Needs changed and real references added.) This legislation only applies to the German language as it is used by the government. The legislation is clear that the language belongs to the people and that the government can not prevent the people from using the language as they wish (The Federal Constitutional Court (of Germany) 1998: § 163).

In a more technical encoding sense a multi-graph may be composed of a *base character* and several other parts called *diacritics* which modify the base character. Usually in Unicode the ‘other parts’ are labeled “combining” indicating that they usually do not visually stand on their own, but rather combine visually with a base character. In this analysis, ⟨ a ⟩ would be the base character of the following characters ⟨ à, á, á, á ⟩. Unicode uses this analysis and the separation of combining characters from base characters to create new combinations of characters from base units such as the following ⟨ á, š ⟩. This brings us to the next level of complexity in the character model.

Some Unicode multi-graph characters can be further separated along another technical encoding dimension. They may be referred to as *composed (or complex character)* or *pre-composed (composite character)*. Base characters and their diacritics often receive separate Unicode code points, and computers must intelligently figure out the appropriate visual display. However, for historical reasons, some base character/diacritic combinations were also inducted into Unicode as a single code point. Composed characters are graphical units which are composed of several Unicode characters, whereas pre-composed characters have a single Unicode code point. The Unicode standard says that a pre-composed character should be treated by a computer as equivalent to its matching composed character. The mechanism for establishing the relationship between these two sets of Unicode code points is called, *Canonical equivalence*. The Unicode standard outlines 4 different types of canonical equivalence. (Cite this in Unicode <http://www.Unicode.org/versions/Unicode7.0.0/ch03.pdf#G729>)

#### *Model of writing system description*

It is important to clearly state what is meant by terms such as *language*, *language variety*, *dialect*, *script*, *writing system*, and *orthography*. This thesis attempts to use the framework laid out in Constable (2002).

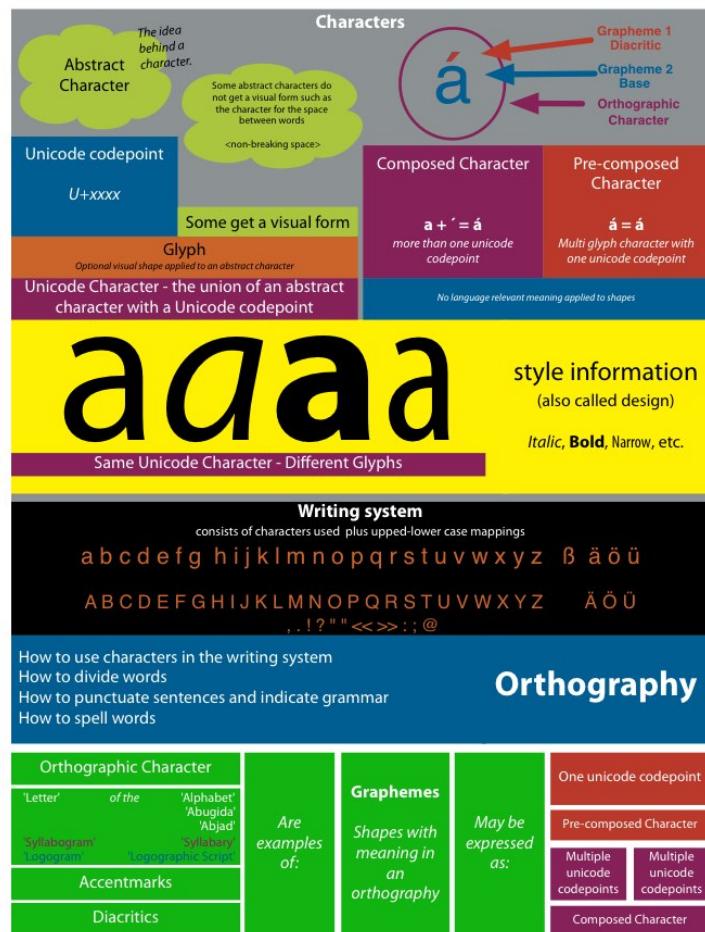


In this model a language is a written speech variety which is identifiable with an ISO 639-3 code<sup>7</sup>. An instance of a language variety would be a dialect. In this thesis unless otherwise indicated the term *dialect* follows the structural interpretation following the discussion by Haugen (1966: 926). A *script* is a collection of graphical characters as identified in ISO 15924:2004 and following revisions. The ISO 15924:2004 standard defines a script as: "set of graphic characters used for the written form of one or more languages [SOURCE: ISO/IEC 10646-1, 4.14]". Meaning that the ISO 15924 standard uses the same definition as ISO 10464-1. The ISO 10646-1 standard itself is periodically synchronized with Unicode. This further means that Unicode, and ISO 15924 work off of the same definition for the term *script*. A *writing system* is the union of a script with a single language. A writing system includes all of the characters used to entextualize a language in addition to the mapping of lower-case letters to the appropriate glyphs for the upper-case letters.

*Orthography* is a term which gets thrown around in linguistics and language documentation literature quite easily. However, following Constable (2002) there is a rather narrow definition of orthography. This more technical sense of the term presumes a writing systems has been identified and adds the following features to that writing system: an orthography specifies specific spelling conventions, when upper case letters should be used, conventions for hyphenation, abbreviations, contractions. Constable is unclear about word break conventions and conventions for Bantu like languages which use hyphenation not as word dividers but as morphology connectors. While a writing system selects the characters which are

<sup>7</sup> Constable cites the ISO 639-2 (1998) standard. At the time Constable (2002) was published, work was still ongoing on the ISO 639-3 standard. The third part of the 639 standard was not published until 2007. However, following the publication of the ISO 639-3, the 639-2:1998 standard was functionally superseded by the ISO 639-3:(2007) according to BCP 47 (Philips & Davis 2009). As of 2015 BCP 47 still points to the ISO 639-3 standard.

used in expressing certain grammatical features commas and full stops, etc. It is the orthography which says how they are applied.



One last note about orthographies. what about the case of multiple languages and single orthographies? - Simons and others. Can languages share a writing system and not share an orthography? can languages share and orthography?

#### *Model of writing*

Rather than presenting a succinct model of writing I present a few senses of how the term is commonly used in the literature. My purpose is to disambiguate its uses and to provide clarity for the senses I use though the thesis.

Strictly speaking *writing* is a verb. Traditionally the action denoted has been of the type of *handwriting* or the use of a pen, pencil or some other instrument, to encode language in a visual, text based manner. Handwriting of course may be either *cursive* or *print* in style. With the invention of type machines and later computers *typing* became the method of committing words to text based mediums. By analogical extension the term *writing* is often used to reference cases of typing in the sense of text input. However in technical genres the term *typing* is often associated with the practice of matching tokens to an ontology, such as blood typing. An additional confusion can arise through an analogical extension of typing to mean text input of all kinds. However the activities of text input on mobile devices like smartphones (where two thumbs are used) and phones with keypads (where multiple strokes per key are required), can hardly be held to be the same text input process as “typing” on the keyboard of computer. To address these confusions I have considered following Poveda et al. (2005a: 92) in the use of *entextualization*, but feel that term veers too far afield with connotations and focus on being able to create new context surrounding a created text as Bauman and Briggs discuss (1990: 67). I have also considered following Paterson (2014) in the use of the term *codification*. However, I feel that the use of the term *codification* when used in the context of the activity of committing new ideas to text, I feel it generally carries the idea of creating a new law or social code. Neither of these terms clearly convey the idea of a superordinate category covering both activities of handwriting, typing, and text input on other kinds of devices.

Finally it is important to contrast the activity of writing with the task of composition. In some cases “writing analysis” investigates a body of text produced and its form relative to a genre of literature. I realize that in the typing task, which is the task type in focus in this thesis, that composition may also be occurring simultaneously. However, the focus in this thesis is not on composition, but rather on the manual activity of creating the digital text.

#### *Model of text input*

The term *text input* means to input characters into a digital device. Given the plethora of digital devices created in humanity’s recent history, the literature suggesting optimized ways to input text on these new devices is and growing rapidly. Generally, but not always, the literature on text input processes is part of a computer science sub-field called *Human-Computer Interaction*. Unless specifically stated otherwise, this thesis discusses the activities of typing via a laptop or other computer keyboard. However, to situate the discussion it is important to take a quick look at the other kinds of text input options which are in the literature. The literature easily divides three ways: by types of devices, by methods of input, and methods of input assistance.

By types of devices I mean both the general location of use of the device and a typological nature of the device. For instance the radio on a car stereo system may be attributed to have a text input system by which the time is set. However this is different from methods of selecting text for user names on video game systems like Xbox. Both of these examples demonstrate different locations of use of text input and also different input controllers. Without an attempt to be comprehensive a listing of device types would include: *industrial computers* or specialized keyboards for special computers used in a manufacturing process. *Mobile devices* such as the mobile phone (with keypad), the touchscreen mobile phone, the touchscreen tablet computer. *Video games* and mobile electronic devices who’s primary input method is a joystick like controller, the *laptop* computer and the *desktop* computer. As a general note on the kinds of content which make it into the text input literature, much of the literature is produced by evaluating the efficiency of a given device or input method. Sometimes these input devices come from industry, and sometimes they come from labs run at various academic institutions.

The second way to evaluate devices is by how they provide a text input solution. An ontology of methods of text input would include the following: *speech to text*, *eye-gaze selectors*, and *button pushing* of various kinds including: stylus use, joystick use, menu selection, keyboards, and finger dragging. Basically we either use our fingers, our eyes, or our mouth to do the task of text input. Several distinct

methods are highlighted in the following table.

Text Input type	Example product	Academic citation
<i>Speech to text</i>	Apple's Siri, Microsoft's Cortana <i>Strictly speaking Siri and Cortana are device specific assistant applications with access a speech to text engine.</i>	Bellegarda (2014)
<i>Optical character recognition and handwriting recognition</i>	WritePad Pro by PhatWare Corp MyScript Smart Note by MyScript (formerly Vision Objects)	
<i>Multi motion touch (Gesture, Drag)</i>	SwiftKey Flow, Nintype, Fleksy, Swype	Weir, et al. (2014) Romano, Paolino, Tortora & Vitiello (2014)
<i>Joystick selectors</i>	Controllers for video game systems like Xbox	Isokoski & Raisamo (2000) Wilson & Agrawala (2006)
<i>Eye-gaze selectors</i>	tobii ATI	
<i>Projection and sensor keyboards</i>	Celluon	Roy, Singh, Mittal & Thakral (2014)
<i>Multi motion touch (Chorded keystroke)</i>	Perkins Brailler Stenograph Palantype	Seibel (1962) Noyes (1983) Gopher & Raij (1988) Evans, Pettitt & Blenkhorn (2002) Sandnes & Huang (2006) Ghom, et al.(2013)
<i>Split Keyboard</i>	Multron Kinesis	
<i>"Standard" Keyboard</i>	ANSI, ISO, JIS	
<i>Swarm and irregular shaped "keyboards"</i>	Dryft	Lee & Zhai (2004) Yin & Su (2011) Li, Chen, & Goonetilleke (2006)

Typology of test input systems get this from (Isokoski 2004 find section to cite)

#### *Model of users and language users*

The fields *language study* and *technology development* have two different ways of talking about users. In language study we talk about *language communities* and *speakers*. Language communities maintain cohesion due to bonds formed through common language use. Language communities are sometimes contrasted with *ethnic communities* who may also share a common language but the point of reference in calling them a community is the ethnic affiliation rather than the language based

commonality. In cases where the point of reference is the union of both ethnic and language identity these communities are sometimes called *ethnolinguistic communities*.

In contrast to these social constructs based on language use and social structure, technology developers often talk in terms of *users*. Users are individuals who utilize a particular product. If we abstract the notion of language speakers to include people who might type or write the language, then we might have a set of language users. It is logical that everyone who uses a language might not speak a language, because speaking a language is only one method of using the language. This view of users and their interaction with language begins to view the language itself as a product, not just the technology medium in which the language is used.

#### *Model of language development*

*Linguistics* focuses on the study and analysis of patterns in language and surrounding the use of languages. Inherently part of this process is how the brain processes and interacts with language. *Language documentation* in contrast to linguistics attempts to make records of language - *Language artifacts*. *Language development* is neither of these and both of these. That is by working with definitions of language development as laid out by Ferguson, Fishman, Simons, and Lewis, we can observe that language development fundamentally does three things: 1) it recognizes the current state of a group of language users including their relationships with language artifacts; 2) it establishes a new kind of relationship as an acknowledged goal; and 3) it sets about to bring the skills and technologies needed to create new and relevant language artifacts into appropriate usage relationships among the language users.

#### *Model of objecthood and materiality*

People use objects all the time. Materiality, from the point of view of the anthropologists, is the study of the relationship between man and the objects around him. The designer studies the object, including its shape and function. Materiality concerns itself with observations of how humans interact with the object. This includes how the human experience is altered by the presence or absence of objects. For example, the farmer owning a tractor has different options to him than the farmer who does not own a tractor. However, the presence or absence of a tractor in the farmer's functional reality is not the only component in the equation. There is also a relationship between the farmer and the tractor. The North American farmer may consider the tractor an essential tool for plowing a field. However, the West African tractor owner is likely to not use his tractor for plowing a field, rather he leases his tractor to a driver to ferry people from town to worksites. Meanwhile, the African tractor owner plows his field with a hoe by hand. This illustrates that the same tool can facilitate different interactions and perceptions of utility in different contexts. The case is no different with keyboard layouts or text input methods. More broadly this can be applied to the digital device and the text input scenario. For instance how we conduct text messages is based on how we interact with the text input device, be those interactions on a mobile phone or a laptop computer.

There is a second relationship between humans and keyboards which is important to consider. In the above example I illustrate a more general relationship based on the general shape of the device. This second relationship is one with the actual keyboard layout. For instance, in English when computers first started replacing typewriters, computer manufacturers had opportunity to replace QWERTY keyboards with Dvorak keyboards. However, most manufacturers decided not to change the layout even if they supported non-QWERTY options. In the early 2000 we see a similar situation with the introduction of the touch screen mobile phone. Touch screens do not have physical buttons and can visually support a wide variety of keyboard layouts. However, the default shipping keyboard layout is still QWERTY. This manufacturers' default is not due to some physical limitation but rather to their perception of the most commonly existing relationship between users and their keyboard layouts. This suggests that even

though mobile phone users have a relationship with a new kind of device they have chosen to retain a familiar relationship with the keyboard layout.

The notion of objecthood also comes from \_\_ ( see: <https://www.nyu.edu/classes/bkg/methods/edwards.pdf>)\_\_

#### *A model of language use categories*

People use text input methods to accomplish all sorts of text input goals. Text messages using T9, laptop keyboards to produce textbooks, smart phone keyboards to update twitter or facebook. Each of these situations is technologically and socially different. Before we make wide sweeping claims about text input needs, or text input preferences, it is important to identify which kind of situation the text input is being applied to. That is, what kind of language is being used, what kind of technology is being used, and what kind of social interaction is being undertaken.

In language description it is well acknowledged that there are different genres of speech and language use. For instance Dooley and Levinsohn (2001: 8) contrast narrative, procedural, behavioral, and expository as being broad categories of genres in communication. They advocate these categories for the purposes of discourse analysis.

In language documentation Himmelmann (1998a: 176-3) takes a different perspective and summarizes various authors. He proposes two clines for consideration when recording and describing "communicative events". These clines consists of song-orality-written speech on one cline, and planned vs. unplanned speech events on the other cline.

Still others (Grenoble & Whaley 2006b: 8, UNESCO 2003) suggest that language use can be analyzed in domains. Where domains are combinations of communicative factors usually centering around the factors of location (geography), content (subject), and social relationships. Communications via digital devices, or computer-mediated communication (CMC), are subject to these same evaluative dynamics, plus some.

The message sender is always limited by the medium transmitting the message. Some communicators in non-digital mediums chose to play with the capabilities of the medium to transmit their message. These might be textual or arrangement related. One famous example from concrete poetry in



Fig. 1.4. Reinhard Döhl, *Apfel*, 1965, in Emmett Williams (ed.), *An Anthology of Concrete Poetry*, New York, Something Else Press, 1967, p. 83.

the paper the medium is the calligram: "Apfel" (Döhl 1967: 83). We see users of digital devices playing with limitations as well. For instance the English 'LOL' for funny or the Thai use of '5555' (equivalent to 'hahaha' in English).

Computers and digital devices as mediums also contain limitations. However, these limitations are often controlled by the manufacturer. One of these limitations may be the writing systems a particular device supports another may be the text input method. However, often there are other factors in the use of digital devices which contribute to the way messages are encoded. One such factor may be the screen size, or the asynchronous/synchronous nature of the application in which the users are communicating.

To the best of my knowledge no exhaustive taxonomy exists for the classification of digital communicative interactions across the various kinds of digital devices. The only attempt I have found to bring some coherence to the various terms in the CMC literature is in the work of Jucker and Dürscheid (2012). They suggest that many of the various kinds of studies (CMC, Chat room, SMS, etc) be classified as Keyboard-to-Screen Communication (KSC). While KSC does not account for written vs. oral modalities recognized more broadly in language description and language documentation, it does fit the current area of investigation. Within KSC communication we still have casual and formal written communication. We also have texting (SMS) which has been argued to be more oral than written in both style and in conceptualization by users (O'Connor 2010, Soffer 2010).

In most digital interactions the keyboard and text input method plays a crucial role in making orthographic characters available to the message sender. The nature of the message sent is often device influenced. A small screen contributes to smaller messages. Smaller message requirements contribute to word shortening and abbreviating (and even the use of Emoji).

### *A model of knowledges*

A model of knowledges is important for two reasons. First, those who study cognitive abilities demonstrate that different activities activate and are processed in different parts of the the human brain \_\_(). This means that at a very real level humans process different activities, information, and processes as different things. The second reason a model of knowledges is important is because knowledges also can represent different spheres of academic learning and investigation. This is relatively unrelated to the biological roots of the first reason, but is important as various claims made in one academic domain may not immediately seem to be connected to the general content of this thesis.

Linguistic knowledge  
Sociolinguistic knowledge  
graphical knowledge  
lexical length.  
Motor behavior  
psychological perception  
orthographic knowledge  
communicative competency  
typing process (W. E. Cooper 1983)

READING Models

(Harm & Seidenberg 2004)

(McClelland 1977)

(Adams 1990: 158)  
Seidenberg and McClelland (1989)  
(Seidenberg 1992)

(Frost 2012)  
Human Computer interaction  
economics

The relationship between reading and typing is expositized in (Buzing 2003: 5)

### *Model of design*

Design is a term which can be ambiguous because of its use in various contexts. We could contrast design with architecture, planning, engineering, art, etc. We often think of design as the fitting of requirements into a functional form. For example if I want to create a salt shaker I know that it has to hold salt and let the salt out when I want it to be let out. I might take these requirements and produce a form which meets these requirements. However, others argue that design is a process. That design is the process of moving from one form to a new form iteratively. For instance it is widely acclaimed that Thomas Edison did not create the successful lightbulb the first time. Rather he worked iteratively to find a solution which met the requirements, rigorously testing each form to meet the desired functions. It would would be argued that Edison designed the lightbulb.

So, we might observe that design is: (1) iterative in nature until a desired form which meets the required functions is determined, and (2) design necessarily is goal and task oriented because requirements on the form dictate the development trajectory of the form.

User experience design then focuses on how users interact with a particular form. It also then iterates the form until the desired experience is met with the desired way that users are intended to interact with the form. Within user experience design there is an are two possible points of focus: one could fouse on

the fit for the intended use of the object, or one could focus on the user of the object, including the user's needs, actions, and goals. The former is called use-centered design, while the latter is called user-centered design.

Within the context of creating text input solutions, especially skeuomorphism\_\_\_\_

#### *Model of the keyboard*

\_\_\_\_ What is a keyboard and what part of the keyboard are we looking at?

#### *Model of typing errors*



Image from DeMilked.com (2015)

#### *Model of socio-technology*

The term *technology* is familiar to many people. The term *socio-technology* is less familiar. Socio-technology, is technology used to facilitate social interactions or to solve sociological challenges. \_\_\_\_

#### *Model of literacy*

As a term, *literacy*, invokes a lot of different ideas across the literature. In this thesis several notions of literacy are referenced. When the term stands on its own it usually references a skill based view of literacy - the ability to decode a written message through a visual means. I have endeavored to separate the ability to encode from the capability of decoding, though I realize that these two skills often co-occur and are co-possessed by an individual. *Social literacy*, the idea that the capability to read is incipient in a society and that to some extent successful social function requires the ability to read, is also referenced. I eschew other uses of the term literacy as *computer literacy* in favor of using terms like *computer skills*.

### *Model of social movements*

In this thesis several social movements are referred to, those these movements are not specifically referred to anywhere else in the literature. I use the term movements after the nature of Krinsky & Crossley (2014). They cast movements as social movements as social networks working towards results or for a cause.

### *Model of technology*

Language technology developers have three layers of interest in technology and users. The first is the layer of the physical object and its users. A Timex watch has a physical shape. It is an object which can be held. The second is the layer of the *User Interface* to the object. On a Timex watch this layer would include the visual display of the time and date, it would include the buttons on the side of the object, it would also include the latch on the band. The third layer of interest in the technology is *User Experience* (UX). User Experience looks at the context the technology is deployed in and the utility of the technology to users. On a Timex watch this would include how many times a user needs to press a button to switch the modes of the watch. It would include the size of the wrist band so that it either floats around the wrist or stays either the anterior or posterior of the arm. It might also include the composition of the tactile form, and how that feels on the user's skin, it might also look at how long the back light stays on when a button is pressed. This layer of design might consider the size of the display and evaluate that with the uses of the watch during various activities. This layer of interest in the technology is strongly correlated with implementing the technology in a way such that the technology serves its intended function.

### *Language objects*

### *Orthography*\_\_()

### *Model of language*\_\_*(McNeill + thesis)*\_\_

(Jewett 1977)

## **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 (either digital devices or an orthography) in and of itself is not the savior 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. The sociological task (tasks when completed result in impacts) most relevant to this thesis is the speed of communication. However, in the mind of the user it is likely the ease of communication in a written form. 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 1998b, 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). Within linguistics 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, where as linguistics, focusing on description, has traditionally sought to identify 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 digital revolution, and the endangered language movement. These movements have changed the 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, Prososki, 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 [cso] 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)<sup>8</sup>. The change of language use (including loss of historically spoken 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 current language use - both oral and written. To the 21<sup>st</sup> Century linguist this means not just studying language in its non-digital contexts, but also in its digital contexts. With the introduction of the mobile 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 Operating Systems, 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 Krauss<sup>9</sup>. Simons defines language development as:

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

Paterson III Hugh Joseph Dec 10, '14, 10:05 PM  
this is only in here so that when I switch to XLingPaper that I remember to bring the data in and match the citation to this location.

<sup>8</sup> These claims are not universally accepted. Inconclusive results are presented by Pytlak (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.

<sup>9</sup> 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.**

Krauss' call has not gone un-heeded, and in contrast to the characterization of events over the last century provided by Blench, 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'<sup>10</sup> 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. As pointed out by Mosel (2006: 68), the common case is that those activities which make it to the literature, do so because it is persons affiliated with the academy, 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 languages, is the role of writing in these "undeveloped" languages. The pressure to write a language

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<sup>10</sup> 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).

primarily comes from two directions: (1) from the linguist and (2) from the community—(I should put section refs here where I deal with each section: In which section do I address this issue?)<sup>11</sup>.

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<sup>12</sup> 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 2006a, 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<sup>13</sup> 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.**

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<sup>11</sup> 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.

<sup>12</sup> Related studies would include the field of anthropology. For a listing of specific centers of learning for language documentation see Dobrin, Austin & Nathan (2007: Appendix 1).

<sup>13</sup> Generally this is the national or immediate geographical context, however as seen with 1337 speak and other forms of Netspeak, geographical proximity and legal relevance are not required (LeBlanc 2010, Tellería 2013).

Lewis and Simon, in their extended definitions (2010: 110) present levels four<sup>14</sup> and five as the following:

**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.

That is, according to GIDS and EGIDS, the increased prevalence of writing (and reading) within a society indicates advanced progression along a language's path of development.

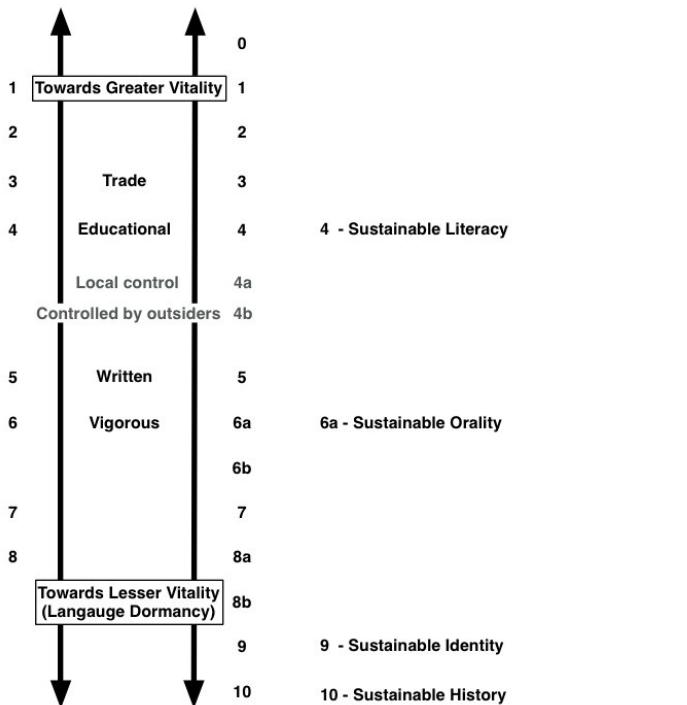
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<sup>14</sup> Fishman (1991) has an extended discussion pertaining to the gradation of literacy within a society in chapter twelve. This accounts for the difference in terminology between Lewis & Simons and Fishman.

**GIDS, EGIDS and SUM levels**

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

**GIDS**      **EGIDS**      **4 levels of Sustainable Language Development**



\*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. Neither of these objections particularly infer that the person(s) voicing the objection also objects to documenting and

describing the language or for its words to be entexualized<sup>15</sup>. 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.

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 sets of authors 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 in defense of the authors' proposition, it is almost certainly true that there have been some languages over the course of time which have reached a state of dormancy on EGiDS and also have no written record either by a linguist from outside of the community or by a native speaker. However, 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, and most likely was

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<sup>15</sup> 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 (2005b: 92).

Sunday, May 10, 2015

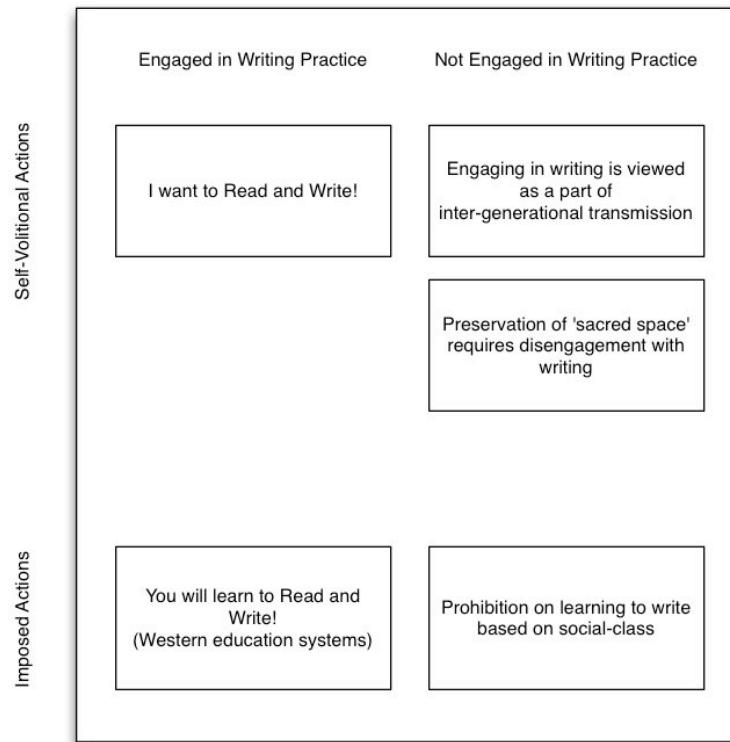
prior to the 1950s<sup>16</sup>, an unconscious choice dictated by a pragmatic awareness of a socio-economic ecology<sup>17</sup>. It is conceivable that many of these languages' speakers knew that writing existed yet had no knowledge of the skill of writing, or that they had no means of writing, or yet still, and all the more probable, 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. Therefore the absence of written records can not be taken as evidence to support claims against the practice of enabling minority languages to use the technology of writing.

To return to the proposition that, some language users may desire to not entextualize or otherwise write their language, it is important to acknowledge 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.

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<sup>16</sup> 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 exact frequency and prevalence of Ajami script to record minority languages is disputed, but is generally thought to be wider than Western scholars previously thought (Mumin 2014: 43).

<sup>17</sup> (It should be noted that text messages and SMS technology are changing this ecology. I have seen this first hand with speakers of *yt-Ma'in [gel]* a West-Kanji language in Northwest Nigeria. And this behavior is documented in other areas of West Africa by Lexander (2012) and Mbodj-Pouye & van den Avenne (2012).



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], 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 a 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 actively participate in writing or in 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 sacred<sup>18</sup>). The lone case(s) in the literature which seems to substantiate the claims of Dwyer and C & dR comes from the southwest USA. As reported in McCarty [kee] (2003), Pecos & Blum-Martinez [kee] (2001), Webster [kee], [tew], [hop], [nav] (2006), and Redish & Lewis [tew] (2009) some

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<sup>18</sup> I make no sociological claim on the definition of the term *sacred* 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.

Native American<sup>19</sup> ethnolinguistic communities disfavor recorded language expression, including written materials. In these communities, elders and language leaders have an overall preference 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<sup>20</sup> 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 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 \_\_(This needs explored and expanded.)\_\_. One way the Keresan language situation can be analyzed 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)\_\_(as the .... )\_\_. 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 filling 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 such as C & dR.

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

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<sup>19</sup> 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.

<sup>20</sup> 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.

Look up discussion with PL about orality.

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 entexualize 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 than men in those same countries, or of women in other countries. The measurements of education in these cases would including the ability to read and write. However the gender divide is not true for all countries with an Islamic majority culture.<sup>21</sup> In defense of Islam as a world religion, the Qur'an 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)<sup>22</sup>. 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

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<sup>21</sup> 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.

<sup>22</sup> Al-Ashanti's work is a translation of Murdādā (2012).

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 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

Only the first objection was mentioned above...

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 language development and minority language use (including writing). (Cite + incorporate UNESCO global heritage rights of minority people.) 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)

International law about language rights see: (Hastings 1997)  
Cost of doing language development: (Grin 2008)

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) \_\_ (get quote I think this relates typing to LD) \_\_

#### *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” (Mühlhäusler 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 Mühlhäusler (1990:190, 199, 203), not only is literacy in the metropolitan languages detrimental to a vernacular language, but “the most

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**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 or constraints which limit or determine 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

—(Be sure to look up Brian Street for this section)—Within the larger discussion of literacy, David Barton (1994) —(Barton, David. 1994. *Literacy: an introduction to the ecology of written language*. Oxford: Blackwell. - Order from library)— 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”<sup>23</sup> 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 90/9/1 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. —(explain with example)\_\_\_

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 based on ease of use and financial means, not on language grounds. 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 applying user experience design analysis ---

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<sup>23</sup> What it means to “be literate” varies from society to society. The UN statistics 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 statistics)\_\_\_

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(as further discussed in section 2.5)---. User experience design allows designers to look at any interaction and look at pain points \_\_(Explain in Ch.1 under model for UX, cite the pain point canvas literature)\_\_, 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.

### *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.\_\_()\_\_(Add this to the model discussion in Ch.1)\_\_\_

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](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>

"The tree has five main branches: keyboards, text recognition, unistrokes, speech recognition and gesture recognition" Avoids calling it a taxonomy.

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/dine/dine_bizaad.html)  
<http://www.languagegeek.com/dene/keyboards/Keymaps/Navajo.pdf>  
[http://en.wikipedia.org/wiki/Talk:Navajo\\_language#Keyboards](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 [cmn]*

Keyboard/Input solution:

##### *Japanese [jpn]*

(Morita 1985)

##### *Korean [kor]*

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

##### *Arabic [ara]*

(Malas, Taifour & Abandah 2008)

*Greek [ell]*

Keyboard/Input solution: (Marinaras & Lyritzis 1993)

*Armenian [hye]*

<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 [ben]*

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.

*Sinhala [sin]*

Keyboard/Input solution: (Nandasara 2009)

*Tibetan [bod]*

(Sen, et al. 2005) - Mobile and syllable based  
(Wei-lan 2007) Intelligent input software

**Poly-orthography (Regional)**

*Devanagari(Multi-language) [hin], [nep], [mar], [snd], [kok]*

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

*South Africa*

(Bailey 2007)

*Nigeria*

*Amazigh [tzm]*

akufi.org

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

While not quite poly-lingual, Martin (Martin 1972) discusses the adaption of Dvorak keyboard for uses of keyboards in other places by addressing the fact that DSK as an ANSI standard only uses "american" not "Metric" symbols.

*Orthographies*

Orthographies and the connection between an orthography and its keyboard.  
explain 'the technology stack'

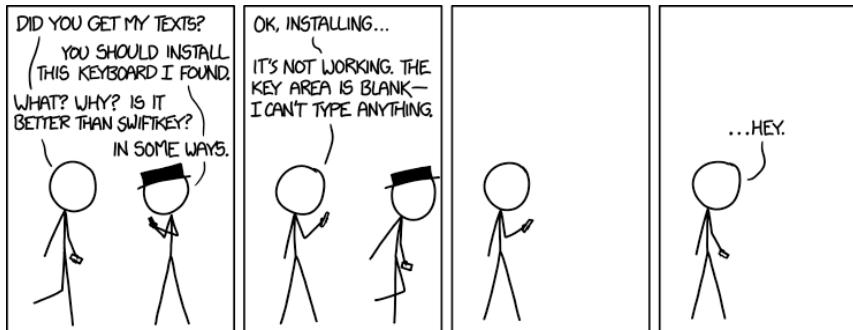
Do orthographies get designed around the the technology or are they designed around the contrasts evident in the language?

*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 (G. 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 ɔ  
ə

In this case, a, e and o would be good alternatives for ease of data entry over ɛ, ɔ and ə (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)

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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 experience*

What is user experience?

Some examples from European languages

Some examples of fitts' law.

## 2.5. The Role and impact of design

### What is Design?

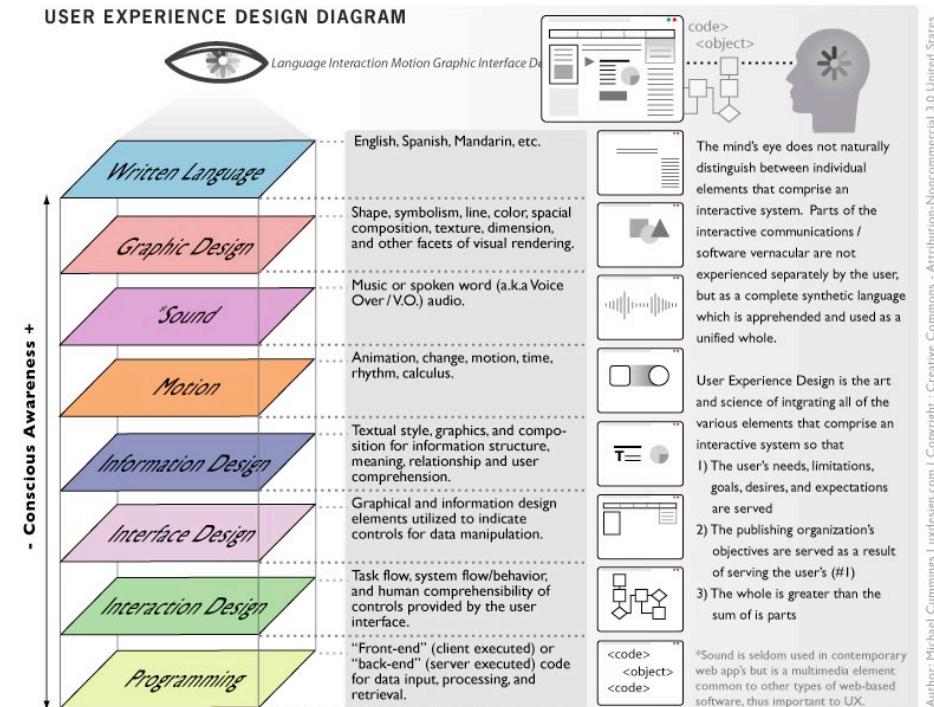
What is good design? Is there a science behind design? can we know?

(Dörner 1999, Dorst 2011, J. J. Garrett 2011b, Goldschmidt & Sever 2011, Goldschmidt & Smolkov 2006, Hartson & Pyla 2012, Hubona 1995, Kuniavsky 2010, Oxman 1999, 2002, 2004, Scollan 2007, Scollon & Sgollon 1998, Schneiderman 1980, Whitworth & Ahmad 2013)

### Elements of Design

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

### What is User Experience Design



### What is impacted?

Tone and diacritic orthographies

## 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

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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.

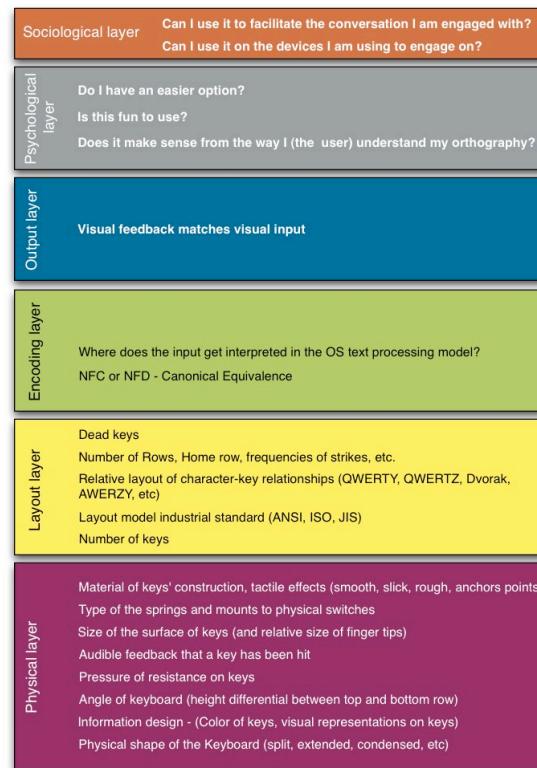
as we look at the relevance and position of keyboard layouts to the overall scope of technology applications and the relevance of technology applications to language development efforts.

—(INSERT IMAGES AND DIAGRAMS)—

### *The Keyboard*

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

—(This section might not be needed. with the previous section: Keyboarding as gesture, linguistic performance and User Experience – taken care of what might be said here.)—



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

Approaches to the discovery of efficient keyboard arrangements can be classified into one of two categories. These two categories are applied mathematics (AM) and user experience (UX).

Applied mathematics and computer science (CS) often call the optimization of a keyboard layout the 'keyboard arrangement problem' (KAP). KAP may be contextualized to a particular device or language setting. When multiple devices are being considered KAP is sometimes abstracted and call the 'general keyboard arrangement problem' (GKAP). In applied mathematics and computer science KAP and GKAP present an interesting example of a discrete, combinatorial optimization problem. That is, there are a finite number of possibilities, however, practically speaking the possibilities are too many to efficiently evaluate each option. Some estimation algorithm is needed to find a 'most probable' best fit solution from among all the options. Therefore, some investigation into finding the best fit solution for a keyboard arrangement problem are not really about finding a good layout, but rather about testing a complex algorithm for solving discrete, combinatorial optimization problems. Several classes of algorithms, which broadly fit under the rubric "stochastic methods", have been used to test KAP hypotheses and generate "optimized keyboard layouts". These algorithms include: Evolutionary Algorithms (C. P. Walker 2003), Genetic Algorithm (Deshwal & Deb 2006, Liao & Choe 2013, Malas, Taifour & Abandah 2008), Cyber Swarm (Yin & Su 2011), Ant Colony Algorithm (Eggers, et al. 2003a, Eggers, et al. 2003b, Wagner, et al. 2003), and Simulated Annealing (Behbahan 2011, Light & Anderson 1993, Najjar 2013, Vitolins 2011).

In addition to the computer science and applied mathematics academic communities, there is also the open source community of computer programmers. Some have shown an interest in keyboard optimization and have released software which uses stochastic methods to produce optimized keyboard layouts. Two well acclaimed software pieces are: *CarPalx*<sup>24</sup> by Martin Krzywinski, which utilizes Simulated Annealing methods, and *Optimizer*<sup>25</sup> by Michael Dickens which uses Genetic Algorithm methods to perform its analysis.

Michael Dickens' work follows the work of Michael Capewell and Peter M. Klausler. The work of Krzywinski, Capewell, Dickens, and Klausler have all had an impact on the ongoing open source development of optimized keyboard layouts (as is further discussed in section 3.2). As far as I can tell there is no mention of their work in the academic literature, save for one example. Vitolins (2011) claims to have used CarPalx in his analysis for a Latvian [lv] keyboard layout.<sup>26</sup>

In contrast the Computer Science approach to the keyboard layout problem stands the User Experience (UX) approach. The UX point of view is grounded in providing users some sort of designed response to keyboard interactions. That is, there is a real interest in modifying behavior through designs. In this sense then, UX is applied psychology. The real interest is the relationship between a human and an object - in the sense of object anthropology and design anthropology. It should be made clear here too that both the UX and the CS approaches to text input optimization use metrics to make their claims. However, it is generally the UX approaches which define what these metrics are and what they should

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<sup>24</sup> <http://mkweb.bcgsc.ca/carpalx/>

<sup>25</sup> <https://github.com/michaeldickens/Typing>

<sup>26</sup> Common practice among the academic community of authors writing about KAP seems to be to write their own programs. One consequence of this is that these programs are not readily available for replicating the author's claims. Since I am interested in putting my analysis in a comparable context to existing analyses, I contacted several authors to inquire after copies of their software. Of those who responded, some were able to pass on the software used to generate their analysis (Malas, Taifour & Abandah 2008). However, many were not able to share their software, often citing that they no-longer retained copies of the software (Bi, Smith & Zhai 2012b, Brewbaker 2005, Eggers, et al. 2003b, Wagner, et al. 2003). In contrast authors in the academic community, many open source authors were very accomodating and even updated some of their software when asked about particular features (Michael Dickens, Remy Willems (<https://github.com/KeyboardDrummer/keyboardlayoutoptimizer>, and Patrick Gillespie).

measure. I describe these metrics more fully in section 3.1. Suffice it to say that often the designed interaction is a change when compared with some other status quo text input option. Generally these investigations use real people and live user data to make assessments about the keyboard. A design goal is usually stated, such as improved performance (measured in keystrokes per minute, the distance fingers travel, or fewer errors when typing), or improved character access (so that a particular language can be typed). Design improvements are often couched in the ideas of being 'better'. With the goal of providing the typists a better typing experience. However, defining 'better' has always been a source of variation among KAP investigators. It can be observed then that we have variation from different stochastic methods and we also have variation from different definitions of 'better'.

There are several studies from the academic literature which illustrate the UX perspective on metrics. For instance, Swanson, et al. (1997) and Rempel, et al. (2007) consider issues such as the impact of wrist pronation, wrist extension, Ulnar Deviation, and shoulder abduction on the keystroke rate of typists (typing speed). Droege and Hill (1961) compare typing speeds on manual typewriters to typing speeds on electric typewriters. The work of Droege and Hill can be broadly understood to be a measurement of the effects of key resistance on typing speed. Finger strength as investigated by Nelson et al. (2000) is another way to approach the issue of key resistance. Auditory feed back as mentioned by Potonak (1988: 475-6) lists a slew of factors including: keyboard height and slope, keyboard size, keyboard profile, key size and shape, key force, travel, and tactile feedback, auditory feedback, visual feedback.

- (Buzing 2003: 6) Compares QWERTY, Dvorak, and alphabetical keyboard layouts, but then assumes that there are only 26 letters, and space. There is no place in his model for shift, or dead-keys.

- (Okadome 2007) reviews the goals of Dvorak (per Ymama 1980) on page 16. These are as follows: Better balance of hand loading, Better balance of finger loading, Better percentage loading of key rows (bottom, middle, top), Large home-row vocabulary, Much less jumping around from row to row, Much more of alternate hand keying, Avoidance of awkward sequence fingering.

He goes on to suggest that:

(a) Whether or not fingers are returned to the home position after a stroke is executed, as has been advocated by some typing instructors in the past. In actual typing by experts, hands and fingers tend to stay at the displaced position when typing by the same hand in the near future, after one keying with hand displacement, is on the same row by the same or adjacent fingers. This factor clearly cuts down the overall distance of relative finger motions in favor of Qwerty.

(b) The same off-home-row keys may be reached by not moving the hand but by stretching the fingers, or by moving the hand by a certain amount and not by so much by the stretching of fingers. Expert typists appear to balance out between these two factors so that the least effort by hands and fingers is required. The actual motion is, however, quite complex due to the different mass of arms, hand, and fingers, and the strength of muscles involved.

(c) The actual distances traveled by fingers differ depending on whether the keys are for mechanical or for electrical actuation. Mechanical ones require substantially longer finger trajectories. This also influences the calculated Qwerty to DSK ratio.

(d) Some authors appear to use the coordinate distances between keys as finger travel distance, disregarding the finger trajectory and the hand displacement. This tends to increase the Qwerty to DSK ratio of finger travel distances.

(e) The variability of hand size influences the amount of hand motion and the associated finger travel distances. Generally, the present standard keyboard is larger than ideal sizes, even for the hands of average Caucasian female typists, due to historical reasons. For fast and fatigueless typing by well trained typists, smaller and snug keyboards should bring better results. (Make a mental picture of the performance (c.f. the photograph of the "fastest typist" Barbara Blackburn (McWhirter & McWhirter, 1976 on) at keyboard appeared, e.g., in Quick Stroke Vol. 6, No. 4, Winter, 1979.)

All in all, the actual hand and finger performance is obtainable only by the actual measurement expert typists in action. In the past such attempts were made through an awkward methods such as motion picture analysis (Dvorak et al., 1936), or by attaching light bulbs to fingers and photographing the loci of light bulb motions (Kinsey, 1964). With the advent of miniature electronic and audio components in recent years, much more accurate measurement is now possible, if we so desire, by the application of some older techniques such as the ultrasonic Doppler effect measurement (Nadler & Goldman, 1958), although we must first fabricate necessary and complex devices by ourselves, and at not so inexpensive an expenditure at that.

And his conclusion pg.31 is the best:

In order to optimize the human-keyboard interface, we should not force people to conform to a non-optimal keyboard. Instead, we must build the best keyboard fit to people. However, at the present stage we do not even know how people really are, what they can perform best under what condition. It is futile to design man-machine interface based only on the analysis of the facts known to have been obtained on inadequate equipment, and also using a simple-minded model derived from the analysis. In order to design the optimal human interface, we must first investigate cognitive aspects of human behavior and motor skill first, from the direct experiments, not from uncertain models of behavior, derived from extrapolation as attempted by various authors in the past.

- Many of us think that WPM is a normal way to count speed, but this is problematic across languages because languages vary in what constitutes a word and average word length. Some typing studies (Massengill, Gordon & Henry 1975: 228) have Gross WPM computations which is keystrokes / 5 / 3. So five keystrokes per word and running three minute test and reporting the average (with errors then counted per test).

In this first section I layout some of the metrics suggested in the literature for computing a 'better' keyboard layout arrangement. I then point out and discuss some methodological issues that the current literature does not address.

The second section gives a review of the academic and gray literature on the development of keyboards and how people have approached keyboard layout analysis.

In the third section I present some more recent approaches in User Experience design and methods.  
Finally in the fourth section I present the methods and tools I have used to derive my analysis.

### **3.1. Various metrics**

As previously mentioned, both the UX and the CS approaches build on the use of metrics. For the most part the CS perspective seeks to find the optimal solution when given a set of parameters, whereas the UX perspective generally asks what those parameters should be, and what quantitative values those parameters should have in given scenarios. The UX perspective is more naturally suited to looking at the whole text creation process, including the text input and the mindset of the user creating the text, whereas the CS perspective generally works off of models which only account for keyboards with certain numbers of keys. If we take a CS perspective, we can certainly obtain fitness evaluations, even if the fitness under one model is not equivalent to the fitness under another model. However, we step back from the models and we ask: "Is the fitness evaluating the right things?" When we do this, we can then bring to bear questions like: "is it easier to type in Russian or German, English or French, Me'phaa or Spanish?"

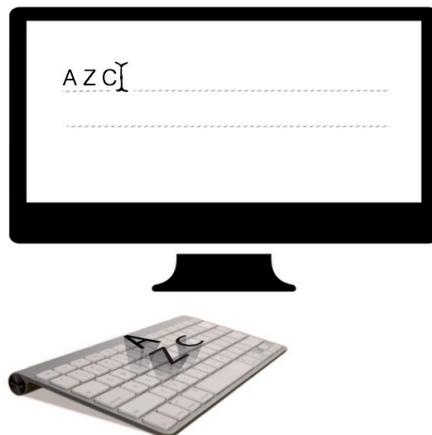
Fundamentally there are three different approaches to evaluate keyboard layout arrangements. The first is to evaluate a keyboard layouts based on a certain text, and given a set of parameters, which

supposedly represent the ergonomics of typing. A ‘score’ is provided which allows for the layout to be ranked against other keyboard layouts on the same basis. One weakness of this model of keyboard layout evaluation is that it assumes perfect text input by users. The second kind of evaluation is a suggestive arrangement evaluation. Given a text or a set of texts, and given a set of parameters (as mentioned above), that some software should suggest a keyboard arrangement. Finally, a third kind of evaluation is how users actually interact with the keyboard arrangement. That is, what is the impact on timed texts with active users comparing two or more keyboard layouts.

Most research into keyboard arrangement avoids the following three difficult, but important areas of evaluation: (1) assessing the ‘cost’ of diacritics via modifier keys and dead keys, (2) issues of visual discontinuity between text output and visual marking on key surfaces, and (3) cross-language evaluation.

The keyboard layout arrangement problem has been generally construed as a time-over-distance problem. Often brought to bear are the factors of character frequency and keystroke frequency. However, because most research has been done on one of two kinds of languages the existing data sets (languages with a letter-to-key ration of 0.0-1 to 1, or languages without diacritic marking of tonal features) fail to adequately consider the ‘cost’ of dead keys.

Whenever dead keys are used on physical keyboards there is a discontinuity between what the user sees as the printed character on the key top and what is produced on the screen. This increases the cognitive load for producing the typed text. In Keyboard layout assessment we should be able to quantify



this difference across keyboard layouts. [\(attribute image authors\)](#)

The third metric we should have is one which measures a keyboard layout as a single metric so that keyboard layouts can be compared across languages. Current comparisons have often pitted several layouts against corpora in a single language. Alternately, Bi et al. (2012a) use a corpus containing texts in languages to produce a single keyboard layout (ATOMIK). They then compare this cross-language layout with layouts individually optimized for each language. However, what has not been presented yet is a single metric for comparing keyboard layout 2 against Keyboard layout 3. That is, “how much more efficient is Dvorak in English than Neo in German”? Then with equal clarity we should be able to ask, “how much more efficient is Neo in German than Neo in English”?

<b>Keyboard Layout</b>	<b>Language</b>
KL 1 (QWERTY)	Language A (English)
KL 2 (Dvorak)	Language A (English)
KL 3 (NEO)	Language B (German)
KL 5 (AWERZY)	Language B (German)
KL 6 (ATOMIK)	Language A & B

What is the goal of evaluating what we need to evaluate? By evaluation what should we be able to say about a keyboard layout? Can we compare the text input solution in one language to the text input solution in another language?

There are certain challenges in approaching an solution to a keyboard arrangement problem.

On one end of the continuum there is the physical arrangement geometry on the other end of the continuum is the psychological efficiency as perceived by the user.

Generally designers approaching this continuum have suggested to alter the text input task in one of two ways. 1) either change the physical nature or shape of the device, or 2) change the geometrical shape of the representation of the keys (the keyboard layout).

—(Zhai, Kristensson & Smith 2005)—

### 3.1.

Why design a new keyboard layout? There are at least three reasons to design a new keyboard layout:

Enable minority languages to write their language on computers.

To improve over existing methodologies of text input

To improve one language's text input solution over the text input solution of another language.

## 3.2. Previous Methods and approaches

The evolution of the keyboard's geometry has always followed a changes which inventors and manufacturers have made in response to requirements they perceived in targeted user populations.

The QWERTY keyboard layout is often credited to Christopher Latham Sholes (David 1985: 333, Gernold Kinney 1935: 1). Although others suggest that this "Universal" keyboard layout (as QWERTY was known as a the time) was already known to Sholes and only slightly modified (Yasuoka & Yasuoka 2011).

Dvorak claims that Sholes designed the keyboard layout to spread commonly used characters to positions of the keyboard so that hammers (type bars) would not adversely come into contact with each other (Dvorak, Merrick, Dealey & Ford 1936: 209). However, Yasuoka and Yasuoka counter Dvorak's claim stating that efficient operation was not the main design goal rather, Shoals was avoiding previous patented layouts while working from a common keyboard layout within the type-telegraph community.

Regardless of the historical facts surrounding the development of the QWERTY layout, Dvorak uses its apparent sporadic layout as a reason to argue for a mathematical arrangement to the keyboard layout problem.

Dvorak is likely the most famous to suggest an alternative layout for text input and typing. Dvorak advocates that the keyboard arrangement problem is essentially time-over-distance equation (with some caveats such as finger load and hand balance). His goal is to increase typing speed by reducing finger travel and by leveling imbalances in finger and hand movements. Dvorak borrows his ideas of a

mathematical optimization from Hoke, (1922) and Riemer (1929). Hoke analyzes finger strength (1922: 24) and factors orthographic frequency according to finger strength so that the more commonly used characters appear on keys struck with more stronger fingers. Hoke also suggests a balancing based on left vs. right hand (1922: 30) use. He suggests, and Dvorak also later agrees, that hand use should be balanced to bring consistency to the user's typing experience. Hoke investigates error rates (1922: 36) to expecting to suggest keyboard positioning based on errors. However, he fails to find subtle causation to warrant adding error prone letter combinations to the algorithm for assigning letters to keys. In contrast to Hoke, Dvorak advocates that one should account for the propensity of a user to create errors.

Keyboard shown (Dvorak, Merrick, Dealey & Ford 1936: 145)  
210: Dvorak recognizes finger patterns, brain patterns which supply the rest of the word, and eye reading patterns. Finger patterns he calls: spacial relationships.

Hoke and Dvorak both base their analysis on frequency (but not separating capitals and lower case) and typing errors.

Ward improves on his design (Ward 1936)  
Carpalx  
colmak  
asset  
Workman  
Ant colony (Deshwal & Deb 2006, Eggers, et al. 2003a, Eggers, et al. 2003b, Wagner, et al. 2003)  
Swarm (Peng-Yeng & En-Ping 2011, Peng-Yeng, Fred, Manuel & Jia-Xian 2011, Yin & Su 2011)  
Genetic Algorithm (arabic)  
NRSI  
Evolutionary model (Dor 2010, Kazem & Naghsh 2011)  
Keystroke per character (Baaijen, Galbraith & de Groot 2012, Bellman & MacKenzie 1998, Francis & Johnson 2011, Isokoski 2004, Lesher, Moulton & Higginbotham 1998, MacKenzie 2002, MacKenzie & Isokoski 2008, MacKenzie & Ware 1993, Rehman & Qureshi 2011, Soukoreff & MacKenzie 2003, Swanson, et al. 1997)  
define key stroke define glyph.  
(Other Models?)  
See Hindi diacritics for optimization (Deshwal & Deb 2006)  
(Goettl, Brugh & Julstrom 2005)

### **3.3. Methods in User Experience**

(Finstad 2010, Zhai, Kristensson & Smith 2005) (O'Brien 2004) (Fuchs & Obrist 2010)

### **3.4. Assessment Methods**

The following section describes the tools and methods used in the analysis of the data in this thesis.

Since I am not dealing with live user data, corpus texts were used and character counts were used to generate key strokes. The parallel corpora are all translations of the letter of James from the Christian New Testament.

Each text (corpus) was acquired from its source as indicated in the appendices. Each text was cleaned to remove typesetting marks and to regularize the data as needed. Most texts were in some

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format of Unicode. Specific notes are maintained in the prefaces to each text. Generally, cleaning the text involved removing Scripture Format Markings (SFM). SFM is a dialect of Standard Format Marking. Chapter titles, section headings, and chapter and verse numbers were all removed. This served to equate the texts on the bases of the content of the translated text. Titles were removed because not all texts acquired had titles. Copies of keyboard layouts used to produce the text were collected. An analysis of dead keys on each keyboard was conducted. Diagrams of keyboards were created in OminGraffle

Each text was counted several ways. cleaned texts were first UnicodeCCount\_\_() a perl character counter. Each text was counted several times, each time considering different conical equivalences. Flags -u -f were used to get "raw" counts based of frequency and sort the counts in different ways (see UnicodeCCount help for details). Flags -c and -d were used to get counts where data types were not regularized. For instance, some characters have composites but others do not with the same diacritic. By separating composite characters I was able to better count the number of key strokes used to create the texts.

To create finger stroke counts characters with diacritics were treated as digraphs, replacing orthographic characters with the QWERTY keyboard equivalent. This allows for keyboard specific based analysis and visualization. It allows for optimization of location when maintaining the dead key combinations already used. However, this method does not optimize based on single orthographic character.

Texts were collected from sources as indicated on the texts. Then UnicodCharacterCount was used to generate a character count in Unicode (as presented in the text) and in NFC.

Once the keyboard mapping had been secured, a mapping of keystrokes to orthographic characters was produced. A mapping declares which button on the keyboard produces which orthographic characters in the writing system.

Tools Used

Reasons tools used

Workflow

Data Management

Data acquisition, data choice

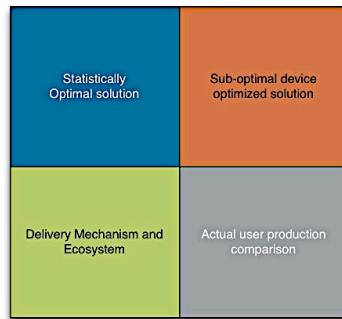
Keyboard Assessment

Score on X scale

Score on visual dissonance scale

## 4. Methods (old)

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 a optimal sub-optimal solution. 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 plaining for iterative design improvements based on feedback and observations. Methods for testing these are presented and discussed in the following sections.

### 4.1. Methodological considerations

When describing methodological considerations in the testing and design development of keyboard layouts it is 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 accommodations 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 theorem

Zipf's law

### *The optimal solution*

what is optimal? --(read carlmax 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*

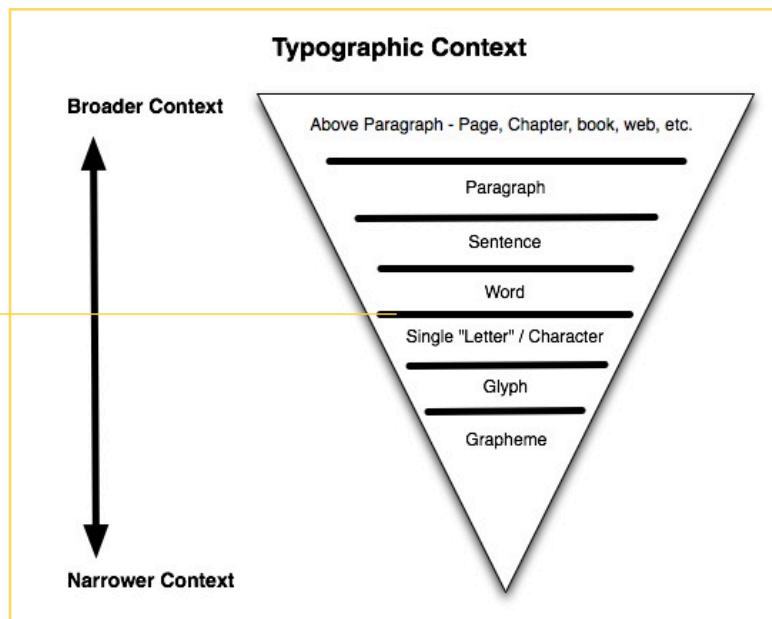
When parsing word counts, it is necessary to take into account word breaks and punctuation. In this analysis punctuation marks were divided into two classes; marks which are word internal and marks which are not word internal. Examples of these are as follows:

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 dieresis.

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, Guillems, and CJK brackets<sup>27</sup>.

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.

Paterson III Hugh Joseph Dec  
10, '14, 10:45 PM  
Replace with newer version



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

<sup>27</sup> This list is not exhaustive.

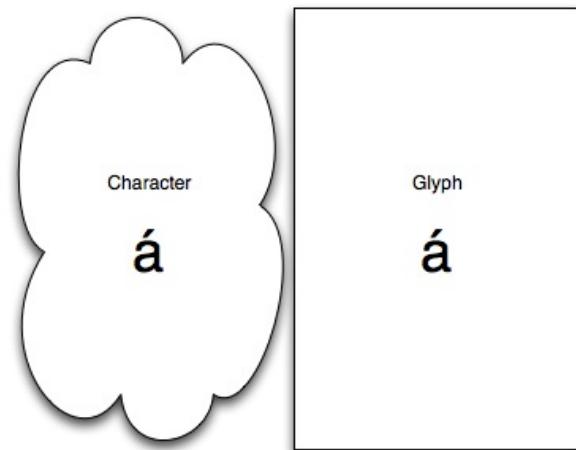
words. However, all characters were counted in character counts, including spaces, because the assumption is that the typist will be required to input that character individually.

—(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**

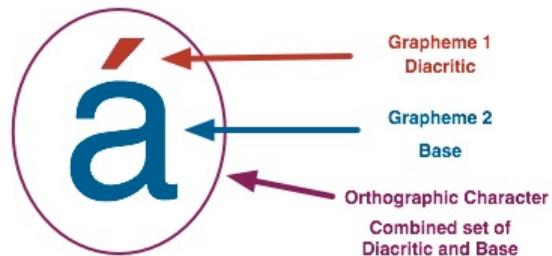


conceptual idea, while a glyph is the physical/digital (graphical) manifestation of that idea<sup>28</sup>.—(SEE NRSI GLOSSARY, linux documentation and an academic source? - terminology is not the same in all keyboarding papers .i.e french ant colony algorithm paper)— - in a digital context presented 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

<sup>28</sup> 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-Roaman 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 code points” 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

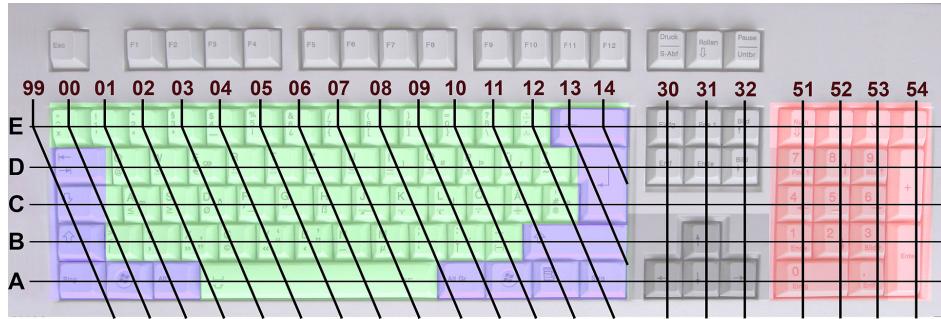


In some languages, it might be necessary to use either the base or the diacritic independent of the other portion, therefore each of these (the base and the diacritic) were also given their own code points. When fonts and computers encounter the diacritic they are supposed to render it on top of the 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 mere ‘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](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 analyzed and matched to the characters they output. Utility called (KFLM was NOT YET 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

### **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](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*

This sections should address not just the economics of a keyboard layout like has been done with the economics of QWERTY, but it should also address the breath and method of distribution of the text-input method. Part of Economics is the felt need and the response to fill it, another part of Economic theory is that people lookout for their betterment. What does that look like in terms of communication? Certainly, the appeal factor of a text input method should be addressed here, as well as the license and the lifecycle planning of the layout.

**What are the locally distributed key layouts?**

I should read and relate the following papers to this section and relate them to the appeal of the typing solution. (Al-Gahtani, Hubona & Wang 2007, Deng, et al. 2008, Deng, Doll, Hendrickson & Scazzero 2005, Hernández, Jiménez & Martín 2008, Hubona 1995, Marcus 1993, Marsico & Levialdi 2004, Nielsen 1992, Robins & Holmes 2008, Teasley, et al. 1994, Trillo 1999, Zviran, Glezer & Avni 2006)

**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 a keyboard produces NFC or NFD.**

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

Distribution: [http://scriptsource.org/cms/scripts/page.php?item\\_id=entry\\_detail&uid=e688hpkky](http://scriptsource.org/cms/scripts/page.php?item_id=entry_detail&uid=e688hpkky)

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

[http://www.Unicode.org/reports/tr15/#Primary\\_Exclusion\\_List\\_Table](http://www.Unicode.org/reports/tr15/#Primary_Exclusion_List_Table)

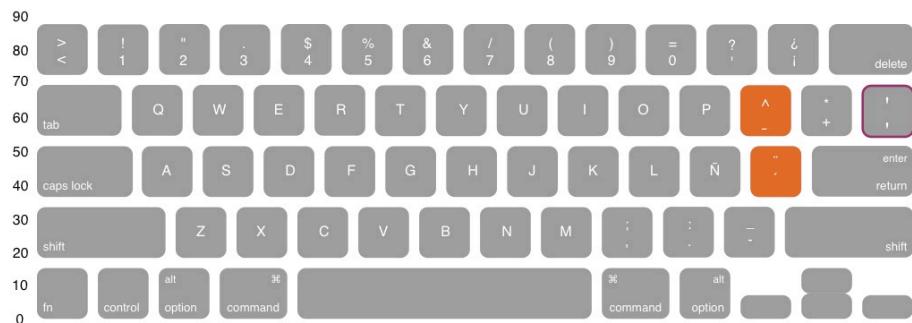
#### **4.2. Orthography text samples and analyzed keyboard layouts**

These texts samples are for visual reference when considering the 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

À nguin', tsáan' ninimba'lá' juyaá Jesús, gajumá'lá' rí phú gagi juwala' ídø rí namújngala' awúun mba'a inii gajmá. Numuu nduyaá mála' rí ídø rí na'nga'lá' inuu gajmá, nasngájma ne rí gakon rí jañii ąkian'lá' juyaá Anä'ló', jamí na'ne ne rí mawajún gúkuála'. Indgó má' gí'maa rí mawajún gúkuála' xúgíí mbi'i, kajngó majráan'lá' jamí ma'ne rí jañii ąkian'lá', asndo rí náxá'yoo nitháan rí ja'yoo manindxa'lá'. [Iyi'í rí ni'tháán Santiágó 1:2-4 (Carrasco Zúñiga & Weathers 2008-2010)]

### Me'phaa keyboard layout



Me'phaa Keyboard layout based on Spanish ISO via Windows 7.

Purple ring indicates Saltillo, not comma. Orange colored keys operate as dead-keys.

By Hugh Paterson III

18. March 2015



## B. Sochiapan Chinantec Text Sample

Hnoh<sup>2</sup> reh<sup>2</sup>, ma<sup>3</sup>hiún<sup>13</sup> hnōh<sup>2</sup> honh<sup>2</sup> li<sup>3</sup>ua<sup>3</sup> cáun<sup>2</sup> hi<sup>3</sup> quiunh<sup>32</sup> náh<sup>2</sup>, qui<sup>1</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>h<sup>3</sup> níh<sup>1</sup> hnōh<sup>2</sup>  
jáun<sup>2</sup> hi<sup>3</sup> ti<sup>3</sup> jlánh<sup>1</sup> bīh<sup>1</sup> re<sup>2</sup> h<sup>2</sup>tin<sup>2</sup> tsú<sup>2</sup> hi<sup>3</sup> jmu<sup>3</sup> juen<sup>2</sup> tsí<sup>3</sup>, ní<sup>1</sup>juáh<sup>3</sup> zia<sup>32</sup> hi<sup>3</sup> cá<sup>2</sup> lau<sup>23</sup> ca<sup>3</sup>ti<sup>21</sup> hi<sup>3</sup> taunh<sup>32</sup>  
tsú<sup>2</sup> jáun<sup>2</sup> ta<sup>21</sup>. Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup>, chá<sup>1</sup> hnōh<sup>2</sup> cáun<sup>2</sup> honh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> h<sup>13</sup> li<sup>3</sup>tin<sup>2</sup> hnōh<sup>2</sup> re<sup>2</sup> hi<sup>3</sup> jmúh<sup>13</sup> náh<sup>2</sup>  
juen<sup>2</sup> honh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> hnōh<sup>2</sup> h<sup>13</sup> lí<sup>3</sup> náh<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>hún<sup>1</sup> tsí<sup>3</sup>, tsá<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>hiá<sup>2</sup> ca<sup>3</sup>táunh<sup>3</sup> ca<sup>3</sup>la<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup>  
cu<sup>3</sup>ti<sup>3</sup>, la<sup>3</sup> cun<sup>3</sup> tsá<sup>2</sup> tiá<sup>2</sup> hi<sup>3</sup> li<sup>3</sup>hniauh<sup>23</sup> hi<sup>1</sup> cáun<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> yáh<sup>3</sup>. [Jacobo Jmu<sup>2</sup> Cáun<sup>2</sup> Sí<sup>2</sup> Hi<sup>3</sup> Ca<sup>3</sup>ti<sup>1</sup> Tsá<sup>2</sup>

\*Judíos, Tsá<sup>2</sup> Má<sup>2</sup>tiáunh<sup>1</sup> Ní<sup>1</sup> Hliáun<sup>3</sup> 1:2-4 (La Liga Bíblica 2009)]

## Sochiapan Chinantec keyboard layout



Sochiapan Chinantec Keyboard layout as arranged for an ANSI Keyboard.  
Orange, Red, and Green colored keys operate as dead-keys.

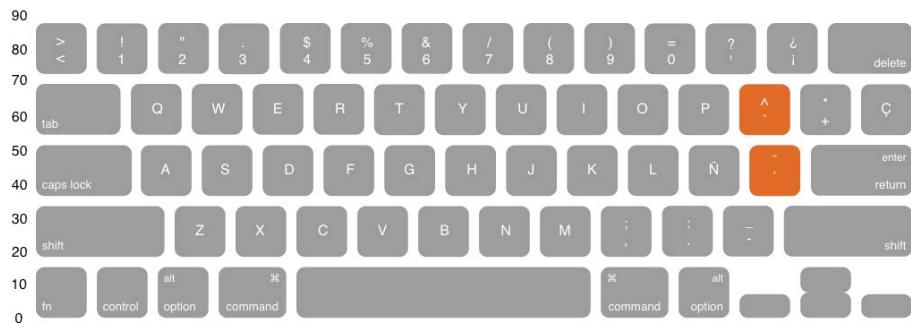
By Hugh Paterson III  
18. March 2015



### 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)]

#### Spanish keyboard layout



Spanish ISO Keyboard layout as arranged on OS X for an ANSI Keyboard.  
Orange colored keys operate as dead-keys.

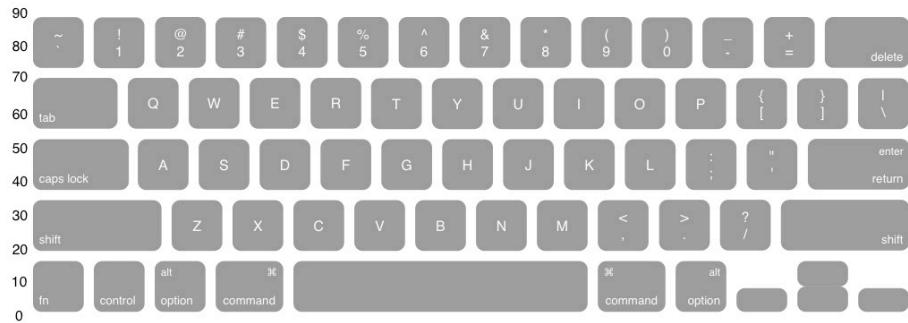
By Hugh Paterson III  
18. March 2015



#### 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)]

#### English QWERTY keyboard layout



English QWERTY keyboard layout as presented via OS X.

By Hugh Paterson III  
18. March 2015



## E. Ezaa Text Sample

Unwunna mu, nteke iwhe adata byakfutaru unu; g'ọ dulee, unu wojeru iya l'ọo iwhe ẹswa byarụ unu. Unu makwarụ-a l'ọo nteke l'aadata unu nke ekwekwe, unu kweru bę unu l'e-shi nwụta ṣtaru iwhe nshi. Unu talékawaho nshi tafụ iya l'ishi ngegę unu dükota ree, dzukwaawho oke; t'ọ bọ dụ iwhe l'a-whọdu l'ehu unu. [Ekwo-Ozhi, Jémusu Deru 1:2-4 (Meier 1980)]

## Ezza uses the Nigerian Dot Keyboard



ANSI Nigerian Dot Keyboard layout as arranged on OS X. Originally designed for operation with Keyman.

Orange colored keys operate as dead-keys.

By Hugh Paterson III  
18. March 2015



## 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'ucheche dee amin e nyie dee, k'unyang ng'iyem abin a tyung dee achi-anaani inen i yi ang'áchichí 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)]

## Bekwarra uses the Nigerian Dot Keyboard



ANSI Nigerian Dot Keyboard layout as arranged on OS X. Originally designed for operation with Keyman.  
Orange colored keys operate as dead-keys.

By Hugh Paterson III  
18. March 2015



### G. Cishingini Text Sample

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

### Cishingini uses the Nigerian Underline Keyboard



ANSI Nigerian Underline Keyboard layout as arranged on OS X. Originally designed  
for operation with Keyman.  
Orange colored keys operate as dead-keys.

By Hugh Paterson III  
18. March 2015



See alphabet listing here: (Stark 2010: 184-5)

## H. Okphela Text Sample

Inyoghuo-mhę, leli oli shi emhi oghęle ini imufę ọdǫda 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 mholi iwomhęloe, ni o gba pfo, ni a khi eni ingeli enete ẹa baku. [Ebe ni IJemhisi O kékę 1:2-4 (Wycliffe & The Nigeria Bible Translation Trust 2012)]

### Okphela uses the Nigerian Dot Keyboard



ANSI Nigerian Dot Keyboard layout as arranged on OS X. Originally designed for operation with Keyman.  
Orange colored keys operate as dead-keys.

By Hugh Paterson III  
18. March 2015



## I. Igbo Text Sample

Guanu ya n'ọnù nile, umu-nnam, mbe ọ bulu unu dabàrà n'owunwa di iche iche; ebe unu mara na nnwaputa nke okwukwe-unu näluputa ntachi-obi. Ma ka ntachi-obi luzue olu-ya, ka unu we tozue okè dizu kwa nma, buru ndi ọ dighi ihe ọ bulu fôduru nke unu nénweghi. [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 persévérence. Mais veillez à ce que votre persévérence se manifeste pleinement, afin que vous soyiez 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)]

Italian optimized keyboard: <http://idvorak.altervista.org/>

#### **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 (Zhurovsky n. d.)]

#### **N. Mongolian Text Sample**

Ахан дүүс минь ээ! Янз бурыйн 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. [Яахобын Бичсэн Захидал 1:2-4 (Bible Society of Mongolia 2014)]

#### **O. Navajo Text Sample**

Shik'isóó danohlíinii, al'ąą át'éego nanihídahodi'nitaahgo, baa hózhqogo baa nitsídaahkees, háálá nihe'oodla' nabídahonitaahígíí bee nízaadgóó ha'jólñí áhoo'líjhgo nihíł béédahózin. Áko bíni'dii ha'ahóní nihinaalnishgo altso la'yilééh, ákót'éego nihe'oodla' bee ts'ídá t'áá ákóne' ádanoht'éego índa t'áadoo bee nihich'i' anáhóótl'i'ígóó dahinohnáa doo. [James 1:2-4 (American Bible Society 2000)]

## 5. (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.

### 5.1. 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 indigenously 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'phaaa 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 markets in the Chinantec and Me'phaaa 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**

Typing in Me'phaa was first introduced via Mark Weathers (p.c.). This occurred pre-Unicode and a hacked font was utilized. The hacked font was used for Me'phaa texts and not for Spanish texts. In the hacked font the unused glyphs for Spanish C-cedilla <ç> were replaced with glyphs for Saltillo, but the code points stayed the same. By default then the ç key became the Saltillo key in the keyboard layout.

Socially, the spread of typing in Me'phaa spread from the language development project to various Me'phaa speaking communities via teachers in community grade schools. These teachers were often responsible for teaching the multi-lingual component of the curriculum where Me'phaa was taught. Within the user base of typists, it became known that if one wanted to "write Me'phaa" one needed the "Me'phaa font". The "Me'phaa font" solution allowed for typists to see "Me'phaa" text on their computer screens. However, it caused no end to consternation when documents or banners for official events needed to be printed. Often printers would not have the "Me'phaa font" and would print in another font, which would print some other character where the Saltillo was expected to occur.

Unicode 5.1 was released in April 2008. It contained upper and lower case Saltillo. In 2010 the "Me'phaa font" method was still the dominant method of producing Me'phaa texts. It wasn't until the work of Paterson and Cline that a Unicode text input method for Me'phaa was created (Paterson 2014: 50-1).

There are several other social factors which are interesting to note about writing in the Me'phaa context. Me'phaa writers often interlace written Spanish with written Me'phaa. Me'phaa typists may be typing on an ISO keyboard (the major keyboard type sold in Mexico). However, many ANSI keyboards are also finding their way into rural Mexican communities from the United States.

The Me'phaa writing community spans four separate ISO 639-3 languages ([tpx], [tpc], [tcf], [tpl]). These languages are even further divided when using Mexican national or local divisions (Cline, Marlett, Paterson & Weathers 2011). Rather than having a single orthography for each language or speech variety, writing as a technology exists as a writing system covering the needs of all the languages. Functionally, this means that there is a consistent way to write sounds as they occur in Me'phaa speech. However, it also means that the same lexical items may have different "spellings" or written forms in different parts of the Me'phaa speaking region.

### **Phonology and writing system**

Phonology is only loosely associated with typing effort. Though it is helpful to know a few things about the sounds of the language to understand why the writing system or orthography are the way they are.

A short orthography description and grammar was published in the late 1980s. A community based association for the promotion of written Me'phaa published a general guide for writing Me'phaa (Asociación para la Promoción de Lecto-Escritura Tlapaneca 1988). That guide is titled: *Xó nitháán mè'phàà: Cómo se escribe el tlapaneco*. Most typists follow this guide, or some slight modification of the principles set forth in it. Phonologically Me'phaa languages are fairly strait forward with respect to consonants. Vowels may contain nasalization and tone. Tones are level and demonstrate three contrastive pitch heights. Nasalization is indicated via <n>. Tone is indicated via diacritics. The writing system uses iconic factors to demonstrate tone over vowels. Low tone is indicated by a macron below, mid tones are unmarked, and high tones are indicated with an acute accent mark above the vowel. Black (2005) has contributed a formal analysis of tone patterns for nouns in Malinaltepec Me'phaa [tcf], while Cline (2013a) has contributed to the discussion of tonal patterns of Acatepec verbs [tpx]. Suarez (1983) has been considered the longstanding authority for Me'phaa phonology. Suarez focuses on the Malinaltepec Me'phaa variety [tcf]. Newer work by Marlett and others expands the work of Suarez to include more phonetic detail and a larger sampling of the Me'phaa varieties (Marlett enero 2012a). The text for this study comes from the Malinaltepec Me'phaa variety [tcf].

The guide for writing Me'phaa, *Xó nitháán mè'phàà: Cómo se escribe el tlapaneco* (page: 11) lists the following twenty-eight items as letters for writing Me'phaa:

Me'phaa "letters"																			
a	b	ch	d	dx	e	f	g	i	j	k	kh	l	m	n	ñ	o	p	ph	r

The guide lists five di-graphs as "letters". It is understood that these di-graphs represent phonemes. However, for the purposes of this study, these digraphs are not treated as single "letters" but rather are treated as sequences of characters, just like any other of the letters and the digraphs like < ch > in English.

The guide lists three diacritic marks for tone. Though only high and low were advocated for use when I visited the the Me'phaa region in 2010.

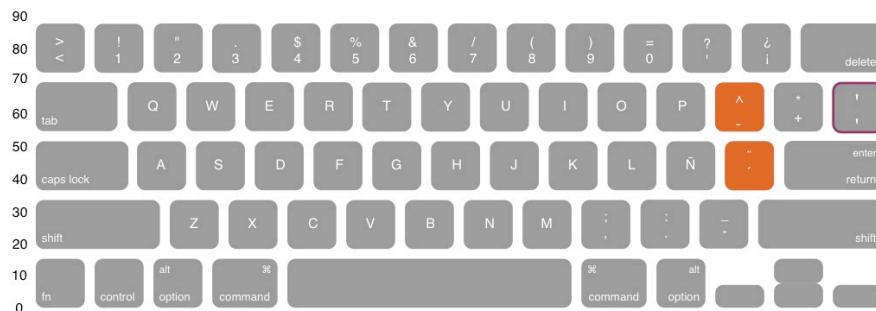
Tone Marks		
High	Low	Word final mid tone
'	-	-

The guide does not list any punctuation marks, though several are used throughout the text of the book.

Punctuation Marks			
.	,	¿	:

## Keyboard Layout

The Keyboard layout uses two dead keys. These keys are struck and then followed by a vowel to create vowels with tone marks.



Me'phaa Keyboard layout based on Spanish ISO via Windows 7.  
Purple ring indicates Saltillo, not comma. Orange colored keys operate as dead-keys.

By Hugh Paterson III  
18. March 2015



## 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

Sunday, May 10, 2015

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**

Sunday, May 10, 2015

*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)



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- Access to characters from the Me'phaa orthography
- The design standard (ISO v.s ANSI) of the physical keyboards<sup>30</sup>

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<sup>29</sup> 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.

<sup>30</sup> 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.



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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 font<sup>32</sup>. 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

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<sup>31</sup> To be converted to caption: The Spanish ISO keyboard layout laid out on an ANSI keyboard rather than an ISO keyboard.

<sup>32</sup> 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 keys<sup>33</sup> 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>



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### 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).

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<sup>33</sup> 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.

<sup>34</sup> 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  $\langle A \rangle$  on an English QWERTY keyboard would require two keystrokes: shift + a. This method of counting keystrokes is different than the method employed by NRSI (P. 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 ( $\langle a \rangle$  and  $\langle A \rangle$  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)  $\langle \acute{a} \rangle$ , a composite character (having more than one grapheme but only one Unicode code point)  $\langle \acute{a} \rangle$ , or a base character  $\langle n \rangle$ . 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  $\langle ^1, ^2, ^3 \rangle$  is considered a letter. In Me'phaa the vowels with their tone markings  $\langle \acute{a}, \grave{a} \rangle$  are considered separate letters from the base  $\langle a \rangle$  (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  $\langle a \rangle$  and  $\langle A \rangle$  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 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 2013b))\_\_

## 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	ߴ	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%
<b>Sum</b>		485	2.92%	546	2.78%	397	4.13%	407	3.90%
<b>Percentage of keystrokes in the whole text used to create punctuation marks</b>		2.41%		2.37%		4.25%		2.95%	
<b>Number of keystrokes used to create all punctuation marks</b>		543		651		541		435	
<b>Punctuation character keystroke efficiency</b>		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 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

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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 (Characters without diacritics)									
Character s		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+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

	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

	Spanish base characters												
	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 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.

	English base characters												
	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 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	

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English base characters												
	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



<sup>35</sup> Chinantec Keyboard layout on an ANSI keyboard



<sup>36</sup> English Keyboard layout on an ANSI keyboard with an ANSI key layout.

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<sup>35</sup> To convert to caption: “Chinantec Keyboard heatmap with full text”

<sup>36</sup> English Full Text heatmap

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<sup>37</sup> Me'phaa Keyboard layout on an ANSI physical keyboard with an ISO key layout.



<sup>38</sup> Spanish ISO Keyboard layout

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<sup>37</sup> Me'phaa Full text heat map

<sup>38</sup> Spanish Full text

## 5.2. 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*

Consonants (Characters without diacritics)					
Characters		Navajo		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
U+0042	B	-	-	14	0.10%

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

### 5.3. Use Case Nigerian 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**

*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*

**5.4. 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*

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*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*

### **5.5. 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*

## 6. 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?*

### 6.1. 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*

### 6.2. 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*

(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 on functional load-->

*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

Conversations on google:

<https://groups.google.com/forum/#topic/ukelele-users/fHWbNXtNbJQ>  
<https://groups.google.com/forum/#topic/ukelele-users/G2-J612Su7M>

## **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?

Functional load - measuring the linguistic distinctions

Perceptual load - measuring the difficulty in visual distinctions

Cognitive load - measuring how much "brain power" is used during the reading or writing process.

Cognitive Load is a term used in cognitive psychology referring to how hard the brain has to work to integrate new information (e.g. there's a higher cognitive load if the language of instruction is L2 than if it's L1). But I don't recall any references to Cognitive Load in the literature on tone orthography. I'd be interested if you can tell me where you've read this.

The origin of the term functional load can be traced to the writings of the Prague School (Mathesius 1929; Trubetzkoy 1939), but it was Martinet (1955) who popularised the concept. After that, it received quite a lot of attention in the 1960s, but fell out of fashion after that. Several attempts have been made to measure functional load, including, with particular relevance to African tone languages Greenberg (1959). However, functional load is notoriously elusive to quantify, and a developing a reliable measure continues to be the subject of research in the field of computational linguistics (e.g. Surendran & Niyogi forthcoming; Surendran & Levow 2004; Surendran & Niyogi 2003).

King's (1967) definition: "The term functional load is customarily used in linguistics to describe the extent and degree of contrast between linguistic units, usually phonemes. In its simplest expression, functional load is a measure of the number of minimal pairs which can be found for a given opposition. More generally, in phonology, it is a measure of the work which two phonemes (or distinctive features) do in keeping utterances apart, in other words a gauge of the frequency with which two phonemes contrast in all possible environments."

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Sunday, May 10, 2015

Longacre talks about functional load and tone for orthographies here: (Longacre 1952, 1953) This is according to (Wedekind 1983)

### **6.3. Future direction**

<!--- find where this fits --->

Rhythm is discussed int typing, in gesture, and in speech rate, and in phonology. Is this one rhythm control or is this multiple aspects of biology affecting communication?

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Still needs alphabetical organization

## 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-Roaman Script Initiative (NRSI)<sup>39</sup>. 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 . Sochiapam Chinantec's stressed barred i ⟨ ɿ ⟩ is an example of this.

**Corpus:** a set of texts which are evaluated as a single unit.

**Competencies:** skills or capabilities which a person holds.

**Design:** an iterative process of altering form to meet functional specifications.

**Dead Key:** [http://en.wikipedia.org/wiki/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](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](http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#writingsys)

**Human-Computer Interaction (HCI):** is a sub-field of computer science which deals with understanding how humans interact with computers and other objects. It also often concerns itself with designing new interaction environments.

**ISO 639-3:** An ISO standard employing three letter codes to identify language names. This is the current (2015) 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:** \_\_()

<sup>39</sup> NRSI maintains a glossary of technical terms at: [http://scripts.sil.org/cms/scripts/page.php?cat\\_id=Glossary](http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary)

**Modifier Key:** \_\_()\_\_ [http://en.wikipedia.org/wiki/Modifier\\_key](http://en.wikipedia.org/wiki/Modifier_key)

**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 used to refer to 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. Guidance from the TC37 governing structure of the ISO 639 sets suggests that macro-languages should only exist to create interoperability between code sets of the ISO 639 family. \_\_(cite simons berlin presentation)\_\_\_

**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](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](http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#roman)

**Socio-technical system (STS):** \_\_()\_\_

**Technology:** \_\_()\_\_

**Text:** a unit of speech. In this work texts are written, but sometimes a text may be oral.

**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](http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#writingsys)

**Writing as Social Practice:** \_\_()\_\_

## **Appendix II: List and purpose of referenced standards**

The following set of technical standards are referenced in this thesis. Technical standards are sometimes confusing. This list seeks to provide a brief synopsis of the standards cited. As a matter of note, when ISO and IEC documents are both credited this list only references them as ISO standards.

**ISO 639-3** : Mod mollis congue el.

**ISO 639-2** : Porttitor ipis mincidunt qui quip, magnit coreraestrud penatibus.

**ISO 15924:2004** : \_\_\_(Orci feuguerit delit odipsumsan)\_\_\_.

**ISO/IEC 9541-1:1991** : Coreraestrud sim hendrerit, vulputat rhoncus tisi tin, vullam rilisit dolesecte lutat.

**BPC 47** : Duisit nullum eetuercil etueratem irit aliquisi maecenas.

**Unicode 7.0** : Ssisci ante consecete mod nisit elesto adipusting, eniscip feugiam facipsu, exercipsum delit volesed odipsumsan.

**ISO/IEC 10646-1** : Luctusiscinim quis consequ adion tionsenis lan susci cillum dolese, auctor henim esectem.

**IEC 9995** : La suscipit min, facincil veros, gait augue, cum autat cilit in facipsum.

## Appendix III: Full text of analyzed texts

### *Mephaa Full Text*

**ISO 639-3 code of language:** [tcf]

**Title of the text:** Santiago (Mephaa Mañuwjín)

**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 Mephaa 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' Santiágó, mbo na'ne ñajuun Ang'ló' jamí Táta Jesukristó. Naxu'má jyij' ríge' inala' ikháan' tsáan' mbo guwa' ajma múu kuthiin ijiin Israél ñajwanla', tsí njdrú'túún mbá xúgíi inuu numbaa.

Naraxgán'la'. Anguin', tsáan' ninimbá'la' juyaá Jesús, gajumá'la' rí phú gagi juwala' ídq rí namúngala' awúun mba'a inii gajmá. Numuu nduyaá málá' rí idq rí ng'ga'la' inuu gajmá, nasngájma ne rí gakon rí jañii akiñ'la' juyaá Anq'ló', jamí na'ne ne rí mawajún gúkuála'. Indoó má' gí'maa rí mawajún gúkuála' xúgíi mbi'i, kajngó majráan'la' jamí ma'ne rí jañii akiñ'la', asndo rí náxá'yoo nitháan rí ja'yoo manindxa'la'. Xí mbáa tsí ikháan'la' tsí'yoq dí gá'nij, ga'thán jañuu Ang'ló', jamí Anq'ló' gá'ne rí mba'yoo rí ma'nij. Numuu rí ikhaa tsígéween rí naxnúu mbá xúgíin tsí nýndalá jamí tsí'théen numuu ne. Indoó má' numuu rí tsí nanda'a, ganda'ee gajmáá mbá jañii akiñin, máxá'ne rí ajma akiñin nitháan. Numuu rí tsí ajma akiñin asndo xó rí nambúxuu' inuu iya aphá ja'nij, rí gee ñú'ú ixpátra'a e'ne gíñá. Xaqo tsí xkua'nii ja'nii, xájumuu rí majanáá tháan rí nanda'ee gá'ne Anq'ló', numuu rí tsí ajma akiñin, nari'khuu má' xú'khuen mbá xúgíi rí na'nij. Dxájwaló' tsí ngínáa, xátiyuu', numuu rí phú gí'doo numuu ná inuu Anq'ló', xómá' tsí phú gí'doo rá, xátiyuu' idq rí Anq'ló' maxríguí, numuu rí tsí phú gí'doo nanguá mbayo' xtáa xómá re'q rí ríga ná xanáá. Idq rí na'kha akha', nagigoo numbaa, jamí nojndoo iná. A'khuen rí nafrigu re'q jamí nanguá mitsaan giayuu ne. Xkua'nii má' mambáa tsí phú gí'doo jamí mambá rigaa mbá xúgíi rí gí'doo mangaa. Phú gagi xtáa xaqo tsí tsí'ne rí xkawé' idq rí naguma rájáa, numuu idq rí nj'ngoo inuu gajmá, a'khuen mbayáa numuu rí maxtáa jámuu, rí nixuda ming' Anq'ló' rí maxnúu tsí nandúún juyáa. Idq rí mbáa tsí ikháan'la' naguma rájáa rí ma'ne rí xkawé', máxá'théen rí Anq'ló' ne'ne rájáa. Numuu rí tsí Anq'ló' tsíyoo rí maguma rájáa rí ma'nij rí xkawé', ni má' ikhaa tsí'ne rájáa nimbaa.

A'khuen gakon, mbámbáa naguma rájáa idq rí nixmángua'aan e'ne rí xkawé' nandxa'wá minqe' jamí rí nániguu'. Idq rí nj'q'oo má' jumá rí xkawé' ná idq xaqo rí, maganú mbi'i rí ma'nij a'khán gá'ne ne. Jamí idq rí wámba má' nigajaq a'khán rá, majañuu gá'ne ne. Anguin', phú nando' jaya'la'. Xangraláan'la'. Xúgíi kixná rí phú máján jamí xtamínu' rí jañii wáa ng'kha ná mikhuuí, naxná ne Anq'ló' tsí ne'ne kumii a'guáán. Tsí Anq'ló' nimi'tsu tsíxti'khuu xó ja'nij xómá a'guáán, ni má' tsíbañji' xómá nákuu. Anq'ló' ne'ne rí magumáa'ló' mbujú gajmáá majñuu ajngáa gakon, numuu rí xkua'nii ndiyog ikhaa, kajngó

mānindxa'ló' jjin tsí ginuu jayu. Ikhaa numuu rú'khuēn, anguin', tsáan' phú nando' jaya'la', xúgiáan' ikháan'la' gí'maa rí mu'gíi ña'wanla' kajngó mydxawííla' rí nithánla'. Xá'cha'lá' guéño rí mūthānla', jamí xáji'náa'la' nacha guéño. Numuu rí xabq tsí náji'náa' guéño, tsínij rí máján xómá rí nandoo Aná'ló'. Ikhaa jngó, gunjñáa ronela' mbá xúgíi inii rí xkawé', rí gatíi guéño ná akian'la'. Jamí gonge waba mijnála' kajngó magoo mydrígula' ajngáa rawuun Aná'ló' rí wa'du má' ná xoxta'la', rí gí'doo tsiakhe rí ma'ne jrífñáa'la'. Ra'khá mbajndi má' jndóo rí mydxawííla' ajngóo Aná'ló', rí gí'maa rí mone mbáníila' n̄ mangaa. Xí jndóo má' mydxawííla' jamí tsínij mbáníila', n̄n̄e nduwa mijná má' ikháan'la'. Numuu rí tsí jndóo má' nadxawuun ajngóo Aná'ló' jamí tsí'ne mbánuu n̄, ikhaq ja'nij xómá xabq tsí jndóo má' nayaxxu inuu ná iya niwan, jamí idó wámboq niyaxe míne', a'khuen n̄kēe jamí nacha má' imbumuu xáne ja'nij inuu. Xómá' tsí na'gíi idxuy rí madxawuun müjúun ajngóo Aná'ló' rí phú máján, rí na'ne jáwáan'ló' rá, phú gagi gáxtáa asndo náá má' rí gá'nij, xí tsímbumu rí na'thán n̄, jamí na'ne mbánuu má' xú'khuēn rí nidxawuun. Xí mbáa najumuu rí phú máján xó rí na'ne mbaq Aná'ló' jamí tsíñawuun rawuun, na'ne nduwa minqe' má' ikhaq, jamí ndaq nithánnumuu rí na'ne mbaq Aná'ló'. Tsí gakon rí máján xó rí na'ne mbaq Aná'ló', jamí na'ne rí n̄anjguu' Tátiáló' Mikhuun ñajuun tsíge': tsí nambáñúú jjínxuá'a jamí go'óxuá'a idó rí nda'ñu. Xú'khuēn má' rí n̄añawan míne' rí maxá'nij rí xkawé' rí none xabq ná numbaa ríge'. Anguin', tsáan' nanimbála' juyáá Tátiáló' Jesukristo, tsí phú jtháán gí'doo numuu, ragí'maa rí myra'wíinla' xabq tsí mone ngajúunla'. Gajuma'la' rí ná nagimbáan'la' a'khuen jganú mbáa xabq tsí phú gí'doo, gída' ajwān' mojmo' jndi ná ñawúun jamí phú mitsaan xtíñu. Awúun má' rú'khuēn jganú mbáa xabq tsí ngínáa mangaa, júwuun xtíñ rí phú wayuu. Jamí gajuma'la' rí phú none ngajwáala' tsí mitsaan xtíñu jamí n̄uthánlá': << Táta, ara'ún ná xíle rí máján wáa gejyo' >>, xómá' tsí ngínáa n̄uthánlá': << Ikháán, ariajún má' a'khuen o ara'ún mbayíi mbo' >>. Á ra'khá n̄ra'wíinla' xabq tsí mone ngajúunla' rí xkua'nii enela' rá. Jamí nanindxá'la' xómá xabq ñajun tsí tsírajwa' mbéthaán gajmaá numúu mbá xúgíi xabq. Anguin', tsáan' phú nando' jaya'la', gudxawííla' rí mathan'la': Aná'ló' n̄ira'wíin xabq tsí ngínáa ná numbaa ríge', kajngó mānindxuun xabq tsí phú nanimbúun juyáá Jesukristo, jamí rí mānúngáa mānindxuun xabq tsí na'thán ñajúun Aná'ló', rí nixuda minqe' má' gajmáa numúu tsí nandúun juyáá. Xómá' ikháan'la', n̄ñuúla' tsí ngínáa asndo xó rí ndaq numúu. Á ra'khá xabq tsí phú guá'dáa none ngínáa'la' jamí nagó judáan'la' gajmaá tsiakhe ná gu'wá ñajun rá dxé'. Á ra'khá ikhijin nuthan xkawjíi mbi'yuu Jesús tsí ñajuun ña'ñala' rá dxé'. Phú máján má' enela' xí gakon rí none mbáníila' xtángoo rí phú jtháán gí'doo numuu, xómá kama na'thán ná ajngáa rawuun Aná'ló': << Agaa' xtayáá xabq numbaa gajmáa' xómá nandaal' xtaya minq' ikháán. >> Jamí xí n̄ra'wíinla' xabq tsí mone ngajúunla' rá, gí'máa'la' a'khán ná inuu Aná'ló', numuu rí tsínij mbáníila' xtángoo rú'khuēn. Numuu rí tsí n̄ajumuu rí na'ne mbánuu xúgíi xtángawoo Aná'ló' jamí tsí'ne mbánuu maske asndo mbóó rí na'thán n̄, gí'maq a'khán rí tsí'ne mbánuu n̄ xúgíi. Numuu rí Aná'ló' ni'thán: << Xáthabaa' gajmáa' tsí ra'khá a'gíaa' o ajmbaa' ñajun >>, jamí ikhaq má' ni'théen mangaa: << Xátaxíyaa xabq. >> Kajngó xí tsíhabáa' gajmáa' tsí ra'khá a'gíaa' o ajmbaa' ñajun, jamí nataxíyaa xabq rá, gí'máa a'khán rí tsíthane mbáníi xtángawoo Aná'ló'. Ikhaa jngó, guthánla' jamí gajuwala' xómá gí'maa rí majuwá tsí mjtrajwa' numúu gajmáa mbá xtángoo rí na'ne játíñ xabq ná awúun a'khán. Numuu rí idó gárajwa' Aná'ló' gajmáa numúu xabq, māñáwíin akuijin ja'yoo xabq tsí niñáwíin akuijin ja'ñúú xabq. Tsí nañáwíin akuijin, ma'ngqo idó rí mjtrajwa' numuu. Anguin', tsáan' nanimbála' juyáá Jesús, xí mbáa na'thán: << Ikhúún nanimbó' ja'yoo Aná'ló' >>, jamí ndaq nithán rí máján i'nij, náá lá gámbáyúu rú'khuēn rá. Á ma'ngqo

má' rí xkua'nii inimbqo' ma'ne jrýaq' rá dxé'. Gajuma'l'a' rí mbáa dxájwaló', xabiya o a'go, ndaa xtíñuu jamí ndaa rí mjkhuüj tsitsíi, jamí mbáa tsí ikhán'l'a' na'thúun: << Anq'ló' gá'ne tsakun rámáá ná mjdxu'. Athúwaan' xtíñaa' rí miká wáa jamí atse'tsolá magí'maa'. >> Ndaa rí gámbáyúu ajingáa rú'khuén, xí tsíxnúu rí nda'yoo. Xkua'nii má' mangaa, tsí jndóó má' na'thán rí nanimbqo' ja'yoo Anq'ló' jamí tsíñij rí máján, ndaa mbá jayu má' numuu na'théen rí nanimbqo' xú'khuén rá. Ágá'ne xí mbáa ma'thán: << Tikhun nanimbúun juyáá Anq'ló', xómá' j'wíin noné rí máján. >> Xómá' ikhúún náthánlo': Ikhán mäxákoo mätsngajmú' rí ninimbqo' xtayáá Anq'ló' xí tsíthang rí máján. Xómá' ikhúún magoo mätsngajmáa' rí nanimbqo' jayoo Anq'ló' gajmaá majñuu rí máján nqñelo'. Khá nanimbqo' má' rí mbáwíi tsí ñajuun Anq'ló' xtáa rá. Phú máján má' ithané rí xkua'nii rá, asndo gíñá guéen má' nanimbúun rí xkua'nii mangiin, jamí asndo nagua'jin rí namíñuu. Xánindxqaa' xabq tsí júgoo inuu. Á nandaa' mätsngajmáa' rí gakon rí rag'doo numuu rí nanimbqo' xabq tsí ndaa rí máján e'ne dxé'. Nákhí rí tátá xj'ñáló' Abráám nixnáxij adéé Isáák ná tsúduu járgoxé itsí, a'khuén ni'thán Anq'ló' rí xabq tsí májáan ákuuin ñajuun. Nakujma nguáá má' mbu'yááló' rí Abráám nisngájmeé rí nanimbqo' ja'yoo Anq'ló' gajmaá majñuu rí ni'nij. Jamí gajmaá majñuu rí ni'nij, nigajaa asndo níjrá'an rí jañii ákuuin 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 ákuuin. >> Jamí ne'ne mbi'yuu << Iyangajwée Anq'ló'>>. Kajngó gafra'a' májánl'a' ríge': Anq'ló' na'thán rí májáan ákuuin mbáa xabq gajmaá majñuu rí máján na'nij, rä'khá jndóó gajmaá majñuu rí nanimbqo'. Xkua'nii má' ninimbqo' Raáb mangaa, a'go tsí nínguiwá míngá nákhí wajyúu. Anq'ló' ni'thán rí májáan ákuuin gajmaá majñuu rí máján ni'nij: Nigruijúun ná go'wóo xabq tsí nígo gúñamaa xuajen Jerikó, jamí nimbánuu rí magajnáa ngu'wa gajmaá jimbá jambqaa. Xómá' rí mbáa xabq tsí níjáñuu, nándaq xuy', xkua'nii má' ja'nii rí nanimbqo' xabq mangaa, xí ndaa rí máján i'nij, ndaa mbá jayu numuu rí nanimbqo'. Anguín', tsáan' nanimbá'l'a' juyaá Jesús, xánindxqaa' xúgiáan'l'a' xabq tsí nusngáá, numuu nduyaámála' rí jíthaán gakhe mjtrajwa' numa ikhán'xó'. Numuu rí mbá xúgiáan'ló' nqñgrá'án'ló' mba'a nothon. Xí xtáa mbáa tsí ná'ngoo nqñawúun rawuun ído rí na'thán, xabq tsí níjrá'an má' ñajuun tsú'khuén, jamí ná'ngoo má' rí na'thán ñajun minéé' mbá xúgíi mangaa. Ído rí nuxy'dáa'ló' xq' ñuu rawuun guáyo, ná'ngaló' nuxy'máa mä'gee ná nandaló' rí ma'gee, jamí ná'ngaló' nuxmátríga mbá xúgíi. Guyaxííla' gu'wá rguwa mba'wó rí náqá ná inuu iya apha mangaa. Mbá ixé lájwíin jayá ikhoo né rí náqá né ná nandoo xabq tsí náqá jayóo né, maske má' phú gakhe irmajngua' né gíñá. Xú'khuén má' ja'nii rí rajuun xabq mangaa, mbá xuwi lájwíin ñajuun né, jamí phú mbaq rí ná'ngoo né na'ne. ¡Rä'khá tháán mbaq júba ika e'ne mbá lájwíin rí'yuu agu rí nakhatiyoo! Rí rajuun xabq xómá rí'yuu agu ja'nii né. Kama né ná xuyu, jamí phú gí'doo né tsiaxhé rí ma'ne né mba'a inii rí rámáján, xú'khuén má' na'ne ma'chúu né mbá xúgíi xuyu. Ndayá skiyúu' né ná nakha jámuu agu, jamí mbá xúgíi mbi'i na'ne ma'chúu né mbi'yuu. Tsí xabq numbaa ná'ngoo na'ne másuun jamí naxná ñajúun mbá xúgíi inii xukú xáná tsí namanguún, xukú xna, xukú tsí nuxmátha mijná jamí xukú tsí gatiin ná awúun iya apha. Xómá' rí rajuun xabq rá, nimbáa tsí'ngoo gá'thán ñajuun né. Mbá rí xkawé' rí ndaa xó mywajún thímnló' ñajuun né, jamí gajníí thana rí nagydíin xabq ná awúun ajngáa rí nagájnuu e'ne né. Gajmaá rajwan'ló' nagájnuu ajngáa ná rawanló' rí mo'né mbaq Anq'ló' Mikhúíi, xú'khuén má' rí my'xná ma'finló' xabq tsí níguma kumíi xómá ja'nii Anq'ló'. Mbóó má' ná rawanló' nágájnuu ajngáa rí máján jamí ajngáa rí xkawé'. Anguín', ragí'maa mä'ne rí xkua'nii. Á magoo magajnúu iya rína ná iduu iya rí thawuun dxé'. O magoo maxná xndú rí mbi'yuu aseitína mbá ixuy ígo dxé', o ígo

mbá ajmuu úba dxqe!. Maxáxoo anguin!. Xkua'nii má' mangaa, maxáxoo maqajnúu iya ríná ná iduu iya rí thawuuun. Á xtáa mbáá tsí gakon rí nda'yoo jamí nafroq náá rí máján maqne ná majñqala dxeq! Gasngájmeé ne gajimáá majñuu rí gamakuij jamí rí tskukxe míngee ído rí na'nij rí máján. Jamí xí jndóó má' tsixígu' jamí sian' ríga ná awúun akianla' rá, muxúthantsiyála' rí namqñala' jamí muxúnq nduwala' rí nong nuwiinla' rí gakon. Numuu rí xabo tsí xkua'nii imañúu ra'khá ná inuu Anq'ló' j'kha rí namañuu, rí ná numbaa ríge' j'kha ne, ná jumuu má' ikhíjn jamí ná inuu gixaq. Ikhaa jngó, ná ríga tsixígu jamí sian', ikhíjn má' ríga xkujndu jamí mbá xúgíí inii rí xkawe mangaa. Xómá' xabo tsí nduyáá jamí nafruún rí naqkha ná inuu Anq'ló' rá, tsíni j'kha rí xkawe, tsítsañuu gajmui xabo, gamakuun, májáan akuin, phú nañáwíin akuin júnuu tsí ngíni, gatíí rí máján nunij, tsíra'wíin xabo tsí mone ngajúun jamí nanguá ajma inúu. Tsí nandúun marigá rí tsímaá ná numbaa ríge', numbayíí rí maxátsañíí xabo. Asndo xó rí nudíj tsígo rí máján ja'nii, kajngó mone xabo rí nandoo Anq'ló'. Náá lá j'kha xkujndu jamí sian' rí ríga ná majñqala rí. Ná awúun má' akianla' jamí ná awúun má' rí phú nanigua'la' mugua'dáála'. Phú nanigua'la' rí mugua'dáála' rí ríga ná tsudunumbaa jamí tsígo'a'dáála' ne. Ra'khá tháán naxígula' rí asndo nyradíinla' xabo, ni má' xú'khuen tsígo'a'dáála' rí nandala'. Nong xkujndula' jamí natsañíí ala'. Rakuá'dáála' numuu rí tsínda'ala' Anq'ló'. Jamí ído rí nundaala', tsídrigúla' rí nandala' numuu rí tsínda'ala' ne rí majmaa ná nda'yoo, rí nundaala' ne mutsijmála' ná rí nanigua'la' ikháanla'. Ra'khá xabo tsí nandúun juyáá jndóó Anq'ló' najwanla!. Á tsíyaala' rí xabo tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsíyoo rí mambáxuu' gajmáá Anq'ló' rí dxqe!. Ikhaa jngó, asndo tsáa má' tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsímbáxuu' gajmáá Anq'ló'. O najumala' rí ndaq numuu rí na'thán ná ajngáá rawuun Anq'ló' dxqe: <<Phú nandoo Anq'ló' ja'yoo Xe' rí kuqan ná xoxta'ló', jamí mbáwíí ikhaq nandoq rí magalo' ju'yáa.> > Xómá' ikhaq phú mbaq rí máján naxnáló', rí ni rajá'yaló'. Ikhaa jngó na'thán ná ajngáá rawuun Anq'ló'> <<Anq'ló' nawje theuu xabo tsí nuxuxí mijnala' rí na'thán najwanla' Anq'ló'. Gawajún gúkuála' kajngó maqnga'la' inuu gixaq, a'khuen rí ikhaq magáyuu maqge imba janíí. Aguwalá' ná inuu Anq'ló', jamí ikhaq maxu'ma minge ná inala'. Xabo a'khán, gunjíñáa ronqla' a'khán. Tsáan' ajmq akianla', jndóó má' Anq'ló' gajumá'ala' juyaá. Guyáála' rí mingíná'ala', gumbiyala' jamí gatájwíin akianla'. Gunjíñáa runduwala', gumbiyala'. Gunjíñáa rajuwala' gagí, gajuwa jínála'. Guxígu mijnala' ná inuu Anq'ló', jamí ikhaq maqnij rí phú maguma mbaqan'la'. Anguin', nimbaa maxá'thán tsudunumbaa xabo. Xí mbáá na'thán tsudunumbaa xabo o na'théen rí ramáján i'nii mbq', na'thán tsuduxtángawoo Anq'ló' jamí na'théen rí ramáján ne. Xí ikháán narathán rí ramáján xtángawoo Anq'ló', tsíthané mbáñíí rí na'thán ne, rí nathané minq mbq narajwa' numuu ne. Indóó má' mbáwíí tsí nixná xtángoo najuun mbq narajwa', jamí jndóó má' ikhaq magoo maqne jáwíjn o maxná ma'íjn xabo. Xómá' ikháán rá, tsáa najwaan' kajngó natrajwa' numuu xabo jumaa' ró'. Gudxawíínala' ríge', tsáan' nuthanla': <<Xúge' o gátsíí mygualo' xuajen rú'khuen o ríge', majuwaló' mbá tsigu ikhín, munguwa ngaaló' jamí mydala' mbkhaqa> > Jamí nitsíyaala' dí garigá gátsíí, ni má' tsíyaala' xí xóó juwala'. Dílá najuun mbiyala' rá. Xómá rujmbá' rí nakuma mbégo jamí imbrúma nándaq ne xkua'nii ja'ñáa'la'. Iwaqá máján rí xá'nii gúthanla': <<Xí Anq'ló' nandoo, majuwaló' jamí mo'neló' ríge' o mo'neló' rí núuún.> > Xómá' ikháán'la' phú nanigua'la' rí muthan tsíyála', asndo xó rí ikháán'la' ithan najwíin mbiyala' ja'nii. Ramáján enela' rí nong tsíyála' xkua'nii. Ikhaa jngó, tsí nda'yoo má' náá rí máján maqne jamí tsí'nij, xtáa ná awúun a'khán. Gudxawíínala' ríge', tsáan' phú kua'dáála': gumbiyala' jamí gundxawa jínála', numuu rí inu má' maqkha mbii rí

mumínjíla'. Na'ga má' mbá xúgíí rí mitsaan kua'dáála', jamí na'pho má' níyu ruxi xtíñala' rí phú kuitsúun. Nákháa má' iyoo mbúkhqá ajwqan' mojmo' jamí mbúkhqá ajwqan' mi'xá rí phú kua'dáála'. Rú'khuen ma'thán rí ramáján nenebla' ído gárajwá' Anq'ló' numala', jamí matsikháan'la' ne. Nene matfíla' rí mugua'dáála' awúun mbi'i rí inu má' mambá numbaa ráan'. Ikháan'la' túne numíila' xabq nginíi tsí niñajun ná mbayala'. Gudxawíñla' rí nandxa'wá ra'a numa rú'khuén ná inuu Anq'ló' tsí gí'doo mbá xúgíí tsiakhé, jamí ikhaq nidxawuyn má' a'wúun yumbáa tsí'khuén. Ikháan'la' phú nijuwa májánla' ná numbaa ríge'. Nitháan ndaq rí ndi'yála', jamí nenebla' mbá xúgíí rí nqaniguála'. Ni'ngáan'la' mēnda'kho xómá xukú tsí nitsíyoo náá mbi'i majanúu. Njrígula' ajngáa wa'a tsyduún tsí ndaq a'khúún jamí njiradíjílnla', xómá' ikhiij tuxydaq' náwúun rí mymbayú mijneé. Ikhaa jngó, anguin', ga'nggo akian'la' asndo mbi'i rí ma'khqá Tátja Jesukrístq. Guyaxela' xómá e'ne xabq tsí nañajun xanáá, gí'thuyun má' xú'khuén rí maguú rí mitsaan nijmaa ná tsyduú juba' rí ni'dij, jamí gí'thuyun má' xú'khuén rí maganú mbi'i rí ma'khqá ru'wa. Xkua'nii má' góne mangáan'la', góne gakhe akian'la' jamí maxá'ne ní'nga'la' rí mywa'thíílnla', numuu rí inu má' ma'khqá Tátja Jesukrístq. Anguin', nimbáa mazá'ne xkujndu gajmáa numuu nimbáa, kajngó mazákujma a'khánla' gá'ne Anq'ló'. Guyáála' rí inu má' xtáa ná rawuun xkrugua tsí marajwá'. Anguin', guyaxíjí' xkríja xó rí nimínjí jamí xó rí nene gakhe akuijin tsí njrawí jngaa ajngóo Anq'ló' wajyúú. Ikháánlo' najumá'ló' rí phú gagí júwa' tsí na'ngoo akuijin rí mumínjí. Ikháan'la' nidxawíí xáne ní'ngoo akuijin Jób rí mamínyu' mēnda'kho, jamí nduyaá málá' rí ndawqá phú mbqá rí máján nijanáa ne'ne Anq'ló'. Numuu rí Anq'ló' phú nañawíin akuijin jamí phú mbqá akuijin. Anguin', nando' gáthán'la' jmbá rí gí'doo numuu: ído rí nuthanla' numuu asndo dí má', xúxu'dáála' Anq'ló', ni má' xúthanla' mbi'yuu asndo nimbá rí ríga ná numbaa. Rí nuthanla' rí mongela', ikhaa má' gónebla'. Xí nuthanla' <<mane>>, gónebla'. Xí nuthanla' <<mazáne>>, xúnela'. Kajngó mazákujma a'khánla' gá'ne Anq'ló'. Xí xtáa mbáa tsí gí'doo ga'kho ná majanála', ga'thán jáñuu Anq'ló'. Xí xtáa mbáa tsí nadxuu, ga'sieen ajmúu ná inuu Anq'ló'. Xí xtáa mbáa tsí najánuu ná majanála', gandxa'wúun xabq buuanu tsí juya idxyúun mbq nágimbíin. Kajngó muthán jáñí Anq'ló' gajmáa numuu, jamí mytsuq'aqan aséite gajmáa mbi'yuu Tátja Jesukrístq. Xí nuthan jáñí Anq'ló' gajmáa mbá jañiu akuijin, ma'nji akuijin tsí najánuu, jamí Anq'ló' ma'ne rí matuxij. Jamí xí ni'nij a'khán rá, Anq'ló' ma'ne mbqá akuijin ja'yoq. Ikhaa numuu rú'khuén, mbámbáa gá'ne maphú a'khúún ná inuu jmbáa, jamí mbámbáa gá'thán jáñuu Anq'ló' gajmáa numuu jmbáa, kajngó ma'nji akian'la'. Xí mbáa xabq tsí májáan akuijin na'thán jáñuu Anq'ló', phú gí'doo tsiaxhé tsakuun rí na'nij. Gármá'áan akian'la' juyaá Elías, tsí nígywí jngaa wajyúú, ikhaq ninindxyúun mbáa xabq numbaa xómá ikháánlo' jayu. Nákhí ni'thán jáñuu Anq'ló' rí maxáxnúu ru'wa, táxnuu ru'wa atsú tsigu jtikhu. Ndawqá a'khuén ni'thán jáñuu Anq'ló' mbujúun rí maxnúu ru'wa, a'khuén nixnúu ru'wa ne'ne Anq'ló', jamí nixnáa xndúu mbá xúgíí inii rí nda'ya ná inuu juba'. Anguin', tsáan' nanimba'la' juyaá Jesús, xí mbáa tsí ikháan'la' nanifuu jambqá rí gakon, jamí jmbáa na'ne rí matangaa, guyáála' rí tsí nambáyúun xabq a'khán rí matangaa akuijin jamí manifuu ra'ne a'khán, na'nij rí majríyaa' rí majanúu jamí na'nij rí Anq'ló' ma'ne mbqá akuijin ja'yoq mba'a a'khán rí ni'nij.

*Chinantec Full Text*

**ISO 639-3 code of language:** [cso]

**Title of the text:** Si<sup>2</sup> Quioh<sup>21</sup> Santiago. JÚ<sup>1</sup> CHÚ<sup>32</sup> QUIOH<sup>21</sup> JESÚS TSÁ<sup>2</sup> LHÍ<sup>3</sup> CRISTO (El Nuevo

Testamento en el chinanteco de Sochiapan)

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Nuevo Testamento en el chinanteco de Sochiapan), 525-33. La Liga Bíblica. <Accessed: 12 June 2012>.

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

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Jná<sup>13</sup> la<sup>32</sup> Jacobo, tsá<sup>2</sup> lhí<sup>3</sup> jná<sup>13</sup> jan<sup>2</sup> \*tsá<sup>2</sup> má<sup>2</sup>dí<sup>1</sup>lhánh<sup>1</sup> joh<sup>1</sup> Dió<sup>32</sup> ji<sup>3</sup> Jesucristo Tr<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>, juanh<sup>32</sup> jná<sup>13</sup>. “Hia<sup>2</sup> hnöh<sup>22</sup>, tá<sup>1</sup> quia<sup>3</sup>tún<sup>3</sup> nío<sup>3</sup> hnöh<sup>2</sup> tsá<sup>2</sup> \*Israel, tsá<sup>2</sup> má<sup>2</sup>ná<sup>1</sup>yanh<sup>32</sup> náh<sup>2</sup> tá<sup>1</sup> cáun<sup>2</sup> hngá<sup>1</sup>máh<sup>3</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, ma<sup>3</sup>hiún<sup>13</sup> hnöh<sup>2</sup> honh<sup>2</sup> li<sup>3</sup>ua<sup>3</sup> cáun<sup>2</sup> hi<sup>3</sup> quiunh<sup>32</sup> náh<sup>2</sup>, qui<sup>1</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>lh<sup>3</sup> ñíh<sup>1</sup> hnöh<sup>2</sup> jáun<sup>2</sup> hi<sup>3</sup> ti<sup>3</sup> jlánh<sup>1</sup> böh<sup>1</sup> re<sup>2</sup> k<sup>2</sup>tin<sup>2</sup> tsú<sup>2</sup> hi<sup>3</sup> jmu<sup>3</sup> juenh<sup>2</sup> tsí<sup>3</sup>, ná<sup>1</sup>juán<sup>3</sup> zia<sup>32</sup> hi<sup>3</sup> cä<sup>2</sup> lau<sup>23</sup> ca<sup>3</sup>ti<sup>21</sup> hi<sup>3</sup> taunh<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> ta<sup>21</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ne<sup>3</sup>, chá<sup>1</sup> hnöh<sup>2</sup> cáun<sup>2</sup> honh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> lh<sup>13</sup> li<sup>3</sup>tin<sup>2</sup> hnöh<sup>2</sup> re<sup>2</sup> hi<sup>3</sup> jmúh<sup>13</sup> nán<sup>2</sup> juenh<sup>2</sup> honh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> hnöh<sup>2</sup> lh<sup>13</sup> lhí<sup>3</sup> náh<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>hún<sup>1</sup> tsí<sup>3</sup>, tsá<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>hiá<sup>2</sup> ca<sup>3</sup>táunh<sup>3</sup> ca<sup>3</sup>la<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup> cu<sup>3</sup>ti<sup>3</sup>, la<sup>3</sup> cun<sup>3</sup> tsá<sup>2</sup> tiá<sup>2</sup> hi<sup>3</sup> li<sup>3</sup>hniauh<sup>23</sup> hi<sup>3</sup> cáun<sup>2</sup> ñí<sup>1</sup>con<sup>2</sup> yáh<sup>3</sup>. Li<sup>3</sup>ua<sup>3</sup> jan<sup>2</sup> hnöh<sup>2</sup> tsá<sup>2</sup> tiá<sup>2</sup> re<sup>2</sup> má<sup>2</sup>jniá<sup>3</sup> jná<sup>1</sup> honh<sup>2</sup> náh<sup>2</sup>, má<sup>1</sup> náh<sup>2</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, hi<sup>3</sup> jáun<sup>2</sup> lh<sup>13</sup> hián<sup>13</sup> náh<sup>2</sup>, qui<sup>1</sup> hi<sup>3</sup> böh<sup>1</sup> cue<sup>32</sup> ca<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> lh<sup>1</sup> má<sup>2</sup>tu<sup>2</sup> má<sup>2</sup>ziáum<sup>23</sup> ñí<sup>1</sup>con<sup>2</sup> ca<sup>3</sup>la<sup>3</sup> jn<sup>32</sup> tsá<sup>2</sup>, ha<sup>3</sup> tiá<sup>2</sup> jin<sup>23</sup> yáh<sup>3</sup> tsú<sup>2</sup> tsá<sup>2</sup> hi<sup>2</sup> tsá<sup>2</sup> mi<sup>32</sup> ñí<sup>1</sup>con<sup>2</sup>. Tr<sup>3</sup>la<sup>3</sup> hniáuh<sup>32</sup> mh<sup>32</sup> tsú<sup>2</sup> hi<sup>3</sup> hu<sup>21</sup> cáun<sup>2</sup> tsí<sup>3</sup> má<sup>1</sup>na<sup>1</sup>, hi<sup>1</sup> cù<sup>1</sup>pih<sup>21</sup> yáh<sup>3</sup> tiá<sup>2</sup> hniáuh<sup>32</sup> hu<sup>21</sup> tun<sup>3</sup> tsí<sup>3</sup> tsú<sup>2</sup>; qui<sup>1</sup> ná<sup>1</sup>juáh<sup>3</sup> hi<sup>3</sup> hu<sup>21</sup> tun<sup>3</sup> tsí<sup>3</sup> tsú<sup>2</sup>, jáun<sup>2</sup> lhí<sup>3</sup> tsú<sup>2</sup> la<sup>3</sup>jmá<sup>1</sup> lhí<sup>3</sup> cu<sup>3</sup> jlái<sup>3</sup> jmá<sup>2</sup>miih<sup>21</sup> böh<sup>1</sup>, hi<sup>3</sup> hlia<sup>32</sup> chi<sup>3</sup> ti<sup>3</sup> hlá<sup>2</sup> ti<sup>3</sup> m<sup>2</sup>. Tsá<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> tiá<sup>2</sup> hniáuh<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> cáun<sup>2</sup> lhí<sup>3</sup> hiáuh<sup>3</sup> hi<sup>3</sup> jmá<sup>1</sup> cué<sup>21</sup> jáun<sup>2</sup> Dió<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>; qui<sup>1</sup> tsá<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> da<sup>2</sup> cáun<sup>2</sup> lhí<sup>2</sup> lhí<sup>2</sup> jeinh<sup>32</sup> tsí<sup>3</sup> ti<sup>3</sup> hlá<sup>2</sup> ti<sup>3</sup> ná<sup>2</sup> böh<sup>1</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ne<sup>3</sup>, cuá<sup>1</sup> jmu<sup>1</sup> tsah<sup>3</sup> tsá<sup>2</sup> reh<sup>2</sup> dí<sup>2</sup>, tsá<sup>2</sup> tsí<sup>1</sup>ju<sup>3</sup>, qui<sup>1</sup> cun<sup>3</sup>ñí<sup>1</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>ta<sup>3</sup>zanh<sup>1</sup> tsú<sup>2</sup> re<sup>2</sup>. Hi<sup>3</sup> tsá<sup>2</sup> hánh<sup>3</sup> ne<sup>3</sup>, cù<sup>1</sup> jmu<sup>1</sup> tsah<sup>3</sup> qui<sup>1</sup> cun<sup>3</sup>ñí<sup>1</sup> hi<sup>3</sup>hlí<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>méih<sup>3</sup> hi<sup>3</sup> quien<sup>2</sup> tsú<sup>2</sup>, qui<sup>1</sup> tsá<sup>2</sup> ná<sup>1</sup>hánh<sup>3</sup> dá<sup>2</sup> lhí<sup>3</sup> la<sup>3</sup>jmá<sup>1</sup> lhí<sup>3</sup> lí<sup>13</sup> hi<sup>3</sup> tiá<sup>2</sup> má<sup>2</sup>híe<sup>2</sup> böh<sup>1</sup>. Qui<sup>1</sup> ná<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>hiá<sup>2</sup> hi<sup>2</sup>ut<sup>2</sup>, hi<sup>3</sup> má<sup>1</sup>lh<sup>32</sup> jáun<sup>2</sup> ne<sup>3</sup>, chei<sup>32</sup> lhí<sup>32</sup>, jáun<sup>2</sup> lhí<sup>2</sup>quiéin<sup>2</sup> böh<sup>1</sup> ná<sup>2</sup>, hi<sup>3</sup> suh<sup>32</sup> siáh<sup>3</sup> lh<sup>13</sup> quioh<sup>21</sup>, jáun<sup>2</sup> lhí<sup>1</sup>ca<sup>3</sup>há<sup>2</sup> ca<sup>3</sup>nga<sup>2</sup> böh<sup>1</sup> hi<sup>3</sup> jmá<sup>1</sup> jniá<sup>3</sup> jáun<sup>2</sup> chú<sup>32</sup> lhí<sup>32</sup>. La<sup>3</sup> jáun<sup>2</sup> böh<sup>1</sup> quiunh<sup>32</sup> uá<sup>2</sup>ja<sup>32</sup> tsá<sup>2</sup> hánh<sup>3</sup>, cu<sup>3</sup>diá<sup>2</sup>jan<sup>2</sup> böh<sup>1</sup> tsá<sup>2</sup>hín<sup>3</sup> tsú<sup>2</sup> tá<sup>1</sup>la<sup>3</sup> cuá<sup>1</sup>jmú<sup>2</sup> jáun<sup>2</sup> tá<sup>13</sup>. Hen<sup>3</sup> ma<sup>3</sup> jmá<sup>1</sup> ren<sup>2</sup> tsá<sup>2</sup> tion<sup>2</sup> tsí<sup>3</sup> ca<sup>3</sup>la<sup>3</sup> jí<sup>32</sup> hi<sup>3</sup> quiunh<sup>32</sup>; qui<sup>1</sup> ná<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>nga<sup>2</sup> tsú<sup>2</sup> la<sup>3</sup>jmá<sup>1</sup> lhí<sup>3</sup> jáun<sup>2</sup>, hiáuh<sup>3</sup> böh<sup>1</sup> tsú<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> jáun<sup>2</sup> Dió<sup>32</sup> ját<sup>13</sup> hi<sup>3</sup> cué<sup>32</sup> ñí<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup> hniáuh<sup>3</sup> dí<sup>2</sup>, hi<sup>3</sup> lhí<sup>13</sup> zian<sup>2</sup> dí<sup>2</sup> quiunh<sup>3</sup> tsá<sup>2</sup> ca<sup>3</sup>cah<sup>13</sup> hi<sup>3</sup> jmá<sup>1</sup> quiunh<sup>3</sup>. Ti<sup>3</sup>la<sup>3</sup> ná<sup>1</sup>juáh<sup>3</sup> ca<sup>3</sup>chó<sup>32</sup> cáun<sup>2</sup> jmá<sup>1</sup> hi<sup>3</sup> hniá<sup>1</sup> tsú<sup>2</sup> cáun<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>ti<sup>21</sup> ne<sup>3</sup>, tiá<sup>2</sup> hniáuh<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> cáun<sup>2</sup> lhí<sup>13</sup> tsú<sup>2</sup> hi<sup>3</sup> Dió<sup>32</sup> böh<sup>1</sup> cä<sup>2</sup> lau<sup>23</sup> cun<sup>3</sup>quiunh<sup>3</sup> hi<sup>3</sup> lhah<sup>3</sup> jáun<sup>2</sup>. Qui<sup>1</sup> hi<sup>1</sup> cónh<sup>3</sup> yáh<sup>3</sup> tiá<sup>2</sup> lhí<sup>13</sup> hi<sup>3</sup> hen<sup>2</sup> tsí<sup>3</sup> Dió<sup>32</sup> hi<sup>3</sup> lhah<sup>3</sup>, sa<sup>3</sup>jun<sup>3</sup> ca<sup>2</sup> lan<sup>23</sup> tsú<sup>2</sup> tsá<sup>2</sup> cun<sup>3</sup>quiunh<sup>3</sup> hi<sup>3</sup> lhah<sup>3</sup>. Ti<sup>3</sup>la<sup>3</sup> ná<sup>1</sup>juáh<sup>3</sup> hi<sup>3</sup> hniá<sup>1</sup> tsú<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>ti<sup>21</sup> ne<sup>3</sup>, jáun<sup>2</sup> hi<sup>3</sup> jáun<sup>2</sup> má<sup>2</sup>ja<sup>32</sup> ca<sup>3</sup>la<sup>3</sup> ti<sup>3</sup> ñeh<sup>2</sup> hñu<sup>3</sup> tsí<sup>3</sup> hngá<sup>2</sup> böh<sup>1</sup> tsú<sup>2</sup>; qui<sup>1</sup> hñu<sup>3</sup> tsí<sup>3</sup> hngá<sup>2</sup> böh<sup>1</sup> tsú<sup>2</sup> dí<sup>1</sup>quian<sup>1</sup> hi<sup>3</sup> jáun<sup>2</sup>. Hi<sup>3</sup> ná<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>lhí<sup>13</sup> tsú<sup>2</sup> jmu<sup>3</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>hniá<sup>1</sup> jáun<sup>2</sup> jmu<sup>3</sup> ne<sup>3</sup>,

má<sup>1</sup>jáun<sup>2</sup> má<sup>2</sup>h<sup>13</sup> tso<sup>3</sup> böh<sup>1</sup>. Jáun<sup>2</sup> ní<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>l<sup>3</sup> pin<sup>3</sup> tso<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup> cu<sup>3</sup>tf<sup>13</sup> né<sup>3</sup>, jáun<sup>2</sup> má<sup>1</sup>jáun<sup>2</sup> má<sup>2</sup>jún<sup>3</sup> böh<sup>1</sup> tsú<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, tsá<sup>2</sup> hnau<sup>3</sup> jná<sup>13</sup> hñ<sup>32</sup>, ha<sup>3</sup> h<sup>2</sup> h<sup>1</sup> cu<sup>1</sup> l<sup>3</sup>can<sup>2</sup> hnöh<sup>2</sup>; qui<sup>1</sup> ca<sup>3</sup>la<sup>3</sup> jí<sup>3</sup>l<sup>3</sup> hi<sup>3</sup> chu<sup>21</sup>, jí<sup>3</sup> la<sup>3</sup>j<sup>32</sup> hi<sup>3</sup> quien<sup>2</sup> ca<sup>3</sup>la<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup>, cáun<sup>2</sup> h<sup>1</sup> cue<sup>3</sup> böh<sup>1</sup> Dió<sup>32</sup> Jméi<sup>2</sup> dí<sup>2</sup>, Tsá<sup>2</sup> cuá<sup>3</sup> hñ<sup>3</sup> m<sup>3</sup>cuú<sup>2</sup>. Hí<sup>3</sup> böh<sup>1</sup> Tsá<sup>2</sup> hñ<sup>3</sup> mí<sup>1</sup>zioh<sup>21</sup> quioh<sup>21</sup> la<sup>3</sup>j<sup>32</sup> joh<sup>1</sup> hi<sup>3</sup> jnia<sup>3</sup> jáun<sup>2</sup> t<sup>3</sup> chi<sup>3</sup>cuú<sup>2</sup>; Dió<sup>32</sup> Tsá<sup>2</sup> hñ<sup>3</sup> la<sup>3</sup> má<sup>2</sup>hñ<sup>3</sup> jáun<sup>2</sup> yáh<sup>3</sup>. Tí<sup>3</sup>la<sup>3</sup> Tsá<sup>2</sup> h<sup>3</sup> má<sup>1</sup>ná<sup>1</sup>, tiá<sup>2</sup> zan<sup>2</sup> yáh<sup>3</sup> la<sup>3</sup>jm<sup>1</sup> za<sup>2</sup> joh<sup>1</sup> hi<sup>3</sup> ja<sup>32</sup> jáun<sup>2</sup> chi<sup>3</sup>cuú<sup>2</sup>, hi<sup>3</sup> cáun<sup>2</sup> h<sup>1</sup> jmu<sup>2</sup> hín<sup>13</sup> t<sup>3</sup> hlá<sup>2</sup> t<sup>3</sup> ní<sup>2</sup>. Hí<sup>3</sup> böh<sup>1</sup> Tsá<sup>2</sup> ca<sup>3</sup>hñ<sup>3</sup> hi<sup>3</sup> ma<sup>3</sup>jniau<sup>2</sup> dí<sup>2</sup> hi<sup>3</sup> hmaí<sup>21</sup> cun<sup>3</sup>quionh<sup>3</sup> jú<sup>1</sup> tson<sup>2</sup> quioh<sup>21</sup>. Cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup>, má<sup>2</sup>lát<sup>3</sup> dí<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>ná<sup>1</sup>chan<sup>1</sup> ní<sup>1</sup>con<sup>2</sup> tsú<sup>2</sup> ja<sup>1</sup> quioh<sup>21</sup> la<sup>3</sup>j<sup>32</sup> hi<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup>, la<sup>3</sup>jm<sup>1</sup> má<sup>2</sup>ná<sup>1</sup>chan<sup>1</sup> jáun<sup>2</sup> la<sup>3</sup>j<sup>32</sup> hi<sup>3</sup> lau<sup>32</sup> la<sup>3</sup>ní<sup>1</sup>. Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup> reh<sup>2</sup>, tsá<sup>2</sup> jlán<sup>1</sup> hnau<sup>3</sup> jná<sup>13</sup>, hniáuh<sup>32</sup> l<sup>3</sup> níh<sup>13</sup> náh<sup>2</sup> hi<sup>3</sup> tianh<sup>13</sup> náh<sup>2</sup> hua<sup>3</sup>jan<sup>21</sup> hi<sup>3</sup> náh<sup>1</sup> náh<sup>2</sup> ját<sup>13</sup> hi<sup>3</sup> hleh<sup>32</sup> tsáu<sup>2</sup>, t<sup>3</sup>la<sup>3</sup> tiá<sup>2</sup> hniáuh<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> la<sup>3</sup>jui<sup>32</sup> hléh<sup>13</sup> hnöh<sup>2</sup> má<sup>1</sup>ná<sup>1</sup>, sa<sup>3</sup>jun<sup>3</sup> hniáuh<sup>32</sup> hi<sup>3</sup> la<sup>3</sup>jui<sup>32</sup> má<sup>2</sup>míh<sup>3</sup> honh<sup>2</sup> náh<sup>2</sup>, qui<sup>1</sup> tsá<sup>2</sup> mih<sup>23</sup> tsí<sup>3</sup> cun<sup>3</sup> tiá<sup>2</sup> h<sup>13</sup> böh<sup>1</sup> jmu<sup>3</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> t<sup>3</sup> tsí<sup>3</sup> Dió<sup>32</sup>. Hi<sup>3</sup> jáun<sup>2</sup> böh<sup>1</sup> hniáuh<sup>32</sup> cháh<sup>13</sup> hnöh<sup>2</sup> t<sup>3</sup> có<sup>32</sup> la<sup>3</sup>j<sup>32</sup> hi<sup>3</sup> tiá<sup>2</sup> jí<sup>2</sup> hi<sup>3</sup> má<sup>2</sup>chí<sup>1</sup>mt<sup>32</sup> jáun<sup>2</sup> honh<sup>2</sup> hnöh<sup>2</sup>, la<sup>3</sup> má<sup>2</sup>quionh<sup>3</sup> jí<sup>3</sup>l<sup>3</sup> hi<sup>3</sup> hlah<sup>3</sup> hi<sup>3</sup> jlán<sup>1</sup> má<sup>2</sup>ca<sup>3</sup>l<sup>3</sup> hliáun<sup>3</sup> jáun<sup>2</sup>; t<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> nio<sup>2</sup> re<sup>2</sup> honh<sup>2</sup> böh<sup>1</sup> hnöh<sup>2</sup> cuéh<sup>1</sup> náh<sup>2</sup> ját<sup>13</sup> hi<sup>3</sup> h<sup>13</sup> l<sup>3</sup> quien<sup>2</sup> jú<sup>1</sup> tson<sup>2</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>jñí<sup>3</sup> jáun<sup>2</sup> Dió<sup>32</sup> hñ<sup>3</sup> honh<sup>2</sup> náh<sup>2</sup>, la<sup>3</sup> cun<sup>3</sup> ját<sup>13</sup> hi<sup>3</sup> jmu<sup>3</sup> hi<sup>3</sup> liáun<sup>3</sup> náh<sup>2</sup>. Hi<sup>3</sup> jáun<sup>2</sup> hniáuh<sup>32</sup> má<sup>1</sup>tih<sup>21</sup> böh<sup>1</sup> hnöh<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> hie<sup>32</sup> jú<sup>1</sup> tson<sup>2</sup> jáun<sup>2</sup>, qui<sup>1</sup> ní<sup>1</sup>juáh<sup>3</sup> cáun<sup>2</sup> t<sup>3</sup> h<sup>1</sup> naih<sup>32</sup> náh<sup>2</sup>, jáun<sup>2</sup> la<sup>3</sup> jáun<sup>2</sup> h<sup>1</sup> h<sup>2</sup>can<sup>2</sup> náh<sup>2</sup> hmóu<sup>32</sup> böh<sup>1</sup>. Qui<sup>1</sup> tsá<sup>2</sup> t<sup>3</sup> h<sup>1</sup> nái<sup>32</sup> jú<sup>1</sup> tson<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> má<sup>2</sup>ti<sup>32</sup> yáh<sup>3</sup> tsú<sup>2</sup> má<sup>1</sup>l<sup>32</sup> jáun<sup>2</sup>, jáun<sup>2</sup> tsá<sup>2</sup> la<sup>3</sup> h<sup>3</sup> dá<sup>2</sup> hñ<sup>3</sup> la<sup>3</sup>jm<sup>1</sup> hñ<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>h<sup>2</sup>je<sup>3</sup> ní<sup>1</sup> cun<sup>3</sup>quionh<sup>3</sup> cáun<sup>2</sup> hu<sup>32</sup> böh<sup>1</sup>. Qui<sup>1</sup> ní<sup>1</sup> má<sup>1</sup>h<sup>2</sup>je<sup>3</sup> tsú<sup>2</sup> láh<sup>3</sup> h<sup>3</sup> ní<sup>1</sup>, jáun<sup>2</sup> la<sup>3</sup>jui<sup>32</sup> tsá<sup>2</sup>có<sup>3</sup> böh<sup>1</sup> tsí<sup>3</sup> tsú<sup>2</sup> láh<sup>3</sup> h<sup>3</sup> ní<sup>1</sup> ní<sup>1</sup> má<sup>1</sup>l<sup>32</sup> jáun<sup>2</sup>. Tí<sup>3</sup>la<sup>3</sup> tsá<sup>2</sup> taun<sup>2</sup> re<sup>2</sup> ní<sup>1</sup> liei<sup>21</sup> chu<sup>21</sup> quioh<sup>21</sup> Dió<sup>32</sup> né<sup>3</sup>, liei<sup>21</sup> hi<sup>3</sup> jmu<sup>3</sup> jáun<sup>2</sup> hi<sup>3</sup> h<sup>13</sup> liáun<sup>3</sup> tsú<sup>2</sup>, hi<sup>3</sup> má<sup>2</sup>ti<sup>32</sup> tsú<sup>2</sup> re<sup>2</sup>, hi<sup>3</sup> tiá<sup>2</sup> tsá<sup>2</sup>có<sup>3</sup> tsí<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> náh<sup>32</sup>, jáun<sup>2</sup> tsá<sup>2</sup> la<sup>3</sup> h<sup>3</sup> böh<sup>1</sup> jlnáh<sup>1</sup> tsí<sup>3</sup> ca<sup>3</sup>ti<sup>21</sup> la<sup>3</sup> cun<sup>3</sup> la<sup>3</sup>j<sup>32</sup> hi<sup>3</sup> jmu<sup>3</sup> jáun<sup>2</sup>. Ní<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> tsá<sup>2</sup> hñ<sup>3</sup> zian<sup>23</sup> hi<sup>3</sup> jlán<sup>1</sup> re<sup>2</sup> má<sup>2</sup>ti<sup>32</sup> cuáh<sup>32</sup> quioh<sup>21</sup>, t<sup>3</sup>la<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> cáun<sup>2</sup> h<sup>1</sup> ja<sup>3</sup>tú<sup>2</sup> ja<sup>3</sup>h<sup>23</sup> böh<sup>1</sup> ho<sup>3</sup> tsú<sup>2</sup> má<sup>1</sup>l<sup>32</sup> jáun<sup>2</sup>, jáun<sup>2</sup> tsá<sup>2</sup> la<sup>3</sup> h<sup>3</sup> cáun<sup>2</sup> h<sup>1</sup> má<sup>2</sup>can<sup>2</sup> hng<sup>2</sup> böh<sup>1</sup>, hi<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> h<sup>2</sup>quier<sup>2</sup> yáh<sup>3</sup> hi<sup>3</sup> jlán<sup>1</sup> má<sup>2</sup>ti<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> cuáh<sup>32</sup>. Tí<sup>3</sup>la<sup>3</sup> tsá<sup>2</sup> má<sup>2</sup>ti<sup>32</sup> cuáh<sup>32</sup>, cáun<sup>2</sup> hi<sup>3</sup> jí<sup>2</sup> hi<sup>3</sup> hng<sup>32</sup> ta<sup>3</sup> ní<sup>1</sup> Dió<sup>32</sup> Jméi<sup>2</sup> dí<sup>2</sup> né<sup>3</sup>, jáun<sup>2</sup> tsá<sup>2</sup> la<sup>3</sup> h<sup>3</sup> böh<sup>1</sup> jmu<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>; Má<sup>2</sup>hon<sup>3</sup> tsú<sup>2</sup> tsá<sup>1</sup>míh<sup>1</sup> hnáí<sup>3</sup>, jí<sup>3</sup>ts<sup>2</sup>mí<sup>3</sup> hnáí<sup>3</sup> ní<sup>2</sup> siáh<sup>3</sup> ja<sup>1</sup> l<sup>3</sup>ua<sup>3</sup> cáun<sup>2</sup> uu<sup>3</sup>mi<sup>2</sup>tsí<sup>32</sup> hi<sup>3</sup> zian<sup>2</sup> tsú<sup>2</sup>, hi<sup>3</sup> hua<sup>3</sup>hñ<sup>13</sup> tsú<sup>2</sup> siáh<sup>3</sup> hng<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> ma<sup>3</sup>quiá<sup>1</sup> jí<sup>3</sup>chí<sup>3</sup> quioh<sup>21</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> zia<sup>32</sup> jáun<sup>2</sup> ní<sup>1</sup> hue<sup>21</sup> lá<sup>2</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, tsá<sup>2</sup> tanh<sup>23</sup> náh<sup>2</sup> ta<sup>21</sup> Jesucristo Tí<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>, Tsá<sup>2</sup> cí<sup>2</sup> juen<sup>2</sup>, tiá<sup>2</sup> ca<sup>3</sup>tí<sup>1</sup> ya<sup>3</sup> náh<sup>2</sup> jmúh<sup>13</sup> quien<sup>2</sup> jan<sup>2</sup>, hi<sup>3</sup> jan<sup>2</sup> tiá<sup>2</sup> quien<sup>2</sup>. Jmú<sup>13</sup> jái<sup>13</sup>: Ní<sup>1</sup>juáh<sup>3</sup> ja<sup>1</sup> ní<sup>1</sup> ná<sup>1</sup>ngíh<sup>32</sup> náh<sup>2</sup> ca<sup>3</sup>hi<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> quih<sup>32</sup> hmih<sup>32</sup> chu<sup>21</sup>, hi<sup>3</sup> tioh<sup>3</sup> siáh<sup>3</sup> anillo hi<sup>3</sup> h<sup>3</sup> cí<sup>1</sup>mí<sup>1</sup>níau<sup>21</sup> cuo<sup>2</sup> tsú<sup>2</sup>, hi<sup>3</sup> tá<sup>1</sup>la<sup>3</sup> jáun<sup>2</sup> ní<sup>3</sup> ca<sup>3</sup>hi<sup>3</sup> siáh<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> tia<sup>3</sup>mii<sup>2</sup> quih<sup>32</sup> tsí<sup>1</sup> hmih<sup>32</sup> tseh<sup>1</sup>, t<sup>3</sup>la<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> hnöh<sup>2</sup> jlán<sup>1</sup> ca<sup>3</sup>ma<sup>3</sup>quien<sup>13</sup> náh<sup>2</sup> tsá<sup>2</sup> quih<sup>32</sup> h<sup>3</sup> hmih<sup>32</sup> chu<sup>21</sup>, hi<sup>3</sup> juoh<sup>1</sup> náh<sup>2</sup> tsú<sup>2</sup> la<sup>3</sup> lá<sup>2</sup>; “Ní<sup>3</sup> ní<sup>1</sup> chu<sup>21</sup> lá<sup>2</sup>”, t<sup>3</sup>la<sup>3</sup> tsá<sup>2</sup> tia<sup>3</sup>mii<sup>2</sup> hi<sup>3</sup> ne<sup>3</sup> juoh<sup>1</sup> náh<sup>2</sup> la<sup>3</sup> lá<sup>2</sup>; “Tí<sup>3</sup> ó<sup>32</sup> cuá<sup>2</sup>náu<sup>2</sup> hnú<sup>2</sup>, ho<sup>3</sup>l<sup>2</sup>dá<sup>2</sup> hue<sup>32</sup> lín<sup>21</sup> lá<sup>2</sup> ní<sup>3</sup>”, hi<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> la<sup>3</sup> jáun<sup>2</sup> böh<sup>1</sup> la<sup>3</sup> jmu<sup>32</sup> náh<sup>2</sup> ní<sup>3</sup>, jáun<sup>2</sup> má<sup>2</sup>ná<sup>1</sup>chú<sup>1</sup> ná<sup>1</sup>ñih<sup>21</sup> náh<sup>2</sup> tsá<sup>2</sup> hi<sup>3</sup> hu<sup>21</sup> l<sup>2</sup>hlah<sup>3</sup> honh<sup>2</sup> náh<sup>2</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, tsá<sup>2</sup> jlán<sup>1</sup> hnau<sup>3</sup> jná<sup>13</sup> hñ<sup>32</sup>, nié<sup>2</sup> náh<sup>2</sup> re<sup>2</sup> ját<sup>13</sup> hi<sup>3</sup> juanh<sup>21</sup> jná<sup>13</sup> lá<sup>2</sup>; Dió<sup>32</sup> má<sup>2</sup>ca<sup>3</sup>quianh<sup>3</sup> tsá<sup>2</sup> tia<sup>3</sup>mii<sup>2</sup> zian<sup>2</sup> ní<sup>1</sup> hue<sup>21</sup> lá<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, hñ<sup>3</sup> tsú<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> hánh<sup>3</sup>, cí<sup>1</sup>tiá<sup>1</sup> tson<sup>2</sup>? Tsá<sup>2</sup> la<sup>3</sup> h<sup>3</sup> böh<sup>1</sup> hiáuh<sup>3</sup> jái<sup>13</sup> hi<sup>3</sup> tsá<sup>3</sup>tiánh<sup>2</sup> ní<sup>1</sup> cuá<sup>1</sup>quier<sup>2</sup> Dió<sup>32</sup>, la<sup>3</sup> cun<sup>3</sup> ját<sup>13</sup> hi<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> jáun<sup>2</sup> Dió<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup> cu<sup>3</sup>tí<sup>3</sup> hñiau<sup>3</sup> h<sup>3</sup> dí<sup>2</sup>. Tí<sup>3</sup>la<sup>3</sup> hnöh<sup>2</sup> má<sup>1</sup>ná<sup>1</sup>, chin<sup>23</sup> náh<sup>2</sup> hua<sup>3</sup>heih<sup>21</sup> tsá<sup>2</sup> tia<sup>3</sup>mii<sup>2</sup>. ¿Haun<sup>13</sup> juáh<sup>13</sup> chí<sup>1</sup>dí<sup>1</sup> tsá<sup>2</sup> hánh<sup>3</sup> böh<sup>1</sup> tsá<sup>2</sup> hian<sup>2</sup> t<sup>3</sup> hi<sup>3</sup> quin<sup>23</sup> hi<sup>3</sup> quián<sup>13</sup> hnöh<sup>2</sup> düh<sup>1</sup>, hi<sup>3</sup> tú<sup>2</sup> hna<sup>2</sup> tsú<sup>2</sup> siáh<sup>3</sup> ní<sup>1</sup>ta<sup>21</sup>? Hnöh<sup>2</sup>, tsá<sup>2</sup> má<sup>2</sup>ná<sup>1</sup>lán<sup>1</sup> náh<sup>2</sup> Cristo, ¿haun<sup>13</sup> juáh<sup>13</sup> chí<sup>1</sup>dí<sup>1</sup> tsá<sup>2</sup> hánh<sup>3</sup> h<sup>3</sup> böh<sup>1</sup> tú<sup>2</sup> hióñ<sup>32</sup> hi<sup>3</sup> jmá<sup>2</sup> tsú<sup>2</sup> düh<sup>1</sup>, hi<sup>3</sup> jlán<sup>1</sup> böh<sup>1</sup> chu<sup>21</sup> jáun<sup>2</sup>, hi<sup>3</sup> má<sup>2</sup>ná<sup>1</sup>jmá<sup>2</sup> náh<sup>2</sup> jáun<sup>2</sup> ta<sup>3</sup>né<sup>32</sup>? Hi<sup>3</sup> jáun<sup>2</sup>

né<sup>3</sup>, mí<sup>1</sup>juáh<sup>3</sup> cu<sup>3</sup>tí<sup>13</sup> ma<sup>3</sup>tih<sup>21</sup> náh<sup>2</sup> liei<sup>21</sup> hi<sup>3</sup> quien<sup>2</sup> jáun<sup>2</sup> la<sup>3</sup>ñí<sup>1</sup>, la<sup>3</sup> cun<sup>3</sup> jái<sup>13</sup> hi<sup>3</sup> rá<sup>1</sup>juáh<sup>3</sup> jáun<sup>2</sup> ñí<sup>1</sup> Si<sup>2</sup> quioh<sup>21</sup> Dió<sup>32</sup>, hi<sup>3</sup> juáh<sup>3</sup> jáun<sup>2</sup> la<sup>3</sup> lá<sup>2</sup>: “Hniáuh<sup>32</sup> má<sup>1</sup>hno<sup>1</sup> hnoh<sup>2</sup> tsá<sup>2</sup>mf<sup>2</sup>cuóun<sup>2</sup> renh<sup>2</sup> la<sup>3</sup>jmí<sup>1</sup> hno<sup>3</sup> náh<sup>2</sup> hmóu<sup>32</sup>”, jáun<sup>2</sup> má<sup>2</sup>ná<sup>1</sup>jmuh<sup>32</sup> re<sup>2</sup> bfh<sup>1</sup> hnoh<sup>2</sup> ná<sup>1</sup>juáh<sup>3</sup> la<sup>3</sup> jáun<sup>2</sup>. Ti<sup>3</sup>la<sup>3</sup> ná<sup>1</sup>juáh<sup>3</sup> jmuh<sup>32</sup> náh<sup>2</sup> quien<sup>2</sup> jan<sup>2</sup> né<sup>3</sup>, hi<sup>3</sup> jan<sup>2</sup> tiá<sup>2</sup> quien<sup>2</sup>, jáun<sup>2</sup> tso<sup>3</sup> bfh<sup>1</sup> má<sup>2</sup>ná<sup>1</sup>jmuh<sup>32</sup> náh<sup>2</sup>, qui<sup>1</sup> liei<sup>21</sup> quioh<sup>21</sup> Dió<sup>32</sup> jmu<sup>2</sup> lin<sup>1</sup> hi<sup>3</sup> tiá<sup>2</sup> jmuh<sup>32</sup> yáh<sup>3</sup> hnoh<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>tf<sup>21</sup>. Qui<sup>1</sup> mí<sup>1</sup>juáh<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>ti<sup>32</sup> la<sup>3</sup>ñí<sup>1</sup> héih<sup>32</sup> quioh<sup>21</sup> liei<sup>21</sup>, ti<sup>3</sup>la<sup>3</sup> sa<sup>3</sup> la<sup>3</sup> zia<sup>32</sup> bfh<sup>1</sup> cáun<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>ma<sup>3</sup>ti<sup>32</sup> tsú<sup>2</sup> má<sup>1</sup>h<sup>32</sup> jáun<sup>2</sup>, jáun<sup>2</sup> má<sup>2</sup>ren<sup>2</sup> bfh<sup>1</sup> tsú<sup>2</sup> tso<sup>3</sup>, la<sup>3</sup>juah<sup>21</sup> díh<sup>1</sup> hi<sup>3</sup> tiá<sup>2</sup> H<sup>2</sup> ma<sup>3</sup>ti<sup>32</sup> hí<sup>1</sup> cáun<sup>2</sup> bfh<sup>1</sup> tsú<sup>2</sup> héih<sup>32</sup> quioh<sup>21</sup> liei<sup>21</sup> H<sup>23</sup>. Qui<sup>1</sup> Dió<sup>32</sup> ca<sup>3</sup>juáh<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>: “Ha<sup>3</sup> H<sup>2</sup> jmu<sup>2</sup> náh<sup>2</sup> juón<sup>11</sup>”, hi<sup>3</sup> ca<sup>3</sup>juáh<sup>3</sup> siáh<sup>3</sup>: “Ha<sup>3</sup> H<sup>2</sup> jngih<sup>3</sup> náh<sup>2</sup> tsáu<sup>2</sup>”. Jáun<sup>2</sup> né<sup>3</sup>, uá<sup>1</sup>jinh<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> tiá<sup>2</sup> H<sup>1</sup> jmu<sup>2</sup> H<sup>1</sup> tsau<sup>32</sup>, ti<sup>3</sup>la<sup>3</sup> já<sup>2</sup> jngih<sup>2</sup> bfh<sup>1</sup> tsú<sup>2</sup> tsáu<sup>2</sup>, jáun<sup>2</sup> ñí<sup>1</sup> m<sup>2</sup> bfh<sup>1</sup> tsá<sup>2</sup>hín<sup>3</sup> tsú<sup>2</sup>, hi<sup>3</sup> tiá<sup>2</sup> la<sup>3</sup> H<sup>2</sup>ma<sup>3</sup>ti<sup>32</sup> yáh<sup>3</sup> tsú<sup>2</sup> héih<sup>32</sup> quioh<sup>21</sup> liei<sup>21</sup> jáun<sup>2</sup>. Hniáuh<sup>32</sup> hléh<sup>13</sup> hnoh<sup>2</sup> ji<sup>3</sup> hi<sup>3</sup> má<sup>1</sup>zián<sup>13</sup> náh<sup>2</sup> la<sup>3</sup>jmí<sup>1</sup> zian<sup>2</sup> tsá<sup>2</sup> ná<sup>1</sup>ñí<sup>32</sup> hi<sup>3</sup> chau<sup>21</sup> jmái<sup>1</sup> tá<sup>1</sup>tsí<sup>21</sup> héih<sup>32</sup> ñí<sup>1</sup>con<sup>2</sup> bfh<sup>1</sup>, la<sup>3</sup> cun<sup>3</sup> H<sup>3</sup> jáun<sup>2</sup> héih<sup>32</sup> quioh<sup>21</sup> Cristo hi<sup>3</sup> jmu<sup>2</sup> hi<sup>3</sup> H<sup>13</sup> liáu<sup>3</sup> dí<sup>2</sup>. Qui<sup>1</sup> tsá<sup>2</sup> tiá<sup>2</sup> jmu<sup>2</sup> juenh<sup>2</sup> tsí<sup>3</sup> ñí<sup>1</sup>con<sup>2</sup> tsáu<sup>2</sup>, sa<sup>3</sup>jun<sup>3</sup> jmu<sup>3</sup> yáh<sup>3</sup> Dió<sup>32</sup> juenh<sup>2</sup> tsí<sup>3</sup> ñí<sup>1</sup>con<sup>2</sup> tsú<sup>2</sup> hnga<sup>2</sup> mí<sup>1</sup> má<sup>1</sup>cá<sup>2</sup>chó<sup>32</sup> jmái<sup>1</sup> hi<sup>3</sup> ra<sup>3</sup>tsa<sup>2</sup> Dió<sup>32</sup> héih<sup>32</sup> quioh<sup>21</sup> tsú<sup>2</sup>. Ti<sup>3</sup>la<sup>3</sup> mí<sup>1</sup>juáh<sup>3</sup> tsá<sup>2</sup> jmu<sup>2</sup> juenh<sup>2</sup> tsí<sup>3</sup> ñí<sup>1</sup>con<sup>2</sup> tsáu<sup>2</sup> né<sup>3</sup>, jáun<sup>2</sup> tiú<sup>2</sup>uú<sup>2</sup> zia<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> háinh<sup>13</sup> ñí<sup>1</sup>con<sup>2</sup> tsú<sup>2</sup> ná<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>ta<sup>3</sup>tsín<sup>1</sup> tsú<sup>2</sup> héih<sup>32</sup>. Hnoh<sup>2</sup> reh<sup>2</sup> çha<sup>3</sup> dá<sup>2</sup> jinh<sup>1</sup> quien<sup>2</sup> hi<sup>3</sup> juáh<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, mí<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> hi<sup>3</sup> chu<sup>21</sup> jmu<sup>2</sup> yáh<sup>3</sup> tsú<sup>2</sup>? ¡Cun<sup>3</sup> tiá<sup>2</sup> H<sup>13</sup> bfh<sup>1</sup> liáu<sup>3</sup> hi<sup>3</sup> nio<sup>2</sup> jáun<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup>! Jmu<sup>13</sup> já<sup>13</sup>. Ní<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup>mi<sup>3</sup> reh<sup>2</sup> dí<sup>2</sup>, ho<sup>3</sup>lá<sup>2</sup>dá<sup>2</sup> tsá<sup>2</sup>ñuh<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> ha<sup>1</sup> zia<sup>32</sup>, sa<sup>3</sup>jun<sup>3</sup> zia<sup>32</sup> bfh<sup>1</sup> hi<sup>3</sup> cuh<sup>3</sup> tsú<sup>2</sup> cun<sup>3</sup>jmá<sup>2</sup> cun<sup>3</sup> jnia<sup>32</sup>, hi<sup>3</sup> má<sup>1</sup>li<sup>32</sup> jáun<sup>2</sup> né<sup>3</sup>, ma<sup>3</sup> jan<sup>2</sup> hnoh<sup>2</sup> ti<sup>3</sup> H<sup>1</sup> juouh<sup>32</sup> náh<sup>2</sup> tsú<sup>2</sup> hi<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>: “Cuánh<sup>2</sup> cáun<sup>2</sup> hi<sup>3</sup> re<sup>2</sup> hi<sup>3</sup> tin<sup>2</sup>; cuá<sup>1</sup> lí<sup>3</sup>chanh<sup>32</sup> nú<sup>2</sup>, hi<sup>3</sup> cuá<sup>1</sup> conh<sup>21</sup> siáh<sup>3</sup> henh<sup>1</sup> nu<sup>2</sup>”, ti<sup>3</sup>la<sup>3</sup> já<sup>2</sup> hí<sup>1</sup> cáun<sup>2</sup> yáh<sup>3</sup> tiá<sup>2</sup> hi<sup>3</sup> H<sup>2</sup>cuéh<sup>3</sup> náh<sup>2</sup> tsú<sup>2</sup> má<sup>1</sup>li<sup>32</sup> jáun<sup>2</sup>, çha<sup>3</sup> dá<sup>2</sup> jinh<sup>1</sup> quien<sup>2</sup> hi<sup>3</sup> juáh<sup>3</sup> hnoh<sup>2</sup> la<sup>3</sup> jáun<sup>2</sup>? La<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> H<sup>3</sup> hi<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> zia<sup>32</sup> ñí<sup>1</sup> jmu<sup>3</sup> ta<sup>21</sup> yáh<sup>3</sup> hi<sup>3</sup> ti<sup>3</sup> H<sup>1</sup> juáh<sup>23</sup> tsú<sup>2</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, mí<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> zia<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup>. Hi<sup>3</sup> H<sup>1</sup> juáh<sup>23</sup> tsú<sup>2</sup> jáun<sup>2</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup>, jáun<sup>2</sup> má<sup>2</sup>H<sup>3</sup> la<sup>3</sup>jmí<sup>1</sup> H<sup>3</sup> cáun<sup>2</sup> hi<sup>3</sup> jún<sup>1</sup> bfh<sup>1</sup> jaun<sup>32</sup>. Jáun<sup>2</sup> né<sup>3</sup>, H<sup>13</sup> zian<sup>2</sup> tsá<sup>2</sup> záih<sup>32</sup> rainh<sup>21</sup> la<sup>3</sup> lá<sup>2</sup>: “Hnu<sup>2</sup> bfh<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> nio<sup>2</sup> cáun<sup>2</sup> honh<sup>2</sup>, ti<sup>3</sup>la<sup>3</sup> jná<sup>13</sup> ne<sup>3</sup>, H<sup>3</sup> ná<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> jmu<sup>2</sup> ta<sup>21</sup> bfh<sup>1</sup>”. Ti<sup>3</sup>la<sup>3</sup> jná<sup>13</sup> né<sup>3</sup> juanh<sup>32</sup>: Ma<sup>3</sup>li<sup>21</sup> hnú<sup>2</sup> ha<sup>3</sup> lánh<sup>3</sup> rón<sup>32</sup> nio<sup>2</sup> cáun<sup>2</sup> honh<sup>2</sup> mí<sup>1</sup>juáh<sup>3</sup> hnú<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> tiá<sup>2</sup> lin<sup>1</sup> zia<sup>32</sup> hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup>; hi<sup>3</sup> jáun<sup>2</sup> jná<sup>13</sup> má<sup>1</sup>li<sup>21</sup> hi<sup>3</sup> nio<sup>2</sup> jáun<sup>2</sup> cáun<sup>2</sup> tsín<sup>32</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> jmu<sup>2</sup> ná<sup>1</sup>. ¡Hí<sup>1</sup> má<sup>2</sup>nio<sup>2</sup> cáun<sup>2</sup> honh<sup>2</sup> hnú<sup>2</sup> hi<sup>3</sup> zian<sup>2</sup> jan<sup>2</sup> tán<sup>1</sup> Dió<sup>32</sup>? Chú<sup>32</sup> bfh<sup>1</sup> mí<sup>1</sup>juáh<sup>3</sup> hnú<sup>2</sup> la<sup>3</sup> jáun<sup>2</sup>. Ja<sup>3</sup>bí<sup>1</sup> jmí<sup>2</sup>chí<sup>3</sup> hláinh<sup>1</sup> yáh<sup>3</sup> ná<sup>1</sup>hnú<sup>23</sup> la<sup>3</sup> jáun<sup>2</sup>, hi<sup>3</sup> ca<sup>3</sup>la<sup>3</sup> qui<sup>2</sup> juan<sup>23</sup> bfh<sup>1</sup> hi<sup>3</sup> juéh<sup>2</sup>. Hnú<sup>2</sup>, itsá<sup>2</sup> cáun<sup>1</sup> nú<sup>2</sup>! Sá<sup>1</sup>nmí<sup>2</sup> cónh<sup>3</sup> jmí<sup>1</sup> jmu<sup>1</sup> jná<sup>13</sup> lin<sup>1</sup> hi<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> ñí<sup>1</sup> quien<sup>2</sup> hi<sup>3</sup> juáh<sup>23</sup> tsú<sup>2</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup>, ní<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> zia<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> chu<sup>21</sup> hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup>. Jáun<sup>2</sup> né<sup>3</sup>, çhaun<sup>13</sup> juáh<sup>13</sup> hng<sup>2</sup> hla<sup>1</sup> Há<sup>2</sup>bran<sup>21</sup>, jméi<sup>2</sup> dí<sup>1</sup>hi<sup>3</sup> ñú<sup>1</sup>deh<sup>3</sup> dí<sup>2</sup>, ca<sup>3</sup>lin<sup>3</sup> la<sup>3</sup>juah<sup>21</sup> dí<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> chun<sup>1</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup>, jmí<sup>1</sup> ca<sup>3</sup>jein<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> Isaac jon<sup>2</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, hi<sup>3</sup> ca<sup>3</sup>ra<sup>3</sup>tsín<sup>2</sup> tsú<sup>2</sup> jáun<sup>2</sup> ñí<sup>1</sup>hiú<sup>13</sup> mih<sup>1</sup>? Jáun<sup>2</sup> né<sup>3</sup>, cun<sup>3</sup>quionh<sup>3</sup> la<sup>3</sup> nmí<sup>2</sup> ca<sup>3</sup>li<sup>3</sup> lin<sup>1</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup>, çtiá<sup>1</sup> tson<sup>2</sup>? Hi<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> ca<sup>3</sup>hia<sup>3</sup> ca<sup>3</sup>táuh<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup> cu<sup>3</sup>tf<sup>3</sup> hi<sup>3</sup> nio<sup>2</sup> jáun<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup> cun<sup>3</sup>ñí<sup>1</sup> hi<sup>3</sup> zia<sup>32</sup> hi<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup>. La<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> ca<sup>3</sup>li<sup>3</sup>tf<sup>3</sup> jái<sup>13</sup> quioh<sup>21</sup> Dió<sup>32</sup> ñí<sup>1</sup> rá<sup>1</sup>juáh<sup>3</sup> jáun<sup>2</sup> la<sup>3</sup> lá<sup>2</sup>: “Dió<sup>32</sup> ca<sup>3</sup>heh<sup>3</sup> Há<sup>2</sup>bran<sup>21</sup> la<sup>3</sup>juah<sup>21</sup> díh<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> chun<sup>1</sup> cu<sup>3</sup>tf<sup>3</sup> cun<sup>3</sup>ñí<sup>1</sup> hi<sup>3</sup> ca<sup>3</sup>chá<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup>”. La<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> lí<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>lin<sup>3</sup> tsú<sup>2</sup> há<sup>2</sup>mei<sup>21</sup> joh<sup>1</sup> Dió<sup>32</sup>. Jáun<sup>2</sup> né<sup>3</sup>, cun<sup>3</sup>quionh<sup>3</sup> la<sup>3</sup> nmí<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>li<sup>3</sup> lin<sup>1</sup> hi<sup>3</sup> jun<sup>2</sup>juáh<sup>13</sup> cun<sup>3</sup>quionh<sup>3</sup> jmáh<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup> yáh<sup>3</sup> tsú<sup>2</sup> H<sup>13</sup> hnú<sup>3</sup> tsú<sup>2</sup> la<sup>3</sup>juah<sup>21</sup> díh<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> chun<sup>1</sup> ñí<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>, ti<sup>3</sup>la<sup>3</sup> hnáuh<sup>32</sup> hi<sup>3</sup> zia<sup>32</sup> hi<sup>3</sup> jmu<sup>2</sup> tsau<sup>32</sup> hi<sup>3</sup> qui<sup>2</sup> jein<sup>32</sup> hng<sup>2</sup>. Dió<sup>32</sup> ca<sup>3</sup>heh<sup>3</sup> tsá<sup>2</sup> hi<sup>3</sup> la<sup>3</sup>juah<sup>21</sup> díh<sup>1</sup> jan<sup>2</sup> tsá<sup>2</sup> chun<sup>1</sup> cu<sup>3</sup>tf<sup>3</sup> jmí<sup>1</sup> ca<sup>3</sup>cué<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup> hnú<sup>13</sup> ñí<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup> ca<sup>3</sup>ñí<sup>1</sup>qui<sup>1</sup> ñí<sup>1</sup>lian<sup>13</sup> hi<sup>3</sup> juú<sup>2</sup>co<sup>1</sup> tsú<sup>2</sup>, tsá<sup>2</sup> zéin<sup>1</sup> hi<sup>3</sup> hla<sup>1</sup> Josué, hi<sup>3</sup> ca<sup>3</sup>hé<sup>3</sup> tsú<sup>2</sup>

siáh<sup>3</sup> cáun<sup>2</sup> jui<sup>32</sup> siáh<sup>3</sup> hi<sup>3</sup> tsa<sup>3</sup>táh<sup>1</sup> tsú<sup>2</sup> jmí<sup>1</sup> ti<sup>3</sup> ní<sup>1</sup> tsa<sup>3</sup>táh<sup>1</sup>. Jáun<sup>2</sup> né<sup>3</sup>, tiá<sup>2</sup> lin<sup>1</sup> ní<sup>1</sup> jmu<sup>2</sup> ta<sup>21</sup> yáh<sup>3</sup> hi<sup>3</sup> ti<sup>3</sup> hí<sup>1</sup> juáh<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> nio<sup>2</sup> cáun<sup>2</sup> tsí<sup>3</sup>, ní<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> lin<sup>1</sup> zia<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup>; la<sup>3</sup>jmí<sup>1</sup> tiá<sup>2</sup> ta<sup>21</sup> jmu<sup>2</sup> ngú<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> hi<sup>3</sup> tiá<sup>2</sup> jmí<sup>2</sup>chí<sup>3</sup> hu<sup>21</sup>. Hnoph<sup>2</sup> reh<sup>2</sup>, tiá<sup>2</sup> hniáuh<sup>32</sup> hi<sup>3</sup> zian<sup>2</sup> juóun<sup>32</sup> tsá<sup>2</sup> jmu<sup>2</sup> pí<sup>3</sup> hi<sup>3</sup> hñ<sup>13</sup> ti<sup>32</sup> ja<sup>1</sup> quián<sup>13</sup> hnoph<sup>2</sup>, qui<sup>1</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>né<sup>1</sup> dí<sup>2</sup> hi<sup>3</sup> ti<sup>3</sup> jlánh<sup>1</sup> bfh<sup>1</sup> huáh<sup>2</sup> tsí<sup>3</sup> héih<sup>32</sup> hi<sup>3</sup> tá<sup>1</sup>tsín<sup>1</sup> tsá<sup>2</sup> ná<sup>1</sup>hní<sup>3</sup> ti<sup>32</sup>. ḡHaun<sup>13</sup> juáh<sup>13</sup> la<sup>3</sup>jái<sup>32</sup> bfh<sup>1</sup> dí<sup>2</sup> jmu<sup>32</sup> hi<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>ti<sup>21</sup> dúh<sup>1</sup>? Ti<sup>3</sup>la<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> tiá<sup>2</sup> hleh<sup>32</sup> hi<sup>1</sup> cu<sup>3</sup> jén<sup>32</sup> cáun<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>ti<sup>21</sup> hleh<sup>32</sup>, jáun<sup>2</sup> tsá<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> kín<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>hiá<sup>2</sup> ca<sup>3</sup>táunh<sup>3</sup> tán<sup>1</sup> hián<sup>2</sup> cu<sup>3</sup>ti<sup>3</sup> bfh<sup>1</sup>, jan<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>tin<sup>2</sup> jmu<sup>2</sup> re<sup>2</sup> hñ<sup>13</sup> héih<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> hnoga<sup>2</sup>. Qui<sup>1</sup> ní<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>táunh<sup>13</sup> df<sup>2</sup> mí<sup>1</sup>ní<sup>2</sup> ho<sup>3</sup> tsa<sup>3</sup>cuá<sup>1</sup>, jáun<sup>2</sup> taunh<sup>13</sup> jáh<sup>3</sup> ta<sup>21</sup>; má<sup>2</sup>h<sup>13</sup> bfh<sup>1</sup> jmu<sup>13</sup> dí<sup>2</sup> héih<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> jáh<sup>3</sup>. Ja<sup>3</sup>bí<sup>1</sup> la<sup>3</sup> jáun<sup>2</sup> hí<sup>3</sup> siáh<sup>3</sup> quioh<sup>21</sup> mu<sup>2</sup> cah<sup>1</sup>. Uá<sup>1</sup>jinh<sup>1</sup> cah<sup>1</sup> hñ<sup>21</sup>, hi<sup>3</sup> pin<sup>3</sup> hñ<sup>32</sup> siáh<sup>3</sup> chí<sup>3</sup> hi<sup>3</sup> hlia<sup>32</sup>, ti<sup>3</sup>la<sup>3</sup> cun<sup>3</sup> jáun<sup>2</sup> tsá<sup>2</sup> cuá<sup>1</sup>quian<sup>32</sup> mu<sup>2</sup>, tióh<sup>32</sup> bfh<sup>1</sup> tsú<sup>2</sup> jmu<sup>2</sup> héih<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> mu<sup>2</sup> jáun<sup>2</sup> hi<sup>3</sup> tsó<sup>32</sup> ní<sup>1</sup> hnió<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> tsó<sup>32</sup> cun<sup>3</sup>quionh<sup>3</sup> zíh<sup>1</sup> mu<sup>2</sup> hi<sup>3</sup> hí<sup>3</sup> jáun<sup>2</sup> cun<sup>3</sup>quionh<sup>3</sup> cáun<sup>2</sup> jo<sup>21</sup> hmá<sup>2</sup> mfh<sup>1</sup> hi<sup>3</sup> he<sup>2</sup> jáun<sup>2</sup> ti<sup>3</sup> cu<sup>3</sup>hna<sup>21</sup> hi<sup>3</sup> hu<sup>21</sup> jáun<sup>2</sup> chu<sup>3</sup> jmá<sup>2</sup>. La<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> hí<sup>3</sup> siáh<sup>3</sup> zíh<sup>1</sup> dí<sup>2</sup> ua<sup>2</sup>ja<sup>32</sup>, uá<sup>1</sup>jinh<sup>1</sup> cáun<sup>2</sup> hi<sup>3</sup> pih<sup>21</sup> hñ<sup>21</sup> bfh<sup>1</sup> jaun<sup>32</sup>, ti<sup>3</sup>la<sup>3</sup> cun<sup>3</sup> jáun<sup>2</sup> hliáun<sup>3</sup> hñ<sup>32</sup> bfh<sup>1</sup> hi<sup>3</sup> jmu<sup>2</sup>. Uá<sup>1</sup>la<sup>3</sup> cun<sup>3</sup> cáun<sup>2</sup> sí<sup>2</sup> pih<sup>21</sup>, cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> pih<sup>21</sup> jáun<sup>2</sup> bfh<sup>1</sup> hí<sup>13</sup> cō<sup>32</sup> cáun<sup>2</sup> já<sup>1</sup>hngá<sup>1</sup> pa<sup>21</sup> hñ<sup>21</sup>. Hi<sup>3</sup> ja<sup>3</sup>bí<sup>1</sup> zíh<sup>1</sup> dí<sup>2</sup> siáh<sup>3</sup> hí<sup>3</sup> la<sup>3</sup>jmá<sup>1</sup> hí<sup>3</sup> cáun<sup>2</sup> sí<sup>2</sup>. Zíh<sup>1</sup> dí<sup>2</sup> jáun<sup>2</sup> bfh<sup>1</sup> jlánh<sup>1</sup> hlah<sup>3</sup> la<sup>3</sup> cónh<sup>3</sup> bfh<sup>1</sup> la<sup>3</sup>hí<sup>32</sup> ní<sup>1</sup> pih<sup>21</sup> ní<sup>1</sup> siú<sup>1</sup> quiú<sup>13</sup> df<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> ta<sup>1</sup> jan<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> má<sup>2</sup>tsá<sup>2</sup>hliáhn<sup>2</sup> hí<sup>23</sup>. Sí<sup>2</sup> hi<sup>3</sup> chí<sup>1</sup>hún<sup>1</sup> jáun<sup>2</sup> zíh<sup>1</sup> dí<sup>2</sup> ja<sup>32</sup> la<sup>3</sup> ti<sup>3</sup> quiú<sup>3</sup>juóu<sup>32</sup> bfh<sup>1</sup>, hi<sup>3</sup> jlánh<sup>1</sup> cue<sup>32</sup> uu<sup>3</sup>mí<sup>2</sup>tsí<sup>32</sup> la<sup>3</sup> cun<sup>3</sup> jmá<sup>1</sup> hi<sup>3</sup> ziáun<sup>2</sup> dí<sup>2</sup>. La<sup>3</sup>jin<sup>32</sup> ní<sup>1</sup> jáh<sup>3</sup> bfh<sup>1</sup> tin<sup>2</sup> tsá<sup>2</sup>mí<sup>3</sup>cuóun<sup>2</sup> ma<sup>3</sup>táin<sup>32</sup>, hi<sup>3</sup> hí<sup>1</sup> la<sup>3</sup> ti<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>ma<sup>3</sup>táin<sup>32</sup> yáh<sup>3</sup> tsú<sup>2</sup>; uá<sup>1</sup>la<sup>3</sup> jáh<sup>3</sup> cah<sup>1</sup>, jáh<sup>3</sup> ngt<sup>32</sup> rón<sup>32</sup> hué<sup>32</sup>, tan<sup>32</sup> ní<sup>2</sup>, ji<sup>3</sup> jáh<sup>3</sup> jmá<sup>2</sup> ní<sup>2</sup> siáh<sup>3</sup>. Ti<sup>3</sup>la<sup>3</sup> uá<sup>1</sup>jinh<sup>1</sup> tin<sup>2</sup> tsáu<sup>2</sup> ma<sup>3</sup>táin<sup>32</sup> jáh<sup>3</sup>, ti<sup>3</sup>la<sup>3</sup> hí<sup>1</sup> jan<sup>2</sup> bfh<sup>1</sup> tiá<sup>2</sup> hin<sup>2</sup> tin<sup>2</sup> ma<sup>3</sup>táin<sup>32</sup> zíh<sup>1</sup> hngá<sup>2</sup>. Zíh<sup>1</sup> dí<sup>2</sup> jáun<sup>2</sup> dá<sup>2</sup> cáun<sup>2</sup> ti<sup>3</sup> tin<sup>2</sup> jmu<sup>2</sup> hlaíh<sup>3</sup> bfh<sup>1</sup>, la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> dí<sup>2</sup>quian<sup>1</sup> hngá<sup>2</sup>, hi<sup>3</sup> jlánh<sup>1</sup> quian<sup>32</sup> no<sup>1</sup> huáh<sup>2</sup> tsí<sup>3</sup> hi<sup>3</sup> hí<sup>13</sup> jngah<sup>3</sup>. Qui<sup>1</sup> sa<sup>3</sup> cun<sup>3</sup>quionh<sup>3</sup> zíh<sup>1</sup> jáun<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> ma<sup>3</sup>quien<sup>13</sup> df<sup>2</sup> Dió<sup>32</sup> Jmí<sup>2</sup> dí<sup>2</sup>, hi<sup>3</sup> cun<sup>3</sup>quionh<sup>3</sup> zíh<sup>1</sup> jáun<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> siáh<sup>3</sup> chú<sup>1</sup> juon<sup>1</sup> df<sup>2</sup> tsá<sup>2</sup>mí<sup>3</sup>cuóun<sup>2</sup> rainh<sup>21</sup> dí<sup>2</sup>, tsá<sup>2</sup> hí<sup>2</sup>ma<sup>3</sup>zian<sup>2</sup> hi<sup>3</sup> Dió<sup>32</sup> la<sup>3</sup> cun<sup>3</sup> rón<sup>32</sup> hí<sup>3</sup> jáun<sup>2</sup> nöh<sup>32</sup> quioh<sup>21</sup> df<sup>2</sup> hngá<sup>2</sup>. Sa<sup>3</sup> cáun<sup>2</sup> ho<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> hue<sup>32</sup> jíl<sup>1</sup> chu<sup>21</sup> la<sup>3</sup> ma<sup>2</sup>quionh<sup>3</sup> jíl<sup>1</sup> hlah<sup>3</sup>. Hnoph<sup>2</sup> reh<sup>2</sup>, tiá<sup>2</sup> jmí<sup>1</sup> ca<sup>3</sup>ti<sup>21</sup> cu<sup>3</sup>ti<sup>13</sup> yáh<sup>3</sup> hi<sup>3</sup> hí<sup>13</sup> la<sup>3</sup> jáun<sup>2</sup>. ḡHí<sup>1</sup> hí<sup>13</sup> bfh<sup>1</sup> hion<sup>13</sup> jmi<sup>2</sup> cuóuh<sup>3</sup> cu<sup>3</sup>tsa<sup>32</sup> quionh<sup>3</sup> jmi<sup>2</sup> níeh<sup>1</sup> ní<sup>1</sup>juáh<sup>3</sup> cáun<sup>2</sup> ní<sup>1</sup> hion<sup>2</sup> jmá<sup>2</sup> díh<sup>1</sup>? Hi<sup>3</sup> sa<sup>3</sup>jun<sup>3</sup> hái<sup>32</sup> yáh<sup>3</sup> huáh<sup>2</sup> pih<sup>21</sup> hmá<sup>2</sup> sí<sup>2</sup> co<sup>2</sup>, sa<sup>3</sup>jun<sup>3</sup> hí<sup>13</sup> ha<sup>3</sup> siáh<sup>3</sup> mi<sup>3</sup> hma<sup>2</sup> sí<sup>2</sup> co<sup>2</sup> hmáih<sup>32</sup> uóun<sup>2</sup>jién<sup>13</sup>. Reh<sup>2</sup>, la<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> hí<sup>3</sup> siáh<sup>3</sup> hi<sup>3</sup> cónh<sup>3</sup> yáh<sup>3</sup> tiá<sup>2</sup> hí<sup>13</sup> hion<sup>13</sup> jmi<sup>2</sup> cuóuh<sup>3</sup> ní<sup>1</sup> qui<sup>3</sup> má<sup>2</sup>hion<sup>2</sup> jmi<sup>2</sup> níeh<sup>1</sup>. Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup>, ní<sup>1</sup>juáh<sup>3</sup> ja<sup>1</sup> quián<sup>13</sup> hnoph<sup>2</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> quia<sup>3</sup>lín<sup>3</sup> jmí<sup>1</sup> tsí<sup>3</sup>, tsá<sup>2</sup>cháunh<sup>23</sup> re<sup>2</sup> chí<sup>1</sup>, cuí<sup>1</sup> jmu<sup>1</sup> tsú<sup>2</sup> lin<sup>1</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> zian<sup>2</sup> tsú<sup>2</sup> hi<sup>3</sup> chun<sup>1</sup>, ji<sup>3</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> chu<sup>21</sup> hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup>. Ti<sup>3</sup>la<sup>3</sup> la<sup>3</sup> cun<sup>3</sup> qui<sup>3</sup> jmu<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> quia<sup>3</sup>lín<sup>3</sup> jmi<sup>1</sup> tsí<sup>3</sup> má<sup>1</sup>na<sup>21</sup>, hniáuh<sup>32</sup> jmu<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> tiá<sup>2</sup> quién<sup>2</sup> hngá<sup>2</sup> tál<sup>1</sup>la<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup> jáun<sup>2</sup> hi<sup>3</sup> chu<sup>21</sup>. Ti<sup>3</sup>la<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> cuéh<sup>1</sup> hnol<sup>2</sup> jái<sup>13</sup> hi<sup>3</sup> hí<sup>13</sup> hín<sup>3</sup> náh<sup>2</sup> tsá<sup>2</sup> ja<sup>32</sup>lí<sup>3</sup> uóu<sup>32</sup> tsí<sup>3</sup>, hi<sup>3</sup> cáun<sup>2</sup> hí<sup>1</sup> zian<sup>2</sup> náh<sup>2</sup> ca<sup>3</sup>tin<sup>1</sup> hmóu<sup>32</sup>, jáun<sup>2</sup> tiá<sup>2</sup> ca<sup>3</sup>tin<sup>1</sup> náh<sup>2</sup> jmúh<sup>13</sup> tonh<sup>2</sup> hi<sup>3</sup> jlánh<sup>1</sup> re<sup>2</sup> cháunh<sup>23</sup> honh<sup>2</sup> náh<sup>2</sup>; qui<sup>1</sup> má<sup>2</sup>ná<sup>1</sup>jhí<sup>23</sup> bfh<sup>1</sup> náh<sup>2</sup> jíl<sup>1</sup> tson<sup>2</sup> cun<sup>3</sup>quionh<sup>3</sup> jíl<sup>1</sup> tí<sup>1</sup>jái<sup>2</sup> ní<sup>1</sup>juáh<sup>3</sup> la<sup>3</sup> jáun<sup>2</sup>. Qui<sup>1</sup> jun<sup>3</sup>juáh<sup>13</sup> Dio<sup>32</sup> yáh<sup>3</sup> jmu<sup>2</sup> hi<sup>3</sup> cháunh<sup>23</sup> chí<sup>1</sup> tsú<sup>2</sup> la<sup>3</sup> ní<sup>2</sup>, hmóu<sup>32</sup> bfh<sup>1</sup> tsá<sup>2</sup> zian<sup>2</sup> ní<sup>1</sup> hue<sup>21</sup> lá<sup>2</sup> hnauh<sup>2</sup> chí<sup>1</sup> la<sup>3</sup> ní<sup>2</sup>. Cáun<sup>2</sup> hi<sup>3</sup> tin<sup>2</sup> hmóu<sup>32</sup> tsá<sup>2</sup>mí<sup>3</sup>cuóun<sup>2</sup> bfh<sup>1</sup> ní<sup>32</sup>, hi<sup>3</sup> cháunh<sup>23</sup> ní<sup>2</sup> chí<sup>1</sup> tsú<sup>2</sup> ja<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup> hláinh<sup>1</sup> bfh<sup>1</sup>. Qui<sup>1</sup> ní<sup>1</sup> zian<sup>2</sup> tsá<sup>2</sup> uóu<sup>32</sup> tsí<sup>3</sup>, tsá<sup>2</sup> hí<sup>1</sup> zian<sup>2</sup> jmáh<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>tin<sup>1</sup> hmóu<sup>32</sup>, jáun<sup>2</sup> tiá<sup>2</sup> ca<sup>3</sup>tin<sup>1</sup> náh<sup>2</sup> jmúh<sup>13</sup> tonh<sup>2</sup> hi<sup>3</sup> cháunh<sup>23</sup> jáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> ja<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup> má<sup>1</sup>na<sup>1</sup>, hí<sup>3</sup> cáun<sup>2</sup> hi<sup>3</sup> ji<sup>2</sup> bfh<sup>1</sup> la<sup>3</sup>ní<sup>1</sup> la<sup>3</sup>ján<sup>3</sup>. Tsá<sup>2</sup> quia<sup>3</sup>lín<sup>3</sup> jmí<sup>1</sup> tsí<sup>3</sup> la<sup>3</sup> hi<sup>3</sup> bfh<sup>1</sup> tsá<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> jmu<sup>2</sup> hi<sup>3</sup> niau<sup>21</sup> tie<sup>3</sup>, jan<sup>2</sup> tsá<sup>2</sup> jmu<sup>2</sup> juen<sup>2</sup> tsí<sup>3</sup>, tsá<sup>2</sup> huá<sup>1</sup> chí<sup>1</sup>, tsá<sup>2</sup> ja<sup>32</sup> mí<sup>1</sup> tsí<sup>3</sup>, tsá<sup>2</sup> jmu<sup>2</sup> cá<sup>2</sup> ní<sup>1</sup> hi<sup>3</sup> chu<sup>21</sup>, tsá<sup>2</sup> jén<sup>32</sup> tsá<sup>2</sup> cu<sup>2</sup>re<sup>2</sup> he<sup>2</sup>, tsá<sup>2</sup> tiá<sup>2</sup> zat<sup>32</sup> jé<sup>1</sup>. Jáun<sup>2</sup> né<sup>3</sup>, tsá<sup>2</sup> má<sup>2</sup>re<sup>2</sup> hniéi<sup>2</sup> quioh<sup>21</sup> tsáu<sup>2</sup>, hi<sup>3</sup> hnió<sup>3</sup> hi<sup>3</sup> zian<sup>2</sup> tsáu<sup>2</sup> cáun<sup>2</sup> hi<sup>3</sup> re<sup>2</sup> hi<sup>3</sup> tin<sup>2</sup>, tsá<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> bfh<sup>1</sup> jmu<sup>2</sup> hi<sup>3</sup>

tá<sup>2</sup>tsí<sup>21</sup> héih<sup>32</sup> cú<sup>2</sup>tso<sup>2</sup>. ḡHe<sup>3</sup> láih<sup>32</sup> zia<sup>32</sup> hnié<sup>2</sup> ja<sup>1</sup> quián<sup>13</sup> hnöh<sup>2</sup>, hi<sup>3</sup> tiá<sup>2</sup> re<sup>2</sup> tiáunh<sup>1</sup> náh<sup>2</sup> cá<sup>2</sup>honh<sup>1</sup>? ḡHaun<sup>13</sup> juah<sup>13</sup> cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup>hlá<sup>2</sup> dí<sup>1</sup>quiauh<sup>21</sup> honh<sup>2</sup> náh<sup>2</sup> hi<sup>3</sup> hläh<sup>3</sup> bfh<sup>1</sup>, hi<sup>3</sup> jáun<sup>2</sup> hú<sup>1</sup>pí<sup>2</sup> hú<sup>1</sup>juoun<sup>32</sup> honh<sup>2</sup> náh<sup>2</sup>, qui<sup>1</sup> cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup> zia<sup>32</sup> hi<sup>3</sup> hniá<sup>1</sup> náh<sup>2</sup>? Qui<sup>1</sup> zia<sup>32</sup> bfh<sup>1</sup> hi<sup>3</sup> hniá<sup>1</sup> hnöh<sup>2</sup> quioh<sup>21</sup> tsáu<sup>2</sup>, ti<sup>3</sup>la<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> la<sup>3</sup> ca<sup>3</sup>li<sup>3</sup> zia<sup>32</sup> yáh<sup>3</sup> hi<sup>3</sup> jáun<sup>2</sup> quián<sup>13</sup> hnöh<sup>2</sup> né<sup>3</sup>, jáun<sup>2</sup> cáun<sup>2</sup> jngih<sup>23</sup> bfh<sup>1</sup> náh<sup>2</sup> tsú<sup>2</sup>. Hi<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> tiá<sup>2</sup> ca<sup>3</sup>janh<sup>1</sup> hnöh<sup>2</sup> hi<sup>3</sup> jmí<sup>1</sup> hen<sup>2</sup> jáun<sup>2</sup> honh<sup>2</sup> náh<sup>2</sup> né<sup>3</sup>, jáun<sup>2</sup> cáun<sup>2</sup> k<sup>1</sup> ja<sup>32</sup> uóu<sup>32</sup> honh<sup>2</sup> bfh<sup>1</sup> náh<sup>2</sup>, hi<sup>3</sup> jmuh<sup>32</sup> náh<sup>2</sup> hnié<sup>2</sup>, hi<sup>3</sup> quiú<sup>2</sup> tñ<sup>23</sup> náh<sup>2</sup> quiúnh<sup>1</sup> tsáu<sup>2</sup>. Cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup> tiá<sup>2</sup> mih<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup> bfh<sup>1</sup> náh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> tiá<sup>2</sup> chanh<sup>1</sup> hnöh<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> jmí<sup>1</sup> hniá<sup>1</sup> náh<sup>2</sup> jáun<sup>2</sup>. Hi<sup>3</sup> uá<sup>1</sup>jinh<sup>1</sup> mih<sup>32</sup> náh<sup>2</sup>, cun<sup>3</sup> jáun<sup>2</sup> tiá<sup>2</sup> hián<sup>13</sup> bfh<sup>1</sup> náh<sup>2</sup>, qui<sup>1</sup> cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup> hu<sup>21</sup> siáh<sup>3</sup> honh<sup>2</sup> náh<sup>2</sup> tå<sup>1</sup>la<sup>3</sup> mih<sup>32</sup> náh<sup>2</sup> jáun<sup>2</sup>, hi<sup>3</sup> k<sup>1</sup> hnáuh<sup>2</sup> náh<sup>2</sup> má<sup>1</sup>hiúnh<sup>13</sup> honh<sup>2</sup> hmóu<sup>32</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> jmí<sup>1</sup> hniá<sup>1</sup> náh<sup>2</sup> jáun<sup>2</sup> hian<sup>3</sup>. ḡHnöh<sup>2</sup>, tsä<sup>2</sup> hn<sup>3</sup> náh<sup>2</sup> la<sup>3</sup>jmí<sup>1</sup> kñ<sup>3</sup> tsä<sup>2</sup>mi<sup>3</sup> juón<sup>1</sup>! ḡTiá<sup>1</sup> má<sup>2</sup>ñfh<sup>1</sup> hnöh<sup>2</sup> hi<sup>3</sup> tsä<sup>2</sup> jéih<sup>32</sup> hi<sup>3</sup> zia<sup>32</sup> ní<sup>1</sup> hué<sup>21</sup> lå<sup>2</sup>, tsä<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>kñ<sup>3</sup> jan<sup>2</sup> tsä<sup>2</sup> hon<sup>2</sup> Dió<sup>32</sup> bfh<sup>1</sup>? Qui<sup>1</sup> li<sup>3</sup>ua<sup>3</sup> jan<sup>2</sup> tsä<sup>2</sup> tñ<sup>32</sup> tsä<sup>2</sup> hi<sup>3</sup> zia<sup>32</sup> ní<sup>1</sup> hue<sup>21</sup> lå<sup>2</sup>, tsä<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ná<sup>1</sup>háun<sup>3</sup> bfh<sup>1</sup> quionh<sup>3</sup> Dió<sup>32</sup>. Qui<sup>1</sup> jun<sup>3</sup>juáh<sup>13</sup> cáun<sup>2</sup> ti<sup>3</sup> k<sup>1</sup> rá<sup>1</sup>juáh<sup>3</sup> yáh<sup>3</sup> jái<sup>13</sup> quioh<sup>21</sup> Dió<sup>32</sup> ní<sup>1</sup> rá<sup>1</sup>juáh<sup>3</sup> jáun<sup>2</sup> la<sup>3</sup> lá<sup>2</sup>: “Jm<sup>2</sup>ch<sup>3</sup> Chun<sup>1</sup> ca<sup>3</sup>tanh<sup>2</sup> hi<sup>3</sup> Dió<sup>32</sup> hnñ<sup>3</sup> tsä<sup>3</sup> dí<sup>2</sup> jláh<sup>1</sup> hnáu<sup>3</sup> dí<sup>2</sup> ca<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> hí<sup>32</sup> hn<sup>32</sup> tsä<sup>3</sup>”. Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup>, ti<sup>3</sup> li<sup>3</sup>mí<sup>1</sup> má<sup>2</sup>ca<sup>3</sup>ma<sup>3</sup>hé<sup>2</sup> ma<sup>3</sup>mieh<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> Dió<sup>32</sup>, la<sup>3</sup> cun<sup>3</sup> rá<sup>1</sup>juáh<sup>3</sup> jáun<sup>2</sup> jái<sup>13</sup> quioh<sup>21</sup> Dió<sup>32</sup>, hi<sup>3</sup> juáh<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>: “Dió<sup>32</sup> tiá<sup>2</sup> cué<sup>32</sup> jái<sup>13</sup> hi<sup>3</sup> k<sup>1</sup>3 li<sup>3</sup> quien<sup>2</sup> tsä<sup>2</sup> jmu<sup>2</sup> quien<sup>2</sup> hngä<sup>2</sup>, ti<sup>3</sup>la<sup>3</sup> má<sup>2</sup>hé<sup>2</sup> má<sup>2</sup>mieh<sup>2</sup> tsü<sup>2</sup> tsä<sup>2</sup> tsä<sup>1</sup>ju<sup>3</sup> bfh<sup>1</sup>”. Jáun<sup>2</sup> né<sup>3</sup>, jienh<sup>21</sup> náh<sup>2</sup> hmóu<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>; hi<sup>3</sup> jmu<sup>3</sup> náh<sup>2</sup> huáh<sup>2</sup> chinh<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> tsä<sup>2</sup> hláinh<sup>1</sup>, hi<sup>3</sup> jáun<sup>2</sup> cuon<sup>3</sup> tsü<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> náh<sup>2</sup>. Jmu<sup>3</sup> náh<sup>2</sup> pí<sup>3</sup> hi<sup>3</sup> li<sup>3</sup> cuón<sup>32</sup> náh<sup>2</sup> Dió<sup>32</sup>, hi<sup>3</sup> jáun<sup>2</sup> Dió<sup>32</sup> li<sup>3</sup> cuóu<sup>32</sup> siáh<sup>3</sup> hnöh<sup>2</sup>. Hnöh<sup>2</sup> tsä<sup>2</sup> ná<sup>1</sup>ren<sup>2</sup> náh<sup>2</sup> tso<sup>3</sup>, ma<sup>3</sup>jí<sup>13</sup> náh<sup>2</sup> cuonh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> k<sup>1</sup>3 ná<sup>1</sup>chan<sup>1</sup> ní<sup>1</sup>con<sup>2</sup> Dió<sup>32</sup>. Hi<sup>3</sup> hnöh<sup>2</sup> né<sup>3</sup>, tsä<sup>2</sup> nio<sup>2</sup> tun<sup>3</sup> honh<sup>2</sup>, ma<sup>3</sup>jí<sup>13</sup> náh<sup>2</sup> honh<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> niau<sup>21</sup> cáun<sup>2</sup> honh<sup>2</sup> náh<sup>2</sup>. Chá<sup>1</sup> náh<sup>2</sup> hláih<sup>3</sup> honh<sup>2</sup>, hi<sup>3</sup> uo<sup>3</sup> náh<sup>2</sup> ca<sup>3</sup>la<sup>3</sup> hi<sup>3</sup> jngih<sup>32</sup> honh<sup>2</sup> náh<sup>2</sup>. Cha<sup>3</sup> jmí<sup>1</sup> jú<sup>1</sup> jmí<sup>1</sup> ngáih<sup>13</sup> náh<sup>2</sup>, cuí<sup>1</sup>tain<sup>21</sup> jmí<sup>2</sup>zh<sup>1</sup> mál<sup>1</sup> náh<sup>2</sup>; hi<sup>3</sup> cha<sup>3</sup> jmí<sup>1</sup> má<sup>1</sup>hiúnh<sup>13</sup> náh<sup>2</sup> honh<sup>2</sup> né<sup>3</sup>, cuí<sup>1</sup> niau<sup>21</sup> hláh<sup>3</sup> honh<sup>2</sup> náh<sup>2</sup>. Jmu<sup>3</sup> náh<sup>2</sup> hi<sup>3</sup> tsä<sup>1</sup>ju<sup>3</sup> náh<sup>2</sup> ta<sup>3</sup> ní<sup>1</sup> Dió<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>, jáun<sup>2</sup> hi<sup>3</sup> né<sup>3</sup> ziau<sup>3</sup> chi<sup>3</sup>cuü<sup>2</sup> hi<sup>3</sup> li<sup>3</sup> quien<sup>2</sup> náh<sup>2</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, tiu<sup>2</sup>uu<sup>2</sup> hniáuh<sup>32</sup> ziü<sup>1</sup> hién<sup>13</sup> náh<sup>2</sup> tsä<sup>2</sup>ján<sup>2</sup>; qui<sup>1</sup> tsä<sup>2</sup> bfh<sup>1</sup> hleh<sup>32</sup> hläh<sup>3</sup> quioh<sup>21</sup> rainh<sup>21</sup>, ho<sup>3</sup> hi<sup>3</sup> chü<sup>2</sup> níh<sup>23</sup> siáh<sup>3</sup> rainh<sup>21</sup>, tsä<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> dä<sup>2</sup> bfh<sup>1</sup> hleh<sup>32</sup> hläh<sup>3</sup> ca<sup>3</sup>ti<sup>21</sup> liei<sup>21</sup> jáun<sup>2</sup> quioh<sup>21</sup> Dió<sup>32</sup> bfh<sup>1</sup>, hi<sup>3</sup> chü<sup>2</sup> níh<sup>23</sup> tsü<sup>2</sup> siáh<sup>3</sup> liei<sup>21</sup> jáun<sup>2</sup>. Qui<sup>1</sup> ná<sup>1</sup>juáh<sup>3</sup> la<sup>3</sup> chü<sup>1</sup> la<sup>3</sup> níh<sup>1</sup> hnú<sup>2</sup> liei<sup>21</sup> jáun<sup>2</sup>, jáun<sup>2</sup> jmuh<sup>32</sup> hnú<sup>2</sup> la<sup>3</sup>jmí<sup>1</sup> jmu<sup>2</sup> jan<sup>2</sup> tsä<sup>2</sup> kñ<sup>3</sup> jue<sup>21</sup> bfh<sup>1</sup> cha<sup>3</sup> jmí<sup>1</sup> má<sup>1</sup>tih<sup>21</sup> hnú<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> juáh<sup>3</sup> jáun<sup>2</sup> liei<sup>21</sup>. Qui<sup>1</sup> jan<sup>2</sup> tñ<sup>1</sup> bfh<sup>1</sup> Tsá<sup>2</sup> ca<sup>3</sup>quiú<sup>2</sup> héih<sup>32</sup> ziam<sup>2</sup>, hi<sup>3</sup> kñ<sup>3</sup> siáh<sup>3</sup> Jue<sup>21</sup>; hngä<sup>2</sup> hi<sup>3</sup> bfh<sup>1</sup> siáh<sup>3</sup> tin<sup>2</sup> lión<sup>32</sup> tsáu<sup>2</sup>, ho<sup>3</sup>slá<sup>2</sup>dä<sup>2</sup> hi<sup>3</sup> hin<sup>3</sup> tsü<sup>2</sup> tsáu<sup>2</sup>. Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup> ḡhin<sup>2</sup> dä<sup>2</sup> tsáh<sup>2</sup> hnú<sup>2</sup>, jáun<sup>2</sup> sa<sup>3</sup> hnú<sup>2</sup> yáh<sup>3</sup> hnáuh<sup>2</sup> jmúh<sup>13</sup> jue<sup>21</sup> hi<sup>3</sup> rå<sup>1</sup>tsih<sup>32</sup> héih<sup>32</sup> ní<sup>1</sup>con<sup>2</sup> tsä<sup>2</sup>mi<sup>3</sup>cuón<sup>2</sup> renh<sup>2</sup>? Hi<sup>3</sup> jáun<sup>2</sup> né<sup>3</sup>, hnöh<sup>2</sup> tsä<sup>2</sup> juáh<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>: “Né<sup>32</sup> ho<sup>3</sup> tsa<sup>3</sup>háu<sup>2</sup> tsáu<sup>13</sup> jnoh<sup>1</sup> cu<sup>2</sup>juú<sup>2</sup> cun<sup>3</sup> cáun<sup>2</sup> mii<sup>2</sup>, hi<sup>3</sup> tsä<sup>1</sup>hnáu<sup>13</sup> jnoh<sup>1</sup> quie<sup>3</sup>”, niéi<sup>2</sup> náh<sup>2</sup> re<sup>2</sup> jái<sup>13</sup> lá<sup>2</sup>: ḡHf<sup>1</sup>juáh<sup>3</sup> he<sup>3</sup> k<sup>1</sup>3 tsä<sup>3</sup>háu<sup>2</sup> yáh<sup>3</sup> tiá<sup>2</sup> hi<sup>3</sup> níh<sup>1</sup> hnöh<sup>2</sup>, tiá<sup>13</sup> bfh<sup>1</sup> tiá<sup>3</sup> jláh<sup>1</sup> níh<sup>1</sup> hnöh<sup>2</sup> hi<sup>3</sup> he<sup>3</sup> k<sup>1</sup>3 jmí<sup>1</sup>tsü<sup>2</sup> jmí<sup>1</sup>ja<sup>32</sup>! Qui<sup>1</sup> jmái<sup>1</sup> hi<sup>3</sup> zian<sup>2</sup> hnöh<sup>2</sup> jáun<sup>2</sup> dä<sup>2</sup> k<sup>3</sup> la<sup>3</sup>jmí<sup>1</sup> k<sup>3</sup> cáun<sup>2</sup> jnie<sup>3</sup> cháun<sup>1</sup> bfh<sup>1</sup>, cáun<sup>2</sup> hi<sup>3</sup> k<sup>1</sup> jnia<sup>2</sup> cu<sup>3</sup>ti<sup>3</sup> pih<sup>21</sup>, hi<sup>3</sup> la<sup>3</sup>ju<sup>3</sup> yein<sup>32</sup> siáh<sup>3</sup>. La<sup>3</sup> lá<sup>2</sup> bfh<sup>1</sup> jmí<sup>1</sup> hniáuh<sup>21</sup> juáh<sup>13</sup> hnöh<sup>2</sup>: “Ná<sup>1</sup>juáh<sup>3</sup> Dió<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup> hnió<sup>3</sup>, jáun<sup>2</sup> zíáum<sup>2</sup> bfh<sup>1</sup> dí<sup>2</sup> hi<sup>3</sup> jmú<sup>13</sup> dí<sup>2</sup> hi<sup>3</sup> lá<sup>2</sup> ho<sup>3</sup> hi<sup>3</sup> ó<sup>32</sup>”. Ti<sup>3</sup>la<sup>3</sup> hnöh<sup>2</sup> má<sup>1</sup>ná<sup>1</sup>, cä<sup>2</sup> ní<sup>1</sup> hléh<sup>1</sup> jú<sup>1</sup> tú<sup>2</sup> ráum<sup>3</sup> bfh<sup>1</sup> hnöh<sup>2</sup> hi<sup>3</sup> jmuh<sup>32</sup> náh<sup>2</sup> tonh<sup>2</sup> kñ<sup>32</sup>; ti<sup>3</sup>la<sup>3</sup> jái<sup>13</sup> la<sup>3</sup> m<sup>2</sup> né<sup>3</sup>, hú<sup>1</sup>tá<sup>1</sup> jú<sup>1</sup> hläh<sup>3</sup> bfh<sup>1</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ní<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> tsä<sup>2</sup> má<sup>2</sup>ñi<sup>32</sup> he<sup>3</sup> hi<sup>3</sup> chu<sup>21</sup> jmu<sup>3</sup>, ti<sup>3</sup>la<sup>3</sup> má<sup>1</sup>hi<sup>32</sup> jáun<sup>2</sup> né<sup>3</sup>, tiá<sup>2</sup> hi<sup>3</sup> jáun<sup>2</sup> jmu<sup>2</sup> yáh<sup>3</sup> tsü<sup>2</sup>, hi<sup>3</sup> jáun<sup>2</sup> tsä<sup>2</sup> la<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>li<sup>3</sup>ren<sup>2</sup> tsö<sup>3</sup> bfh<sup>1</sup>. Ja<sup>3</sup>bf<sup>1</sup> hnöh<sup>2</sup> siáh<sup>3</sup>, tsä<sup>2</sup> hánh<sup>3</sup>, jniéi<sup>2</sup> náh<sup>2</sup> re<sup>2</sup> jái<sup>13</sup> lá<sup>2</sup>! Uo<sup>3</sup> hnöh<sup>2</sup> hi<sup>3</sup> k<sup>1</sup> hoh<sup>3</sup> náh<sup>2</sup> hi<sup>3</sup> ca<sup>3</sup>ti<sup>21</sup> uu<sup>3</sup>cha<sup>3</sup>tsi<sup>32</sup> hi<sup>3</sup> né<sup>3</sup>bf<sup>1</sup> má<sup>1</sup>tsoh<sup>1</sup> náh<sup>2</sup> honh<sup>2</sup>. Lå<sup>3</sup> la<sup>3</sup>juah<sup>21</sup> dúh<sup>1</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>cáh<sup>2</sup> bfh<sup>1</sup> la<sup>3</sup>jh<sup>32</sup> hi<sup>3</sup> zia<sup>32</sup> jáun<sup>2</sup> quián<sup>13</sup> náh<sup>2</sup>; hi<sup>3</sup> hmih<sup>32</sup> chu<sup>21</sup> hi<sup>3</sup> nio<sup>3</sup> náh<sup>2</sup> jáun<sup>2</sup> né<sup>3</sup>, k<sup>3</sup> la<sup>3</sup>juah<sup>21</sup> dúh<sup>1</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>cuh<sup>2</sup> ml<sup>1</sup>cháu<sup>2</sup> bfh<sup>1</sup>. La<sup>3</sup>jmí<sup>1</sup> k<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>hiá<sup>2</sup> juóuh<sup>32</sup> bfh<sup>1</sup> m<sup>1</sup>ní<sup>2</sup> cù<sup>1</sup>tiáu<sup>2</sup> ji<sup>3</sup> ml<sup>1</sup>ní<sup>2</sup> cù<sup>1</sup>mi<sup>1</sup>níau<sup>21</sup> jáun<sup>2</sup>

quián<sup>13</sup> hnöh<sup>2</sup>. Juóuh<sup>32</sup> jáun<sup>2</sup> né<sup>3</sup> má<sup>2</sup>li<sup>21</sup> hi<sup>3</sup> tson<sup>2</sup> bfh<sup>1</sup> má<sup>2</sup>ca<sup>3</sup>li<sup>3</sup>ren<sup>2</sup> näh<sup>2</sup> tso<sup>3</sup>, hi<sup>3</sup> jáun<sup>2</sup> cun<sup>3</sup>quionh<sup>3</sup> juóuh<sup>32</sup> jáun<sup>2</sup> bfh<sup>1</sup> có<sup>32</sup> hnöh<sup>2</sup> la<sup>3</sup>juah<sup>21</sup> düh<sup>1</sup> hi<sup>3</sup> hún<sup>1</sup> sí<sup>2</sup>. Qui<sup>1</sup> jmái<sup>1</sup> hi<sup>3</sup> tiauh<sup>2</sup> dí<sup>2</sup> lá<sup>2</sup> jlánh<sup>1</sup> má<sup>2</sup>ca<sup>3</sup>cháh<sup>1</sup> hnöh<sup>2</sup> cu<sup>3</sup>l<sup>21</sup> hi<sup>3</sup> lí<sup>13</sup> lí<sup>3</sup> hánh<sup>3</sup> näh<sup>2</sup>. Sá<sup>1</sup>m<sup>2</sup> nié<sup>2</sup> näh<sup>2</sup>, jie<sup>3</sup> cónh<sup>3</sup> tso<sup>3</sup> tiá<sup>2</sup> cha<sup>32</sup> quie<sup>3</sup> hi<sup>3</sup> jmái<sup>1</sup> hniáuh<sup>21</sup> má<sup>1</sup>hmah<sup>21</sup> näh<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup> ca<sup>3</sup>jmú<sup>3</sup> ta<sup>21</sup> ní<sup>1</sup>ná<sup>2</sup> quián<sup>13</sup> näh<sup>2</sup>; hi<sup>3</sup> Dió<sup>32</sup> Tsá<sup>2</sup> lín<sup>3</sup> Juo<sup>13</sup> hliáu<sup>3</sup> tionh<sup>2</sup> hñu<sup>3</sup>mi<sup>3</sup>cuú<sup>2</sup> né<sup>3</sup>, má<sup>2</sup>ca<sup>3</sup>ná<sup>32</sup> já<sup>13</sup> hi<sup>3</sup> tú<sup>2</sup> hna<sup>2</sup> jáun<sup>2</sup> tsá<sup>2</sup> ca<sup>3</sup>jmú<sup>3</sup> hi<sup>3</sup> ta<sup>21</sup> ní<sup>1</sup>con<sup>2</sup> näh<sup>2</sup>. Jlánh<sup>1</sup> re<sup>2</sup> ma<sup>2</sup>ca<sup>3</sup>ma<sup>3</sup>zián<sup>13</sup> hnöh<sup>2</sup> ní<sup>1</sup> hué<sup>21</sup> lá<sup>2</sup>, hi<sup>3</sup> cáun<sup>2</sup> lí<sup>1</sup> má<sup>2</sup>ca<sup>3</sup>ma<sup>3</sup>hiúnh<sup>13</sup> hnöh<sup>2</sup> honh<sup>2</sup> hi<sup>3</sup> jmúh<sup>13</sup> näh<sup>2</sup> lí<sup>3</sup>ua<sup>3</sup> cáun<sup>2</sup> hi<sup>3</sup> ca<sup>3</sup>li<sup>3</sup> hniá<sup>1</sup> näh<sup>2</sup> jmúh<sup>13</sup>. ¡La<sup>3</sup>jmái<sup>1</sup> má<sup>2</sup>cáh<sup>1</sup> tsú<sup>2</sup> cuá<sup>1</sup>juá<sup>2</sup> hi<sup>3</sup> má<sup>2</sup>jngih<sup>3</sup> bfh<sup>1</sup> tsu<sup>2</sup>, má<sup>2</sup>ca<sup>3</sup>ma<sup>3</sup>hion<sup>21</sup> näh<sup>2</sup> honh<sup>2</sup>! Hi<sup>3</sup> cáun<sup>2</sup> lí<sup>1</sup> ca<sup>3</sup>ra<sup>3</sup>can<sup>32</sup> näh<sup>2</sup> tso<sup>3</sup> tsá<sup>2</sup> tia<sup>2</sup> tso<sup>3</sup> ren<sup>2</sup>, hi<sup>3</sup> ca<sup>3</sup>jngih<sup>32</sup> näh<sup>2</sup>; uá<sup>1</sup>jinh<sup>1</sup> tsá<sup>2</sup> tia<sup>2</sup> hi<sup>3</sup> hlah<sup>3</sup> ca<sup>3</sup>jmú<sup>3</sup> hi<sup>1</sup> cáun<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> hnöh<sup>2</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ne<sup>3</sup> reh<sup>2</sup>, tsá<sup>2</sup> ná<sup>1</sup>janh<sup>32</sup> näh<sup>2</sup> hi<sup>3</sup> jáunh<sup>3</sup> Ti<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>, hniáuh<sup>32</sup> ná<sup>1</sup>hu<sup>21</sup> honh<sup>2</sup> näh<sup>2</sup> ca<sup>3</sup>ti<sup>21</sup> jmái<sup>1</sup> jáun<sup>2</sup> la<sup>3</sup>jmái<sup>1</sup> ná<sup>1</sup>hu<sup>21</sup> tsá<sup>3</sup> tsá<sup>2</sup> zia<sup>32</sup> hi<sup>3</sup> má<sup>2</sup>jná<sup>1</sup> ní<sup>1</sup>ná<sup>2</sup> quioh<sup>21</sup>, tsá<sup>2</sup> ná<sup>1</sup>he<sup>2</sup> ná<sup>1</sup>jan<sup>32</sup> hi<sup>3</sup> chau<sup>13</sup> jmí<sup>3</sup> la<sup>3</sup> cun<sup>3</sup> jmái<sup>1</sup> hi<sup>3</sup> lí<sup>3</sup> hniáuh<sup>32</sup>, qui<sup>1</sup> hu<sup>21</sup> tsá<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> ló<sup>32</sup> re<sup>2</sup> hi<sup>3</sup> quioh<sup>21</sup>. Jáun<sup>2</sup> né<sup>3</sup>, ja<sup>3</sup>bí<sup>1</sup> hnöh<sup>2</sup> siáh<sup>3</sup> hniáuh<sup>32</sup> cháh<sup>13</sup> näh<sup>2</sup> tiá<sup>3</sup> honh<sup>2</sup> ca<sup>3</sup>tt<sup>21</sup> hi<sup>3</sup> hu<sup>21</sup> jáun<sup>2</sup> honh<sup>2</sup> näh<sup>2</sup> hi<sup>3</sup> má<sup>2</sup>ja<sup>3</sup>quián<sup>3</sup> jáunh<sup>3</sup> Ti<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, ha<sup>3</sup> k<sup>2</sup> chú<sup>1</sup> k<sup>2</sup> níh<sup>21</sup> näh<sup>2</sup> tsá<sup>2</sup>ján<sup>2</sup> tsá<sup>2</sup>ján<sup>2</sup>, jáun<sup>2</sup> tiá<sup>2</sup> tá<sup>1</sup>tsín<sup>2</sup> näh<sup>2</sup> héih<sup>32</sup>, qui<sup>1</sup> má<sup>2</sup>ja<sup>3</sup>quián<sup>3</sup> cu<sup>3</sup>tí<sup>13</sup> bfh<sup>1</sup> jáunh<sup>3</sup> Dió<sup>32</sup> Tsá<sup>2</sup> lín<sup>3</sup> Jue<sup>21</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ne<sup>3</sup> reh<sup>2</sup>, chú<sup>32</sup> jmu<sup>3</sup> näh<sup>2</sup> la<sup>3</sup>jmá<sup>1</sup> ca<sup>3</sup>jmú<sup>3</sup> jáun<sup>2</sup> la<sup>3</sup>jín<sup>32</sup> tsá<sup>2</sup> ca<sup>3</sup>lin<sup>3</sup> hi<sup>3</sup> \*ti<sup>32</sup> je<sup>1</sup> Dió<sup>32</sup>, tsá<sup>2</sup> ca<sup>3</sup>hléh<sup>3</sup> hi<sup>3</sup> cha<sup>13</sup> Ti<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup>; uá<sup>1</sup>jinh<sup>1</sup> ca<sup>3</sup>ma<sup>3</sup>tsó<sup>2</sup> lí<sup>32</sup> tsú<sup>2</sup> tsí<sup>3</sup>, ti<sup>3</sup>la<sup>3</sup> ca<sup>3</sup>tiáh<sup>3</sup> bfh<sup>1</sup> tsu<sup>2</sup> hi<sup>3</sup> ná<sup>1</sup>hu<sup>21</sup> cáun<sup>2</sup> tsí<sup>3</sup>. Sá<sup>1</sup>m<sup>2</sup> jie<sup>3</sup>, jnoh<sup>1</sup> ná<sup>1</sup>lát<sup>23</sup> hi<sup>3</sup> jlánh<sup>1</sup> jmí<sup>1</sup> ren<sup>2</sup> tsá<sup>2</sup> ca<sup>3</sup>ma<sup>3</sup>tsó<sup>2</sup> hi<sup>3</sup> tsí<sup>3</sup>. Uá<sup>1</sup>la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> má<sup>2</sup>ca<sup>3</sup>niéh<sup>2</sup> näh<sup>2</sup> jáun<sup>2</sup> hi<sup>3</sup> ca<sup>3</sup>tin<sup>1</sup> hla<sup>1</sup> Job; tsá<sup>2</sup> hi<sup>3</sup> jlánh<sup>1</sup> re<sup>2</sup> ca<sup>3</sup>cueh<sup>3</sup> tsí<sup>3</sup> ní<sup>1</sup> ca<sup>3</sup>la<sup>3</sup> jí<sup>32</sup> hi<sup>3</sup> ca<sup>3</sup>quiúnh<sup>32</sup>, hi<sup>3</sup> ná<sup>1</sup>níh<sup>1</sup> näh<sup>2</sup> siáh<sup>3</sup> he<sup>3</sup> ca<sup>3</sup>hiauh<sup>3</sup> tsú<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> Dio<sup>32</sup> jmí<sup>1</sup> lí<sup>21</sup> jáun<sup>2</sup>, qui<sup>1</sup> Dió<sup>32</sup> jlánh<sup>1</sup> chun<sup>1</sup> hi<sup>3</sup> ja<sup>32</sup> lí<sup>32</sup> mif<sup>3</sup> tsí<sup>3</sup>. Jáun<sup>2</sup> ne<sup>3</sup> reh<sup>2</sup>, zia<sup>32</sup> bfh<sup>1</sup> siáh<sup>3</sup> cáun<sup>2</sup> jú<sup>1</sup> tson<sup>2</sup> hi<sup>3</sup> jlánh<sup>1</sup> bfh<sup>1</sup> quién<sup>2</sup> hi<sup>3</sup> juáh<sup>3</sup> la<sup>3</sup> lá<sup>2</sup>: Tiá<sup>2</sup> hniáuh<sup>32</sup> má<sup>1</sup>quién<sup>13</sup> näh<sup>2</sup> jái<sup>13</sup> quián<sup>13</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> hien<sup>13</sup> näh<sup>2</sup> Dió<sup>32</sup>, sa<sup>3</sup>jun<sup>3</sup> hi<sup>3</sup> hien<sup>13</sup> näh<sup>2</sup> tsá<sup>2</sup> zian<sup>2</sup> ní<sup>1</sup> hué<sup>21</sup> lá<sup>2</sup> siáh<sup>3</sup>, sa<sup>3</sup>jun<sup>3</sup> hí<sup>1</sup> cáun<sup>2</sup> hi<sup>3</sup> siáh<sup>3</sup> siáh<sup>3</sup> tiá<sup>2</sup> hniáuh<sup>32</sup> héih<sup>1</sup> näh<sup>2</sup> hi<sup>3</sup> má<sup>1</sup>quién<sup>13</sup> näh<sup>2</sup> jái<sup>13</sup> quián<sup>13</sup>. Qui<sup>1</sup> jái<sup>13</sup> la<sup>3</sup> ní<sup>2</sup> tiá<sup>2</sup> lin<sup>1</sup> lí<sup>3</sup> hniáuh<sup>32</sup> yáh<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> hi<sup>3</sup> ná<sup>1</sup>hn<sup>3</sup> hnöh<sup>2</sup> tsá<sup>2</sup> tson<sup>2</sup> jeh<sup>2</sup> näh<sup>2</sup>, uá<sup>1</sup> hi<sup>3</sup> ca<sup>3</sup>juah<sup>21</sup> näh<sup>2</sup>; “Tson<sup>2</sup>”, uá<sup>1</sup> hi<sup>3</sup> ca<sup>3</sup>juah<sup>21</sup> näh<sup>2</sup>: “Tiá<sup>2</sup> tson<sup>2</sup>”; qui<sup>1</sup> m<sup>2</sup> lí<sup>1</sup> ca<sup>3</sup>ta<sup>3</sup>zanh<sup>1</sup> näh<sup>2</sup> ní<sup>1</sup> hlah<sup>3</sup>. Hi<sup>3</sup> jáun<sup>2</sup> ne<sup>3</sup>, ná<sup>1</sup>juáh<sup>3</sup> ja<sup>1</sup> quián<sup>13</sup> hnöh<sup>2</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> má<sup>2</sup>tsó<sup>2</sup> tsí<sup>3</sup>, cuá<sup>1</sup> liéinh<sup>21</sup> tsú<sup>2</sup> Dió<sup>32</sup>. Hi<sup>3</sup> ná<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> tsá<sup>2</sup> re<sup>2</sup> nio<sup>2</sup> tsí<sup>3</sup>, jáun<sup>2</sup> cuá<sup>1</sup> má<sup>1</sup>quién<sup>2</sup> tsú<sup>2</sup> Dió<sup>32</sup> cun<sup>3</sup>quionh<sup>3</sup> hi<sup>3</sup> hie<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> sun<sup>1</sup>. Hi<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> tsáun<sup>1</sup>, cuá<sup>1</sup> tiéh<sup>13</sup> tsú<sup>2</sup> tsá<sup>2</sup>daun<sup>32</sup> tsá<sup>2</sup> ná<sup>1</sup>ní<sup>1</sup> cuáh<sup>32</sup>, jáun<sup>2</sup> tsá<sup>2</sup> hi<sup>3</sup> tsá<sup>3</sup>táuh<sup>1</sup> hi<sup>3</sup> tsá<sup>3</sup>lienh<sup>3</sup> Dió<sup>32</sup> cha<sup>13</sup> Ti<sup>32</sup> Juo<sup>13</sup> dí<sup>2</sup> hi<sup>3</sup> ca<sup>3</sup>tin<sup>1</sup> tsú<sup>2</sup>, hi<sup>3</sup> jñéi<sup>1</sup> tsú<sup>2</sup> siáh<sup>3</sup> no<sup>1</sup> chí<sup>1</sup> tsú<sup>2</sup>. Jáun<sup>2</sup> m<sup>1</sup> má<sup>1</sup>ca<sup>3</sup>liéinh<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> Dió<sup>32</sup> hi<sup>3</sup> ná<sup>1</sup>tioh<sup>3</sup> cáun<sup>2</sup> tsí<sup>3</sup> tsú<sup>2</sup>, lan<sup>13</sup> bfh<sup>1</sup> tsá<sup>2</sup> tsáun<sup>1</sup>. Dió<sup>32</sup> bfh<sup>1</sup> jmah<sup>3</sup> tsá<sup>2</sup> hi<sup>3</sup>, hi<sup>3</sup> ní<sup>1</sup>juáh<sup>3</sup> ren<sup>2</sup> tsú<sup>2</sup> tsó<sup>3</sup>, ja<sup>3</sup>bí<sup>1</sup> hin<sup>3</sup> siáh<sup>3</sup> tsáu<sup>13</sup> tsú<sup>2</sup> uá<sup>2</sup>ja<sup>32</sup>. Jáun<sup>2</sup> ná<sup>3</sup>, cun<sup>3</sup>ní<sup>1</sup> hi<sup>3</sup> jáun<sup>2</sup> bfh<sup>1</sup> chú<sup>32</sup> ton<sup>13</sup> näh<sup>2</sup> tsáuh<sup>3</sup> ní<sup>1</sup>con<sup>2</sup> tsá<sup>2</sup>ján<sup>2</sup> tsá<sup>2</sup>ján<sup>2</sup>, hi<sup>3</sup> lienh<sup>1</sup> näh<sup>2</sup> siáh<sup>3</sup> Dió<sup>32</sup> ca<sup>3</sup>tin<sup>1</sup> tsá<sup>2</sup>ján<sup>2</sup> tsá<sup>2</sup>ján<sup>2</sup>, jáun<sup>2</sup> lan<sup>13</sup> näh<sup>2</sup>. Ná<sup>1</sup>juáh<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> zian<sup>2</sup> la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> tsí<sup>32</sup> tsí<sup>3</sup> Dió<sup>32</sup> liéinh<sup>32</sup> Dió<sup>32</sup> [ca<sup>3</sup>la<sup>3</sup> jónh<sup>3</sup> jmí<sup>1</sup> tsí<sup>3</sup>], hú<sup>1</sup>ta<sup>1</sup> cu<sup>3</sup>ti<sup>3</sup> jmu<sup>3</sup> bfh<sup>1</sup> ta<sup>21</sup>. Uá<sup>1</sup>la<sup>3</sup> cun<sup>3</sup> hi<sup>3</sup> ca<sup>3</sup>li<sup>3</sup> jáun<sup>2</sup> ní<sup>1</sup>con<sup>2</sup> Líh<sup>3</sup>, tsá<sup>2</sup> jñéi<sup>1</sup> lí<sup>3</sup> tsí<sup>3</sup> je<sup>1</sup> Dio<sup>32</sup> jmí<sup>1</sup>tin<sup>2</sup>. Ja<sup>3</sup>bí<sup>1</sup> tsá<sup>2</sup> hi<sup>3</sup> siáh<sup>3</sup> jmí<sup>1</sup> lí<sup>3</sup> jan<sup>2</sup> tsá<sup>2</sup> lí<sup>1</sup> tsáu<sup>2</sup> la<sup>3</sup> jñoh<sup>1</sup> bfh<sup>1</sup>; tsí<sup>3</sup>la<sup>3</sup> jmí<sup>1</sup> ca<sup>3</sup>liéinh<sup>32</sup> tsú<sup>2</sup> jáun<sup>2</sup> Dió<sup>32</sup> ná<sup>3</sup>, hi<sup>3</sup> ca<sup>3</sup>m<sup>3</sup> tsú<sup>2</sup> hi<sup>3</sup> tiú<sup>2</sup>uú<sup>2</sup> chau<sup>13</sup> jmí<sup>3</sup>, jáun<sup>2</sup> ca<sup>3</sup>quin<sup>3</sup> bfh<sup>1</sup> jmí<sup>3</sup> cun<sup>3</sup> hn<sup>3</sup>tsí<sup>32</sup> mii<sup>2</sup> tón<sup>32</sup> hué<sup>32</sup> ní<sup>1</sup> jmí<sup>1</sup> cuá<sup>3</sup> tsú<sup>2</sup> jáun<sup>2</sup>. Jmí<sup>1</sup> lí<sup>21</sup> jáun<sup>2</sup> ná<sup>3</sup>, ca<sup>3</sup>liéinh<sup>32</sup> tsú<sup>2</sup> siáh<sup>3</sup> Dió<sup>32</sup>, jáun<sup>2</sup> ca<sup>3</sup>jauh<sup>3</sup> bfh<sup>1</sup> siáh<sup>3</sup> jmí<sup>3</sup> hué<sup>32</sup> jáun<sup>2</sup>, jáun<sup>2</sup> ca<sup>3</sup>cuú<sup>2</sup> ca<sup>3</sup>lau<sup>2</sup> bfh<sup>1</sup> re<sup>2</sup> la<sup>3</sup>jí<sup>32</sup> hi<sup>3</sup> lau<sup>3</sup> cuá<sup>1</sup> hué<sup>21</sup>. Hnöh<sup>2</sup> reh<sup>2</sup>, ní<sup>1</sup>juáh<sup>3</sup> ja<sup>1</sup> quián<sup>13</sup> hnöh<sup>2</sup> zian<sup>2</sup> jan<sup>2</sup> tsá<sup>2</sup> jmí<sup>1</sup> má<sup>2</sup>ngau<sup>32</sup> tsí<sup>3</sup> co<sup>32</sup> ca<sup>3</sup>ti<sup>21</sup> jú<sup>1</sup> tson<sup>2</sup>, jáun<sup>2</sup> cháu<sup>1</sup> näh<sup>2</sup> honh<sup>2</sup> hi<sup>3</sup> tsá<sup>2</sup> jmu<sup>2</sup> ta<sup>21</sup> la<sup>3</sup> jáun<sup>2</sup> má<sup>2</sup>ca<sup>3</sup>lión<sup>32</sup> jan<sup>2</sup> tsá<sup>2</sup> jmí<sup>1</sup> má<sup>2</sup>jún<sup>1</sup> bfh<sup>1</sup>, hi<sup>3</sup> jmu<sup>2</sup> tsú<sup>2</sup> siáh<sup>3</sup> hi<sup>3</sup> lí<sup>13</sup> hin<sup>3</sup> ca<sup>3</sup>la<sup>3</sup> jí<sup>32</sup> tsó<sup>3</sup> hi<sup>3</sup> jmí<sup>1</sup> ren<sup>2</sup> jáun<sup>2</sup> tsá<sup>2</sup> hi<sup>3</sup>. [Cun<sup>3</sup> ná<sup>2</sup> bfh<sup>1</sup> tí<sup>3</sup> jái<sup>13</sup> hi<sup>3</sup> juanh<sup>32</sup> jmí<sup>1</sup> ní<sup>1</sup>con<sup>2</sup> hnöh<sup>2</sup> reh<sup>2</sup>.]

Sunday, May 10, 2015

*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, pídalas 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 desciende 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 oyentes, engañándoles a vosotros mismos. Si alguno es oidor 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 oidor 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, y contamina 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. ¡Adúlteros!, ¿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

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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 vuestra «sí» sea sí, y vuestra «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

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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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**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 gemerkt, 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 einhaltet. 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 Herbststagen 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 vornahmlich und mit welcher Geduld haben sie alle Leiden ertragen! Menschen, die so standhaft waren, sind wirklich glücklich zu nennen. Denkt doch nur an

Sunday, May 10, 2015

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. Bekannt 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.

*French Full Text*

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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 reconnaissiez 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, stattene 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 bestemmianno 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 siate 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 ottenerne; 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

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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.

*Igbo Full Text*

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**What I did to the text:** Removed chapter and verse markers.

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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'önù nile, umu-nnam, m̄be o bula unu dabàrà 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 o dighi ihe o bula fôduru nke unu nēnweghi. Ma o buru na amam-ihe fôduru onye o bula nime unu inwe, ya riø n'aka Chineke, Onye nēnye madu nile n'afo-ofufo, nātaghi kwa uta; agēwere kwa ya nye ya. Ma ya riø n'okwukwe, ghara inwe obi abua: n'ihi na onye nwere obi abua yiri ebili-miri nke oké osimiri m̄be ifufse nēfeghari ya, anātuli kwa ya elu. N'ihi na, ka madu ahu ghara ichè na o gānata ihe o bula n'aka Onye-nwe-ayi; o bu nwoke nwere uche abua, onye nādighi-eguzo n'otù ebe n'uzo-ya nile. Ma ka nwa-nna nke nō n'önodu di ala nya isi n'önodu-ya di elu: ma ka ogaranya nya isi na emere ya ka o la ala: n'ihi na dikia uzari ahiahia o gāgabiga. N'ihi na anyanwu nāwalita, ifufe di ọku eso ya, o we kpōnwua ahiahia; uzari-ya we dapu, nmá nke iru-ya we la n'iylì: otú a ka ogaranya gātalata kwa n'ije-ya nile. Ngozi nādiri nwoke onye nātachi obi n'önunwa: n'ihi na m̄be anwaputaworo ya, o gānata okpu-eze ahu, bú ndu, nke Onye-nwe-ayi kwere nkwa inye ndi huru Ya n'anya. Ka onye o bula ghara isi, m̄be anānwa ya, Anēsite n'aka Chineke anwam: n'ihi na Chineke bu Onye anāpughi iwere ihe ojø nwa Ya, Ya onwe-ya adighi-anwa kwa onye o bula: kama anānwa onye o bula m̄be agu ihe ojø nke aka ya nādokpufu ya, ewe rafue ya. M̄be ahu agua ihe ojø ahu, m̄be o 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 o bula na ihe o bula zuru okè nke enyere enye si n'elu bia, ebe o si n'aka Nna nke ihè ridata, Onye oghughua o bula nāpughi idì n'ebe O nō, ma-obo 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 o 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 ojø, were-kwa-nu nwayø nara okwu ahu nke akuworo nime unu dikia 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 o bula bu onye nānu okwu ahu, ma o 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, o 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 nânogide kwa otú a, ghara igho onye nânun anu nke nêchezø, kama ọ bu onye nêmé eme nke nâlu ọlu, onye a gâbu onye-ngozi n'omume-ya. Ọ buru na onye ọ bulu nêchè na ya bu onye nêkpere Chineke, mbe ọ dighi-akwa ire nke ya nga, kama ọ nâgho obi-ya aghughø, okpukpe-Chineke nke onye a bu ihe-efu. Okpukpe-Chineke nke di ọcha nke anêmerughi kwa emeru n'iru Chineke-ayi, bú Nna-ayi, bu nka, ileta umu-nbei na ndinyom di-ha nwuru nime nkpa bụ-ha, na idebe onwe-ya nênweghi 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 asì na otù nwoke nke yiri nba-aka ọla-edo na uwe mara nma nke-uku bata na nzukø-unu, ma asì na otù obeye nke yiri uwe ruru inyi bata kwa; ọ buru kwa na unu ele onye ahu nke nêyi uwe mara nma nke-uku anya, si, Gi onwe-gi nôdu ala n'ebe a nke-qma; unu we si obeye ahu, Gi onwe-gi guzo n'ebe a, ma-qbü nôdu ala n'okpuru ihe-nbagwasi-ukwum; ùnu enweghi obi abua nime onwe-unu, ùnu aghoghi kwa ndi-ikpø nêchè èchichè ọjo? Nurunu, umu-nnam ndi m'huru n'anya; Chineke arroputaghi ndi bu obeye n'ihé nke uwa ka ha buru ndi-ogaranya 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-ogaranya adighi-emeso unu dika ha bu ndi-nwe-unu? ọ bughi kwa ha onwe-ha nàdòkpuru unu ga ulo ikpø? Ọ bughi ha onwe-ha nêkwulu aha qma ahu nke aguru unu? Otù ọ di, ọ buru na unu edebezu iwu nke Eze-ayi, dika ihe edeworo n'akwukwo nsø si kwu, Hu onye-abata-obi-gi n'anya dika onwe-gi, unu nêmé nke-qma: ma ọ buru na unu ele madu anya n'iru, ọ bu nmehie ka unu nêmé, n'ihi na iwu ahu nâtu unu nmehie-unu n'anya dika ndi-njehie. N'ihi na onye ọ bulu nke gedebe iwu ahu dum, ma ọ su ngongø n'otù ihe, emewo ya ka ọ buru onye ikpø iwu ahu nile mara. N'ihi na Onye ahu Nke siri, Akwala iko, O si-kwa-ra, Ebula madu. Ma ọ buru na i kwaghi iko, ma i nêbu madu, i ghøwo onye-njehie iwu. Nêkwunu otú a, nêmé-kwa-nu otù a, dika ndi agaje iwere iwu nke inwe-onwe-onye kpe unu ikpø. N'ihi na ọ bu ikpø nke ebere nâdighi ya ka agékpe onye nêmeghi eberé: ebere nânarya ikpø 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-qbü nwa-nna-nwanyi ba ọto, nênweghi kwa ihe-oriri gêzuru ya kwa-ubochi, ma otù onye n'etiti unu si ha, Labanu n'udo, nyanu oku, riju-kwa-nu afø; ma unu enyeghi ha ihe nâkpa aru-ha; ùrù gini ka ọ bara? Obuná otù a okwukwe, ma ọ buru na o nweghi ọlu, ọ bu ihe nwuru anwu n'onwe-ya. Ma otù onye gäsi, Gi onwe-gi nwere okwukwe, mu onwem nwe-kwa-ra ọlu: gosim okwukwe-gi ma ọlu-gi adighi ya, mu onwem gësite kwa n'olum gosi gi okwukwem. Gi onwe-gi kwere na Chineke bu otù; i nêmé nke-qma: ndi-mq ọjo kwe-kwa-ra, we kuja. Ma ì nâchø ka i mara, gi madu efu, na okwukwe bu ihe nâdighi-aluputa ihe ma ọlu adighi ya? Èsítéghì n'olù gu Abraham nna-ayi n'onye ezi omume, mbe ọ churu Aisak nwa-ya nwoke n'elù ebe-ichu-ajà? I huwo na okwukwe-ya soro ọlu-ya lukø ọlu, esite-kwa-ra n'olù ahu me ka okwukwe ahu zue okè; ewe mezu ihe edeworo n'akwukwo nsø nke nâsi, Abraham we kwere okwu Chineke, ewe gua ya nye ya n'ezí omume; ewe kpø ya eyì nke Chineke. Unu ahupo na anësite n'olù gu madu n'onye ezi omume, adighi-esite kwa nání n'okwukwe. Ma n'uzø di otù a èsítéghì kwa n'olù gu Rehab, bú nwanyi nâkwa iko, n'onye ezi omume, mbe ọ kpobatara ndi-ozí ahu, we zipu ha n'uzø di iche? N'ihi na dika aru bu ihe nwuru anwu ma mọ adighi ya, ọbuñá otù a okwukwe bu ihe nwuru anwu ma ọlu adighi ya. Unu aghøla otutu ndi-ozizí, umu-nnam, ebe unu matara na ayi gânata ikpø ka uku. N'ihi na ayi nile nâsu ngongø n'otutu ihe. Ọ buru na onye ọ bulu asughi ngongø 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 nēmejuanya, o mejuwo kwa haanya: ma ọ dighi onye ọ bula n'etiti madu puru imeju ire anya; ọ bu ihe ọjọ nke nādighi-eguzo n'otù ebe, ọ bu ihe juputara na irè-agwọ nēweta ọnwu. O 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. Īsi-iyi nēsi n'otù ọnlu ahu suputa miri nātọ utø na miri nēlu ilu? Umu-nnam, ọ gābu na osisi fig puru imi olive, ma-ọbu na osisi vine puru imi fig? miri nmú apughi kwa isuputa miri nātọ utø. Ônye 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 ọjọ nēzí. N'ihi na ebe ekworo na ikpa-iche-iche di, n'ebé ahu ka iba-agbara na omume nile ọ bula nke nādighi nma di. Ma amam-ihe ahu nke si n'elü bia buru uzø 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. Ọle ebe ibu-agha si bia, ọle ebe kwa ilu-ögù si bia, bú nke di n'etiti unu? ọ bughi n'ebé ahu, bú ihe-utø nile unu nke nēbu agha n'ihe nile di unu n'aru, ka ha si bia? Agu nāgu unu, ma unu enwegr: unu nēbu madu, nēkwo kwa ekworo, unu apughi kwa ihu ihe unu chọrø: unu nālu ögù, nēbu kwa agha; unu enwegrhi, n'ihi na unu arioghi. Unu nāriø, ma unu adighi-anata ihe, n'ihi na unu nāriø n'obi ọjọ, ka unu we mefu ya n'ihe-utø 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'akwukwø nsø nēkvw okwu n'efu? Àgu ayi nāgusi Mọ ahu ike n'uzø ekworo, bú Mọ Nke O mere ka O biri nime ayi? Ma Ọ nēnye kari amara. N'ihi nka ihe edeworo n'akwukwø nsø si, Chineke nēdo Onwe-ya imegide ndi-npako, ma Ọ nēnye ndi di ume-ala n'obi amara. Ya mere donu onwe-unu n'okpuru Chineke; ma guzogidenu ekwesu, ọ gābapu kwa n'ebé unu nō. Biarunu Chineke nso, O gābiarū 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. Hujunuanya, ru-kwanu újú, kwa-kwa-nu ákwá: ka ọchì-unu ghø iru-újú, ka ọnù-unu ghø kwa nbaru-iru. Wedanu onwe-unu n'iru Onye-nwe-ayi, O gēwelí kwa unu elu. Umu-nnam, unu ekwutoritala ibe-unu. Onye nēkwutø nwa-nna-ya, ma-ọbu nēkpø nwa-nna-ya ikpé, o nēkwutø iwu, nēkpø kwa iwu ikpé: ma ọ buru na i nēkpø 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 gì onwe-gi bu onye, gi onye nēkpø onye-abata-obi-gi ikpé? Genu nti, unu ndi nāsi, Ta ma-ọbu echí ka ayi gāga obodo a, nō kwa n'ebé ahu otù arø, zu kwa ahia, rita kwa urù: ma unu bu ndi nāmataghi ihe gēme echí. Ndu-unu bu gini? N'ihi na unu bu alulu, nke nāputa ihè nwa oge, emesia ọ we pua n'anya. Ma nke kwesiri unu ka unu kwue bu, Asi na

Onye-nwe-ayi chorø, ayi gādi ndu, me kwa ihe a ma-øbu ihe ahu. Ma otú ọ di, unu nānya isi n'oké okwu-unu: inya-isi nile di otú a bu ajo ihe. Ya mere onye matara ime ihe ọma, ma ọ meghi ya, ọ buru onye ahu nmehie. Genu nti, unu ndi-ogaranya, kwa ákwá, ti-kwa-nu nkpu n'ihi ihuju-anyia nile unu nke nābiakwasi unu. Àkù-unu erewo uré, uwe nile unu aghøwo kwa ihe nla ripiaworo. Ola-edo-unu na ọla-ochaa-unu abøawo nchara; nchara-ha gāburu kwa unu ihe-àmà, ọ gēripiä kwa anu-aru-unu dika oku. Unu kpadoro àkù-unu na mbe ikpe-azu. Le, ugwo-olu nke ndi-olu ndi biri ọka n'ubi-unu, nke unu jidere na nmeøu, n̄eti 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 ọnùnù n'elu uwa, di kwa ndu ojø dika ọ nātø aru-unu utø; unu zùru obi-unu n'ubøchi obøbu. Unu mara ikpé, unu ƙuru onye ezi omume ahu; ọ dighi-edo onwe-ya imegide unu. Ya mere, umu-nnam, nātachinu ogologo-ntachi-obi rue ọbibia nke Onye-nwe-ayi. Le, onye-olu-ubi n̄eche nkpuru di oké ọnu-ahia nke ala, nātachi ogologo-ntachi-obi n'ebe ọ di, rue mbe ọ gānata miri-ozuzu mbu na miri-ozuzu ikpe-azu. Unu onwe-unu, nātachi-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-ikpé-ayi n̄egozo n'iru ọnu-uzø. Umu-nnam, natanu ndi-amuma ahu, bú ndi kwuru okwu n'aha Onye-nwe-ayi, dika ihe-ilere-anyia nke ihuju-anyia na nke ogologo-ntachi-obi. Le, ayi nākpø 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 aňula iyí, unu ejila elu-igwe, ma-øbu ala, ma-øbu ihe iñu-iyi ọ bula ọzø, n̄u iyí: kama ka e-unu buru e, ka é-è-unu buru kwa é-è; ka unu we ghara idabà n'okpuru ikpé. Ọ di onye ọ bula n'etiti unu nāhuju anya? ya kpe ekpere. Ọ di onye ọ bula nwere obi-utø? ya bùa abù ọma. Ọ di onye ọ bula n'etiti unu nke aru-ya nādighi ike? ya kpø ndi-okenye nke nzukø Kraist ka ha biakute ya; ka ha kpe kwa ekpere n'isi-ya, n̄ete ya manu olive n'aha Onye-nwe-ayi: ekpere nke okwukwe ahu gāzoputa kwa onye ahu aru nādighi ike, Onye-nwe-ayi gēme kwa ka o bilie; ọ buru kwa na o mehieworo, agābaghara ya nmehie ahu. Ya mere, n̄ekwuputanu nmehie nile unu gwarita ibe-unu, n̄ekpe 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-ozuzu, ala we mia nkpuru-ya. Umu-nnam, asi na onye ọ bula n'etiti unu si n'ezi-okwu jehie, ma otù onye we me ka o chigharia; ka ọ mara na onye meworo ka onye-nmehie si na njehie nke uzø-ya chigharia gazoputa nkpuru-obi n'ọnwu, o gēkpuchi kwa ọtutu nmehie.

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

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Ekwo-ozhi-a bẹ shi l'eka mbędua, bu Jémusu bu onye ozhi Chileke, bürü onye ozhi Onye-Nwe-Oha bu Jisọsu Kuráyisutu. Ndu mu l'ede iya anụ bụ ikfu iri l'ębo ono, bụ ndu nke Kuráyisutu, dzuru mgboko. Ekele mu unu-o. Ụnwunna mu, nteke iwhe adata byakfutaru unu; g'ọ dğlee, unu wojeru iya l'ọqo iwhe ęswa byarụ unu. Unu makwarụ-a l'ọqo nteke l'aadata unu nke ekwekwe, unu kweru bẹ unu l'e-shi nwụta ọtaru iwhe nshi. Unu talekwaawho nshi tafụ iya l'ishi nggę unu dğkota ree, dzukwaawho oke; t'ọ bọ dğ iwhe l'a-whđodu 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 bụ o-me-l'uko, t'emenu l'oogudeje obu iwhoro nụ onyenonu iwhe onye obu sru t'ọ nụ iya. Ole t'onye ono kwetakwa l'iwhé ono, ya suru tे Chileke nụ iya, bẹ l'ọo-nụ iya. T'onye ono ba abokwa obu ębo; t'onye l'abọ obu ębo dğ g'ọo akpara mini eze-ęnyimu, bụ wherewhere l'anjo enwunga iya. O nwungaru iya shia ọwhu, ya enwungaru iya shia ọwhu. T'egube onye ono ba arıkwa l'ọ dğ iwhe ya l'a-nata l'eka Onye-Nwe-Oha, o noo l'onye ɔriri iya gbarụ ębo, ta akfushijedu ike l'iwhé bu-zhia iwhe l'oome eme. Tẹ nwanna, darụ ükpa tuje onwiya nwoke; lẹ ya bùwaa onye Chileke kuliru. T'onye ọwhu nweru iwhe tukwaawho onwiya nwoke mẹ Chileke kuze iya. Onye ono l'a-jishihu g'ọo nzirizaa ęswa, o noo l'qobuje ęnyanwu wata, o - chishidelewho ike, ęswa anwụa lwa, nzirizaa ya ajishihu, mma nkiya agvụ. O noo g'onye nweru iwhe l'a-gbabuhukwawho nwụhu l'iwhé l'oome. Ehu-ütso bụ nke onye taru nshi mẹ iwhe adata byarụ iya; o noo lẹ nteke a datageeru iya ębu, t'ọ da, bẹ l'aa-nụ iya ndzụ bụ iya bụ obunggo, Chileke sru lẹ ya l'e-bu ndu yero iya obu. Qo ya bụ, t'onye l'aadata, ome ejio-iwhe gulgahaa ya, t'ọ bẹ sükwa l'ọqo Chileke l'enwu iya eye tẹ ya mee ejio-iwhe ono. O noo l'ọ tọ dğkwa onye Chileke l'enwuje eye t'o mee ejio-iwhe, tọ dğkwanu onye l'enwu Chileke eye t'o mee ejio-iwhe. Qo ome ejio-iwhe, l'agụ madzụ bẹ l'edotaje iya, ya adaba l'ejo-iwhe. Qo ya bụ, nteke ęgu ejio-iwhe tsłtaru ime, ya anwụa iwhe-dğ-eji, iwhe-dğ-eji kalewho kpurukutu, ya anwụa anwụhu. Ụnwunna mu, mu yero obu, unu be eshiswekwa ụzo. Iwhe lile, l'aanuje anụ, dğ ree mẹ iwhe-ọma, l'ete adụa ęka ntupo dğ iya bẹ shikotagezhia l'imigwe. O shikota l'eka Nna, mekoraru iwhoro, dğ l'imigwe bụ iya bụ Nna ọwhu l'ete echinyajee echị, ya anyịhu g'ọo ęnyanwu nke ọwhu l'aa-sụ l'ọ nyihiakwaru woo ọchi gbalahaa. Q tṝru obu iya ama, gude okfu ono, bụ ọkpobe-okfu nwụa anyi, t'anyi nochia ishi l'iwhé lile, o keru eke. Ụnwunna mu, mu yero obu; lee iwhe unu l'a-malewhe ndowá: t'onyenonu bürü onye l'angabeje nchị l'iwhé l'eekfu, t'emenu ya eyede iya ọnu, ya abụru onye ęhu l'ete eghuje ęghu egwegwa. O noo l'iwhé e gude ęhu-eghughu eme ta abukwa iwhe dğ chíri l'iwhu Chileke. Qo ya bụ, t'unu shi ishi lanụ tufu onwunu iwhe bu-zhia umere, l'eshi nshi mẹ

iwhe bụkota ejo ọrwu, unu vu, unu ejia obu oyi nata okfu ono, a kụwaru l'ime obu unu, g'ọqo onye kuru akpuru iwhe. O kwa okfu ono l'a-dụ ike dzofuta unu. Ole-a; t'unu bụkwaru ndu l'eme okfu Chileke ono eme, unu ba abụkwa ndu bùlewho anụnu bẹ whẹ l'anụje iya kpụ, l'o noo bụkwa ome onwunu eswe. L'onye l'anụlewho okfu Chileke anụnu kpụ, to mehe iya eme bẹ dụa g'ọqo 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 o nyazolekawho lege iwhu iya dụ dụ. Obenu l'onye l'enyochaje iwu ono, l'etẹ adụa ẹka ntụpo dụ iya, mbụ iwu ono, l'atoje madzụ l'uli; onye ono whuberu iya iwhu, onye ono ta abụ onye l'abuje, o -nụ-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-orma nụ iya. Onye l'arị le 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. Lẹ madzụ bụ onye nke Chileke, bụkwanu iya bụ ọwhu Chileke, bụ Nna anyi kweru l'ọqo okpobe iya, bụkwaruwho ọwhu l'ete emerwushia emerwushi, bụ anọ akwọ ụnwụ nwogbee le mkpa mée anọ eyeru ụnwụ-mbunu ẹka l'iwhé l'atsụ whẹ l'anụ mée osefu ẹka lẹ mkparwụ nke mgboko-o. Ụnwunna mu, unubẹ ndu ọwhu kweru nke Onye-nwe-anyi Jisọsu Kuráyisutu, mbụ Onye-Nwe-Qha nwe ọdu-biribiri, t'unu ba abojekwa madzụ ẹbo. Sua, o -bụru l'onye nweru iwhe gba echị mkpoła-ododo; kwakwaawhọ onwiya ngwa l'ama ụma batarụ ụlo-ndzuko unu, onye ụkpà yee nwankiriba iwhe batakawaho, nteke unu kwaberi onye who kwaru ngwa whọ ugvu sụ iya: "Byiko bya asụgabé onwoghu lẹ nggada l'ekpa-a tṣasaa ẹhu," unu sụ onye ụkpà whọ: "Kfụru l'ekpa-a," ọdua unu sụ iya: "Bya anodú l'alị lẹ mgboró ọkpà mu l'ekpa-a." ?Tọ dụ iya ọbu bụ l'ikpe nmarụ unu nkele unu l'abụ madzụ ẹbo l'ime onwunu, temenu unu gudekwaho ejo obu ekpe ikpe? Unu ngabeduwho nchi, ụnwunna mu, mu yeru obu, ?Tọ dụ ndu bụ ndu ụkpà lẹ mgboko-o bẹ Chileke hoṭtaru tẹ whẹ shi l'ekwekwe, whẹ kweru bụru ndu nweru iwhe l'iwhu yébe Chileke mèkwawho tẹ whẹ bụru ndu l'e-nwe urwu, dụ lẹ abụbu yébe Chileke bụ eze whẹ bụ iya bụ iwhe o kweru ndu yeru iya obu l'ukwa. ?Unu gbechia meru iwhere nụ onye ụkpà ono? ?Tọ dụ ndu nweru iwhe l'anoje akpapayashi unu ishi-a? ?T'ọqo tọ dụ whẹ l'akpụtaje unu jeshia kọtu-a? ?Tọ dụ whẹ l'anoje ekfubyishi eguru ewha ono, a guberu unu ekfubyishi-a? O -bụru l'unu l'emezhiaa iwu ono, shi l'ekpa 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-eki, 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'ọo nnanụ bẹ ikpe nmakwaru l'o mebyikotaru iwu g'ọ ha. O noo l'ọ kwawhọ onye ono, sụru t'i bi rishi ogori, bẹ sụru t'i bi gbushi ochi. O -bụru l'i tii ridu ogori l'iigbu ọchị; b'í bụakwaa onye l'emebyi iwu. O ya bụ, t'unu kfujee, unu emejee g'ọo ndu l'ee-gude iwu ono, l'atoje madzụ l'uli kipe ikpe. O noo l'onye l'etẹ awħarū madzụ ibe iya imiko bẹ Chileke l'abyakwaa l'a-whħarū imiko m'o - kpdede ikpe. Ole onye l'emeje obu-imiko bẹ l'etẹ atsuhedu ikpe Chileke egvu. Ụnwunna mu, ?ndenu urwu o beru madzụ, suru l'iyi kweru nke Chileke, onye ono te egoshi iya l'umere? Egube ekwekwe onona ?l'adjudunu ike dzög ya-e? Nteke bụ l'o nweru nwanna ghu nke nwoke ọdua l'ọqo nke nwanyi, l'agba ọto, t'ọ whujekwaho nri ria, onye lanụ lège unu ha sụ iya: "Tókwa ẹhu-o! Laa je anyata ọku, rijia ewha ghu," l'ebé abụkwanu l'i nṣuru 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 bụkwa iwhe nwuħħuru anwħħu l'onwiya. Ole, o -dụ onye sụru mu: "L'onye-e kwekwaru nke Chileke, onye ọwhu l'egoshi iwhe l'ooome." 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.” Gubedua l'onwoghu kweru lę Chileke bu Chileke lanu; i meru ree. O nokwawho ge ọgvu kwetachaaru; nmahuchaa jijiji. Ole iwhe l'i-jí-maléwho gube onye mmaanụ ono bu l'ekwekwe, e kweru nke Chileke t'e meta iya l'umere dakwaru l'eba. ?Ndenua g'onye-ichee anyi ono, bu Ébirihamu gude bürü onye dü chiriri l'iwu Chileke? O kwa iwhe o meru be kparu iya nü nkele o gude nwa iya nwoke, bu Áyiziku je tẹ ya je egbua ya, gude gbaa ejá nü Chileke l'enya-mgbeja Chileke. ?I whuwari ge ekwekwe, o kweru nke Chileke yele iwhe o meru dagbaleruwho. Ekwekwe, o kweru be iwhe ono, o meru goshiru l'ekwekwe ono dzuru oke. Iwhe e deru l'ékwo Okfu Chileke mekwaalęge e kfuru iya nkele o sru: “Ébirihamu kweru nke Chileke, Chileke guaru iyę ya l'odu chiriri, gube iya ọnny Chileke.” Unu awħuwaa l'qo iwhe madzü l'eme b'e gude agu iya l'onye dū chiriri, o tqo lędaa ekwekwe kpü. O nokwawho ge nke nwanyi okpara ono, bu Réhabu dū. Qo iwhe o meru be Chileke kwoberu gúa ya l'onye dū chiriri nkele o dubataru ndu Ju, e zhiri ozhi; yeru whę eka, whę shia uzzo qdo lashia. Qo g'ehu madzü bu iwhe nwuhuru anwuhu m'o tqo tū ume bükawawho ge ekwekwe, e kweru nke Chileke t'e goshi iya l'iwhe l'eme eme nwuhuru anwuhu. Unwunna mu, t'unu ba adukwa l'igwe bürü o-zhi-iwhe; o noo l'unu maru-a l'anyibedua, bu o-zhi-iwhe be Chileke l'a-ka okpeshi ikpe ike. Anyi g'anyi ha l'eshisweje uzzo l'igweligwe. Q kwa onye okfu l'eteke elwubua l'önü be bu nwoke, du onwiya ree. O noo egube onye l'a-dükawawho ike sedekota onwiya. Ole o -büru l'anyi l'ewojeru mkpürumkpu igwe gagbabę inya l'önü nke owlu l'oomeje iwhe anyi sru t'o mee, be anyi l'emeje inya ono l'owhu: ya eshia iwhe bu eka anyi sru t'o shia.bits on horse mouth|hkc.tif|col|JAS .|Knowles|Mkpirkpi igwe, l'egudeje agagbabę inya önü|Jem. : Unu leedaa ugbo, wherewhere l'emeje ya agba. Unu whuwari-a g'o habe shi temenu o bürü oke wherewhere l'anoje anga iya, ole o kwa nwagbaragbara eku-ugbo be l'egudeje anga iya; ya eshia iwhe bu eka onye ishi ugbo l'anga iya eshi. O nokwawho ge ire bu nwiwhe nshii, dū l'ehu anyi, ole qonoje ajakposhi onwiya lę ya l'emenuka ire. Lewaro ge owhoroto-egu habe shii, ole o icheku-oku lanu l'emeje owhoroto-egu ono: oku awata iya adzudzu. Sua, ire bükwa icheku-oku. Ire be nochiru enya iwhe bükota ejo iwhe du lę mbokoko-o l'ehu anyi. Ire l'ekfurjuwe ogwelu madzü l'owhu, l'qolotajekwaho oku-alı-maa tsebe lę ndzü madzü, oku ono ekee ya kepyashikota, ya eshilewho nteke a nwuru onye ono, kee ya jeye nteke onye ono l'a-nö-be. O tqo dudu egube anu-eworo, odua l'qo enu, odua l'qo unwu anu l'awu l'ewho, odua l'qo iwhe bu lę mini, madzü l'eteke agoo jeye o gota iya o buru l'uwhu; o tqo dükwa owlu l'eteke agota o buru l'uwhu. Obenu l'ire ta adudu madzü-igbalekoma furu nke agota iya. Ire bu ejo-iwhe l'ete egudee eka, o dū g'qo ézé ejo agwo, l'egbuje onye o taru ogbuluwhöku. Qo ya be anyi l'egudeje aja Chileke ono, bu Nna anyi, bükwaru Onye-Nwe-Oha, o bükwaru iya whę be anyi l'egudeje atu madzü ibe anyi onu, mbükwa-a onye-e, e meru: o dū g'qo Chileke. Q bürü l'önü lanu ono be ogo onu yele otu onu shikota. Unwunna mu, o tqo gbadu nke t'qo dū nno. O tqo dükwa eka mini futajeru, eka ono l'anwufuta mini l'atsö uteso, anwükawawho mini owlu l'atsö ilu. Unwunna mu! Ujiru ta amitajekwa akpuru igbogo. Ube ta amitaje ujiru. O nokwawho ge l'eete kutaje mini l'atsö uteso l'enya-umaswi. ?O nweru onye l'arị lę ya maru águ, ya nweru uche lege unu ha? T'onye-o gudekwa ome umere ọma goshi iya mce ome bęlebele, shi lę mmamagu. Nteke bu l'qo oke-enya jiru unu obu, unu l'atsö ilu g'qo age, unu bürü ndu l'akpa enya; o ya bu, t'unu be ejekwa ọjakposhi onwunu nke mmamagu, o noo l'qo ejire be unu gude emebyi ọkpobe-okfu ono. Egube mmamagu onona te eshikwa l'imigwe, oqo l'eka ndiwe b'o shi. O to shikwa l'eka Ume Chileke. O shi l'eka Séstanu. O noo l'eka oke-enya yele ọkpá enya

dụ be mkpaka dükawaho, to dükawaho egube ejo-iwhe l'ete adua ya. Ole mmamagu ọwhu shi l'imigwe dù iche. Onye nweru egube mmamagụ ono be dzuru oke. Onye ono l'a-nowaro eme odoo, ya eme onu-ụts'o, ya ekweje t'a chịa iwhe idzu. Iwhe o marụ bụ omeru ndu ọdo obu-imiko; l'qonoje emeshi iwhe de ree. O tọ bojedu madzụ ẹbo; to bụ iwe-l'obu-ochi-l'ọn'u-eze. Iwhe ndu l'eme t'e nchị dù ndoo l'amije g'ọ oshi-om'i be bụ ndzụ, du chiriri l'iwhu Chileke. ?Qo awee be obawhe mba mba yele osewhe okfu ono, dù l'echilabọ unu shigee unu? ?Eka, o shi unu ta abụdu iwhe erekpi iya l'aloshikaa unu? ??T'o dù iya bụ iwhe ọbu, bụ ọgu, dù l'ehu unu? Qobuje iwhe -guta unu: to rwu unu eka, unu ekwobe nke iwhe ono gbulaha ọchi. Unu konyaaa okoowhoo, ọdua g'ọ dù, unu eselaha okfu; balaha mba. Iwhe l'agụ unu te erwujedu unu eka, o noo nkele unu ta asụjedụ Chileke t'ọ nụ iya unu. Unu l'asụ-gejeee t'a nụ unu iwhe, e jee anụ iya unu nkele unu l'egudeje ọriri, l'ete adua ree sụ t'a nụ unu iwhe ọbu, gę l'ee-shi t'unu gude iya mee nwọha-g'iya ọ-ha-g'iya. Unubę ndu ono, bụ ogheleke g'ọo ụnwanyi, l'eri ogori! ?Unu ta amadụ l'onye yele iwhe-utso, dù l'eboko-o l'eshi ọnya buwaa ọhogu Chileke? Qo ya bụ, l'onye hatarụ l'oo t'e yele ndiwe shije ọnya be onye ono l'emekwa onwiya ọhogu Chileke, e behuduru onye ọbu bürü onye. ? Tọ dù unu g'iwhe ono, e deru l'ekwo Okfu Chileke bụ nke mmaanụ, sru le: "Chileke l'eko okoowhoo Ume ono, o yeru t'o buru l'ime anyi." Ole ndu ọwhu, e gude ire whę ọka be Chileke l'anuje iwhe-oma, ka shii. O noo iwhe ọbu, e deru l'ekwo Okfu Chileke su: "Chileke l'akwachijie ndu nggangga ụzo. Ndu ọwhu wozeru onwowhe alị be l'oomejeru eze-iwhe-oma." Qo ya bụ, t'unu nödụ Chileke l'eka. Unu kwe Oshifutuswe gagari, unu awħu l'qo-gbaru unu qso. Unu nökube Chileke ntse, unu awħu l'qo-nökubekwaho unu ntse. Unu kwōchaa ọka unu t'o gbu eweke unubę ndu l'eme iwhe-dụ-eji. Unu mekwaawho obu unu t'ọ du Chileke ree unubę ndu l'abọ obu ẹbo. T'o rwua unu l'ehu, t'awħu ji unu obu, unu kwashja ẹnya-mini. T'e nchichochi bürü unu ọtso-awħu; əhu-utso abürü unu iwhere. Unu wozetaje onwunu alị l'iwhu Onye-Nwe-Ọha nggę o kulia unu eli. Ụnwunna mu, t'unu be ekfudeshijekwa ibe unu əhu. Onye ono l'ekfudeshi nwanna iya əhu, ọdua l'qo onye l'anma nwanna iya ikpe l'obu be kwa iwu be onye ono l'ekfubyishi, témenu ọ kwaru who iwu ono b'o gbee bya ekpede ikpe, ole nteke l'iikpe iwu ono ikpe, qo ya bụ l'i tii mehedu iwhe iwu kfuru. Q kwa onye ikpe b'i bụ. Qo onye lanu kpụ be bụ onye l'atuje iwu, ọ kwaru iya whę bụ onye-ikpe, mbụ onye ono, l'aduje ike dzota, ya adukwawho ike gbu. Ole, ?qo onye b'i doberu l'i bụ ęgbe onye ono, l'anma ibe ghu ikpe? Unu ngabę nchị; unubę ndu l'asụje: "Ntanụ; ọbu echile be anyi l'e-je mkpukpu, dù egube whę, je anọ awha ọwhu l'eka ono, gbaa nghę, rita urwu." Lę ba bụ l'unu marụ gę echile l'a-dụ. ?Ndzụ unu bụ gnu? Unu dù g'ọo ənwuru-oku, l'ekpofutaje, a nōlewho nwanshi, ya ekosahu. O noo iwhe meru iwhe unu ge ekfujechia bürü: "Q -bürü l'qo uche Chileke be anyi l'a-tükokwaa nödụ-gee ndzụ, mee ọwa, ọdua anyi emee ọwhu." O be l'ow-a-a be unu gbeenu etse etsetse, eku onwunu iwhe igwe-charu. T'egube ekuku onona kpolahukwa lę ntụ. Qo ya bụ l'onye marụ iwhe dù ree, ọ g'eme, onye ono te emehe iya, ọ kwa iwhe-dụ-eji be onye ono meru. A bya abya ntaa lę nke unubę ndu nweru iwhe! Unu ngabę nchị! Unu kwashja ẹnya-mini, unu echia mkpu ejo áwħu, byakfutaru unu. Eku unu g'ọ ha reshihukotaakwaru ereshihu. Ngwa, unu l'eyeje l'ehu g'ọ ha bükotaakwa iwhe ọka-mkpu tapyashi-gewaru. Okpoga unu mée mkpolaa-ododo unu be gbawarụ ęgba. Qo ęgba ono, ọ gbaru l'a-kfuru agba unu ọka-ebe. Oo-kepyashi anu-əhu unu g'oo ọku. Ntaa be unu kparu ęku kubę; swibe onwunu l'oge ikpazụ-a. Ndu jeru unu ozhi l'egu be unu gudewaa ujących kpamia ugwo, unu gege akfụ whę. Áwħu, whę l'agụ be rwuwaru Chileke lę nchị. Témenu mkpu nke ndu ọwhu kparu unu iwhe unu meberu l'alị rwuakwaa Chileke lę nchị bụ iya bụ Nnaji-Ọha l'owhu. Unu buwaa

l'eli-mgboko-o tüsaa ἑhu, eri, angu g'ēhu ha unu; eme nwōha-g'iya ọ-ha-g'iya, unu gbatararu ἑba g'ọo anụ-ጀbà; kwaberi mbóku, l'ee-gbu unu. Unu nmawarụ madzụ ibe unu, dū chíriiri ikpe, gbua ya, to yeru unu ọnụ. Ụnwunna mu, unu talékawawho nshi nōdu jeye nteke Onye-Nwe-Ọha l'a-bya. Unu whūwaru-a g'onye kōru okfu l'atajé nshi ngaberi okfu iya t'o rwuta iwhe urwu dū. Ọtajelekawawho nshi jeye igweli achia mini mbụ, chikota mini udzumini, ya atakwawhọ nshi ono jeye ụboku ewhekarakhu. O nokwawho ḡe unubedua l'a-ta nshi, obu esihiu unu ike, o noo l̄ e nteke Onye-Nwe-Ọha l'a-bya dñakwaa ntse. Ụnwunna mu, t'unu ba agujekwaru ibe unu áwhụ ngḡe t'e kpe unu ikpe. Unu lekwawho l'onye-ikpe kfñakwaru l'ọnụ mgbọ. Ụnwunna mu, unu nyatajé-zhiawho ndu nkfuchiru Chileke ono, shi egudeje ẹwha Onye-Nwe-Ọha ekfu okfu. Unu gude whē nwüta ọta-nshi m̄e iwhe-otsulanu byarụ unu. Unu l'eleenaa l'ọo ndu taru nshi b̄e anyi l'ekuje ndu charted b̄u nke whē. Unu n̄ywaru-a nke ọta-nshi nke Jobu. Unu whükwaawho iwhe Onye-Nwe-Ọha n̄uru iya l'ikpazụ nkele Onye-Nwe-Ọha bụnuka onye obu-imiko, bükwaruwho onye ọgbata. Ole ọwhu kakota-gezhia nu ụnwunna mu, b̄uru t'unu ba agujekwa ẹnwa. T̄o b̄o dñukwa iwhe unu l'e-gude ḡua ẹnwa, unu be egudekwa igweli ọdua l'ọo alí. Unu sujewaa "ee" t̄o bülékwaruwho: ee; nteke b̄u l'ọo "waawa" b̄e unu kfuru t̄o bülékwaruwho: waawa, ngḡe Chileke ta anma unu ikpe. ?O nweru g'unu ha onye ọwhu l'eje iwhe-otsulanu? T'onye ono kfuru n̄u Chileke. ?O nweru onye ọwhu ἑhu l'ad̄a mma? T'onye ono kukoo ndu e meru ọgurenaya ch̄ochi t̄e whē kfuru n̄u Chileke l'iswi ἑhu iya l'iwhu iya. T̄e whē gudekawawho ẹwha Onye-Nwe-Ọha nȳa ya mm̄anụ l'ishi. Okfu e kfuru n̄u Chileke kweta l'oo-me iya, b̄e l'a-dz̄ota onye ἑhu l'ad̄a mma. Onye-Nwe-Ọha emee onye ono: ya agbakerehu. Nteke b̄u l'ọo iwhe-d̄u-eji b̄e onye ọbu meru, a ḡuaru iye ya nv̄u. Oo ya b̄u, t'unu kfushijeru ibe unu iwhe-d̄u-eji, unu metagbabetu, unu ekfujekwaruwho n̄u Chileke l'iswi ἑhu ibe unu ngḡe e mee t̄'ehu dū unu mma. Okfu onye dū chíriiri kfuru n̄u Chileke b̄e ike dñatakwaru shii nke ọwhu l'oo-regejee, tachaa alí. Eláiyija b̄e bukwaa madzụ mmaanụ g'anyi b̄u. O kfuru n̄u Chileke kfushia ya ike s̄u t'igweli buchia mini. A n̄o awha eto l'ọnwa ishii, mini ta atadajeru l'alí. O bya ekfukwaru n̄u Chileke ọdo, igweli bya mini. Iwhe e meberu l'alí yelahakwaa mebyi ọdo. Ụnwunna mu; o -nweru g'unu ha onye ọwhu shisweru ụzo l'okpobe-okfu ono, ọ -dū onye ọdo, bya edulatawhu iya azu l'ụzo, kfuru nhamunha, t'onye ono maru l'onye dulatawhu onye l'eme iwhe-d̄u-eji azu, mbụ onye l'eshi ụzo, gberu nko; onye ono b̄e l'a-dz̄ota obu iya l'eka ọnwu, temenu o mekwaawho: a ḡuaru iya nv̄u l'igweligwe iwhe-d̄u-eji.

*Bekwarra Full Text*

**ISO 639-3 code of language:** [bkv]

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**Text provenance:** This text was not originally entered with Unicode, but for our purposes it is being analyzed as having been input with,---()--- removed chapter numbers, removed verse numbers, removed astrix, removed no-break space, removed double space Oct-2005@20:48, Heidi J. Rosendall - Converted to Unicode

**Date text was acquired:** 19. June 2014

**What I did to the text:** removed section 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 item Ijisos Kraist, m kang n'amin woo b'e yi eni Atabuchi b'e ka paa ye mia iye angin woo. Ebwiyyaa, 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'ucheche dee amin e nyie dee, k'unyang ng'iyem abin a tyung dee achi-anaani inen i yi ang'áchichi 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'ucheche dee ehe i ka emi 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'ucheche dee uni ang'i yi r'atyangani i yi n'irihe ng'uhum i kum n'ahē 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'ucheche dee Atabuchi a kung he ye k'uchi. Uni-inyie ang'a bang ì nen bu pee k'ucheche 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 igbigbin 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'eha a tyung dee achi-anaani imin i yi ang'áchichi 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'i shi ijijaa re gbangg. Ijijaa ujim ng'i yi uni k'irityem h'a ha he irichom k'ufu k'i sha iben ngin. Ijijaa ujim i kwa irijem, fen iben. K'unyang ng'iben a kan, i ba r'irifo ogu-uni. Ebwiyyaa, uni ì he amin irichom k'ufu 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'ufu imin i yia re. A nyin Atabuchi r'ufu 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'ubugbe igbii iyem nang ka Atabuchi k'iriwu iyem woo ab'ahe a shi. Ebwiyyaa 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'ufu 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'ufu 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'uni ì máng be ye ne achi imin k'inyo ka nokpo. Nga yee ng'ahe a nokpo ana, ehe i were n'achi imin i yi fo re. Unaa\* 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'ufu 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-ufu b'e yi k'irinyuo. Ehe ì tum bam tung i ben ufo imin k'ijijaa iyem ab'fyé 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'ufu, 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 ihiihè 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'írityém 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'ye 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 tuo unaa anga he k'Ashan\* Atabuchi dee, <<Ùnè 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'ucheche 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'ucheche 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, ibibiibang ang'amin e kang, tum mang shi, amin è were dee irite kin Atabuchi i ba nam amin uchi. Unaan 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 ùnè imin ebese re, unyang ang'Atabuchi i ba nam he uchi, ehe i ba na uni ana ebese re pee. Ayini, ebese 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-ufu re; k'uni k'iriwu inen ngin a ka de he dee, <<Ye kparakpara, k'ò ne iriji ji guru, k'ò ne iyem-ufu 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 kin 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'uní ì máng be bang jii han n'iyem inung ashini. Ami n tyung wo abangani iyí gba k'iyem inung iyí ab'm sha. Ichicho re o ba dee o bang dee Atabuchi i yi itang kin ihiìhè. O kang nang, a taanung. Ayini, were dee unyim pee e bang dee Atabuchi i yi kin ihiìhè, k'abe e tum shere, tyùng gbaa. O ne n'o chom ngana a? K'ñ 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'ucheche iyem ang'ahe a shi ng'ahe a kung ungwá 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 ihiìhè 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'nyamfo uni ang'i dim ünyāng 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. Ebwiyyaa, i yi kpakpa k'eni gbduu k'iriwu inen è chim dee e faa eni iyem ne. Maa kang nang k'ucheche dee e ba nàm abere ab'e faa eni iyem ùchì r'ebddie fa eni abi kin. I yi r'unyang gbduu ng'abere e sha iyem ab'i yi kpakpa re. Gb'i yi r'uni ang'i chom ungwú 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-nyam. K'abere e chaa dee ukam-nyam ì shi iyem ang'abere e chaa, abere e kung ungwá-ityen ungwone ha he atatang k'ungwu. Angin i sha k'uni ang'a pom k'ukam-nyam ana i sha he k'i ya yè kung-kung-kung ng'ahe a chaa he dee ì 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 tuo inang-umo ikaani angin i tum kwa ungwá-iyem angin sha inang ana k'i nibi ya yè kung-kung-kung ng'ahe a chaa. Utam kin nang, h'abérè ang'eni e 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. Abérè eniom i yi utam kin n'ñé ngin. Abérè a chie r'ijjaa irikang gbduu. Ijjaa irikang ang'i ba yè k'abérè i yen ya ben irigwe inyamfo ab'a titung woo. Abérè i sha irikpen union woo k'i ben gbanggaraa. Ijjaa irikang ang'i yi k'abérè ng'i ben iyem n'ine nang ngin i ba yè k'ine ang'ipì 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 abérè ma re. Abérè i yi ijijaa iyem ang'i bwa geregere nga. Ebejuo ang'i gwa uni i ba yè k'abérè. Abérè ang'abérè e kwa pia Ukaani Atabuchi ng'i yi Ide iten ngin, abérè anga pii h'abérè e kwa tem afo ha eni ngin. Eni ab'abérè 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. Ebwiyyaa, unana irikang itambin a taanung ne gbangg. Iribung umo kìn i nya umo ang'i nyinyin ahe n'ang'i jujuwa k'unyang kin ne. Ebwiyyaa, 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'í 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'inymamfo irikang inen ì ben achichi ang'e faa re. K'amin e shi nang, unana achi-adeni inen angin i yi ang'èniòm k'eye 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, i náá ufo imin kataa, i châ k'ikwun n'ene imin. Uni angi nang i kwun, i bang naa atyung yuo iyem ang'eni e kang, i na eni ebeshé, 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'ucheché 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'ucheché dee amin e bii Atabuchi re. K'amin e bii Atabuchi dee ì ke amin iyem, ehe i ka amin ne, k'ucheché dee amin e bii he k'ukwo ang'i yi kpakpa re; amin e bii iyem ang'amin è ji nen k'inyamfo angin ihìhhè 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'iyé angin, h'ahe a shiri uni-irinam Atabuchi. Uni ang'a chaa dee k'í ji udim n'iyé angin h'a kung ufo imin shiri uni-irinam Atabuchi. Amin e jim dee iyem angin ng'efuo k'Ashan\* Atabuchi i yi k'irikpebe re a? E tuo dee, << Ünyāng 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 tuo 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 ebeshé.>> 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'í 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 ihìhhè h'a tya Unaan. Ahe uitibibi h'a yi r'ukan k'i nam uni uchi. Atabuchi ihìhhè h'a yi r'ukan k'i kpen uni ma; ahe uitibibi 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 gbaje 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? Irirkpen 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'ucheché 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'ufuo, chwen dee amin e ka abe ùné ibere re. Amin è yuo n'abe e chie uchie ja ungwu 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'iyé 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'uchu-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'uchecche dee Ukaani Ijisos i ba n'i tum be. Ebwiya, amin è ji ungwu 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'e 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'uchecche dee Atabuchi a nyìè irityem kangg, i tum na ti ebesshe. 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'iyé 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 miá 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 miá 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 ně fam ashan, wum igbii. Ebwiya, k'uni k'iriwu inen a ka chom ukwo yè k'ukwo Atabuchi ng'i yi ang'achichí, 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 ùnyäng 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 kà Kashile n ke Yesu Vuzagbayin Kishi. Mi tà a kudanaka uma à Kashile a na e nekei àdù dà i idgshi uvishuwi à ubutà kakau. Mi tà à kusuku ikyàshì i và a kubana wà dà. Àjì'ò à và, ya'in mazanga ràkà vu dà ayin a na baci kukondo kakau ku tawài wà dà. I yeve tà i ili i nan lo yi tà o kukondo uneki wà àdù u dà. Kukondo ku nan lo ka ku dà ka kuzuwa dà i lulukpà. Lulukpà ali kukondo ku dà ku laza. Ayin a na baci ku lazai, kàtà yo okpo uma a na i derere. Ayin a nan lo, ili i na baci i nambai yi tà à kuciyà i dà. Vuza yoku à kàtsumà kà dà u namba baci ugboji, u folono ubutà u Kashile, àyi Kashile u ci ya'an tà kune'e ku ni a kubana u yaba dem bári. U ci neke tà u vuza na u folonoi ni dem, u tsu dansaka vuza kafu u neke yi ba. Amma i folono baci ili, u ga'an tà i neke àdù kàtà i yongo à munlai ba, ko i kuciyà tà ili i nan lo ba. Amma i ya'an baci munlai, yi tà o kokpo an abau a na wunlai u tsu tukà a zuwa mini a kubana kelime n kàçapà. Vuma vu na kàdù kà ni ki nannai, kàtà u kedé àpa'ò wi tà à kuciyà ili i na u folonoi ba. Àyi vuma vu nan lo u tsu fuda u sheshe mayin ili i na wi a kuciga wa ya'an n kàdù kà ni ba. Aza o Kutoni a na i n iyali o yotso tà a ya'an mazanga adama a na Kashile ko bonoko le tà uma da u dèngusai le. Aza o Kutoni a na i n uciyi u ga'an tà a ya'an mazanga adama a na Kashile ko yotsongu le tà uteku u na o kugoyo kàci ke le. Vuma vu uciyi wi tà an mià ma na mo tsu gbonguro a kakamba kàtà a kubana megeshe mà kulà. Kanna kà tsu uta tà n usudukpi kàu, kàtà u dekpeteng mià ma, kàtà àpalu a yikpà, kàtà uga'in u ni u kotsò. Ta kpamu vuza vu uciyi u kukuwa nannai à kàtsumà ka ayin a na wi a kataci ku ulinga u ni. Kashile ke ci neke tà mazangà à ubutà u uma a na à lulukpà dà kpamu e remei àdù a ayin o kukondo. A ayin a na baci kukondo ka ku kotsoi, Kashile ki tà e kuneke okolokolo a wuma u babu uteku à ubutà u vuza na u la'i utsura u kukondo wa. Kashile ka ya'an tà uzuwakpani nannai à ubutà wa aza a na a cigai ni. Vuza wi baci a kuciga kuya'an unushi, kàtà u dana Kashile ka'a 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. Àshawuya à tsu a da ubutà yoku à ci yansà tsu ci ya'an ili i kavama. Àshawuya a ya'an baci kàtsumà kàtà a matsa unushi. Kàtà unushi u gbonguro kàu, ali kàtà u matsa ukpà wà nu. Ncigi n và kàu, kàtà i kàsakpà à yansà dà n a'uwa ba. Ili i na i ga'in dem n i na yi derere, kune'e ku dà ku na ku uta'ì gadà à ubutà u Kashile. Ili i nam pa dem Kashile ka na ka ya'in kutashi ku na ki gadà àyi dà u nekei tsu i da. Àyi wi an kululu ba, kululu ku tsu

saba'a ta kanna ka saba'a baci, ayi wi a kusaba'a ba. U ciga tsu ta tso okpo ncigi n ni, i dada i zuwai da u suki akaka a mayun g ni wa tsu. Da akaka a matsai tsu tso okpo an ngaji n ni. Ncigi n va kau, u yotso ta yo okpo aza a kupana gogo'o, amma yo okpo aza a kudansa sawu, kata 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 Kashile ki a kuciga i ya'an ba. Mayun da i kasakpa kuya'an tsugbani n kavama. Ana ya kuya'an nannai, i kucikpa i goyo kaci ka da, kata yi isa kadanshi ka na g c'i g adu g da. Kadanshi ka nam pa ka ki ta n utsura u kisa da. U ga'an ta yo okpo aza a na a kuya'an ili i na kadanshi ka Kashile ka danai i ya'an. Kata yo okpo aza a kupana n atsuvu koci ba. Yi baci nannai, yi ta g kuyansa kaci ka da. Vuma u pana baci kadanshi ka na Kashile ka danai, amma u ya'an ili i na ka danai a ya'an ba, vuma vu nan lo wi ta an vuma vu na vi ci inda kaci ka ni a mindatsu, amma u laza baci kata u cinukpa n uteku u na kaci ka ni ki gogo lo. Amma vuma wi inda baci wilg u Kashile u na wi derere, da u ya'in ili i na u danai, vuma vu nan lo wi ta g kuciyya unasingai, wi ta kpamu o kuyongo bari tsu na wilg u Kashile u ci neke. Amma vuma vu na u ci inda Wilg, kata u cinukpa u ci yongo bari ba. Vuza na baci we enei adanshi wi ta o kutono Kashile, amma vuma vu nan lo u fudg u goso kelentsu ka ni ba, wi ta g kuyansa kaci ka ni kutoni ku ni kpamu ko okpo ta gbani. Uye u mayun n u derere u na o kutono Kashile Esheku g tsu u dada tsu lana mkpa'an n agapa. Kata kpamu tso okpo n ashindg n ili ya aduniyen ba. Uma g va, Vuzagbayin Yesu Kishi vuma vu gbayin da. Kata i cikpa vuza yoku u la'vuza yoku ba, adama a na i neke ta adu g da u Kishi. Agisana, vuza u tagwa baci g ubutg u kobolo u da, nu ntogu n singai nu nkawani mi ikebe ma azanariya u u'uki. Da vuma vi yoku vi yali u uwai g ubutg u kobolo, u ukai akashi nu ntogu n na mo o'oi de. Da i bonokoi g shi g da ubutg u vuza na u ukai g kumbulg, da i danai ni, << Ili yi idashi i da na. >> Da i danai vuza yali, << Shamgba na de, >> ko << Dasang'u a ifika ubon wa acivg e ene g va. >> I ya'an baci nannai, yi ta e kupece uma, yi ta kpamu a kuya'an uteku u na eyevafada a na i n kusheshe ku kavama a ci ya'an. Uma g va, kasai atsuvu g da mayin, Kashile ka zagba ta aza a yali a aduniyen o okpo aza g uciyi g ubutg u kuneke wa adu. A zagba le ta adama a na o okpo aza a na g kuciyya 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 g uciyi ele da aza a na a tsu takacika da, kata o rono da a kubana g ubutg 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 ta a kuya'an ili i na i ga'in, i ya'an baci ili i na wilg u tsugono u na wi punu a Katagarda ka Cida u danai, << Ciga vuza nu vu na vi idashi devu n avu uteku u na vi cigai kaci ka nu. >> I ci ya'an baci uma uteku u na i ce ene le pulai, i ya'an ta unushi, adama a na wilg u dana a ya'an nannai ba. Vuza u tono baci Wilg u Kashile dem, da u nusai u te, u ya'an ta unushi u na u kodoi u da raka. Kashile ka na ka danai, << Kata vi ya'an tsugbani ba. >> Ayi da feu u danai, << Kata vu una vuza ba. >> Ko an vi ya'in tsugbani ba, amma vu una baci vuza, vo okpo ta kokodi ka Wilg raka. Adama a nannai, g katsumg kadanshi ka nu n ili i na vi a kuya'an, ya'an adanshi i ta a kuya'anka wu afada gogo va lo n wilg u na wi a kuzuwa wu vi yongo bari. Vu tsu pana baci asuvayali a uma o yoku ba, a kupana asuvayali g nu ba. Amma vu tsu pana baci asuvayali, ayin a nan lo a da, asuvayali g Kashile a kulya'a ta utsura wa afada g ni a na wi ishi a kuya'anka wu. Uma g va, te dai ariba a na vu dana baci vi ta n uneki u kadu, amma vi n ulinga u na vi ya'in kata vi yotsongu g ubutg wi ili i na i ya'in ba? Uneki u kadu wi baci nannai wa kisa vuza ba. Ve ene baci vuza na wi a kuciga motogu ko ilikulya'a, da vu danai, << Kyasg wu, >> da kpamu vu danai, << Kashile ka zuwaka wu unasingai, vu dasang'u m g mafg kata 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 kàdú koci, amma vi ya'an ulinga ba, uneki u kàdú u nan lo wi tà ukpa. Vuza yoku we ece mu baci, <<Vi tà n uneki u kàdú?>> 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 kàdú u nu, amma vi ya'an ili i singai ba? N kuyotsongu wu tà uneki u kàdú 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'eke ikyamba n wovon. Avu kalau ka vuma, vi ciga tà vuza yoku u yotsongu wu uneki u kàdú babu ulinga u singai, vi yeve tà ili i gbani i dà? Panai ili i nam pa, akaya à tsu Ibrahim us'a tà Kashile kàdú 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 kàdú wi Ibrahim wi kobolo n ili i na u ya'in. U yotsongu tà uneki u kàdú u ni mayun dà, à ubutà wi ili i na u ya'in. Ili i na Katagarda ka Cida kà ciyai i dà na, ana ka danai, <<Ibrahim u ya'an tà uneki u kàdú u Kashile, dà wo okpoi vuza cida à ubutà u Kashile.>> Ta Ibrahim wo okpoi kaja'à kà Kashile nannai. Gogo na ye ene tà tso okpo tà uma a cida à ubutà u Kashile n ubutà wi ili i na ci a kuya'an, amma uneki u kàdú u da koci ba. Agisana, Rahapu kashakanlai ka'a. Amma u sa'a tà Kashile kàdú ana u foboi aza a kasaka ki idíka, ana wu utakai le dà o tonoi uye u yoku a kubana a kpa'a. Ikyamba yi baci babu ayinvi, ikyamba i nan lo yi tà ukpa, ta kpamu nannai uneki u kàdú u na wi babu ulinga wi tà ukpa. Uma à và, uma n àbundài dà 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 gtsu nlum n dà. Tsu tsu nusa tà kàu, amma aza a na a tsu fudà e reme elentsu e le i tà kpamu a kufuda à kàngà kaci ke le à ubutà dem. Tsu tsu zuwa baci iryangama à 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 à ubutà u antsu. I tà n ubgonguri, wunlai u ci díka le tà. Ko n nannai vuza vu kpantsu u tsu uka tà n katamatsu, kàta u pindàrà kpantsu ku ni a kubana à ubutà u na wi a kuciga ku dà ku bana. Ta kpamu nannai kelentsu ili i kenu i dà 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 à kagargwàshi ke te kenu. Kelentsu feu ki tà an melentsu ma akina, ka ki tà tukpa n ili i wuya. Ki tà a kulàngasa wuma u nu ràkà, adama a na akina a nan lo à utà tà a kpa'a ka akina, a dà 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 dà i na i canai kufobongu ba. Ka ki tà n tsukono kàu. N elentsu à tsu a dà tsa kucikpa Vuzagbayin n Esheku à tsu. N kelentsu ke te ka nan lo kpamu ka dà ci ya'anka uma unà u wuya, a na Kashile ka ya'in uteku ci ni kpamu. Kucikpa n unà u wuya i tà kutà à ubutà u te. Uma à và, u yotsò ili ya i ya'an nannai ba. Kashile kà mini kà tsu uwà mini ma singai kobolo m mo okono ba. Vi tà a kuta'a umaci u mǎbirì a madànga mà mǎdímìbi? Ko umaci u mǎdímìbi a madànga me mepeshe? À'q! Ve kukanuku mini ma singai m mini mo okono à ubutà u te ba. À 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 à ubutà wi idashi i mǎrìki n kuya'anka vuza ili i na yi derere, n nannai dem u ci ya'an n àràdì ba. Amma yi baci n asuvawuya adama a ili i vuza dà à àdù à dà n kusheshe ku kaci kà dà koci, kàta i dana a na yi n ugboji ba. Àràdì à dà i tà a ku'iwan kadanshi ka mayun. Asuvawuya adama a ili i vuza dà ta dè à utà à Kashile ba, ucigi u kaci kà dà kpamu wu utà à ubutà u Kashile ba. Ili i nan lo ili ya aduniyan i dà, ili i Kashile i dà ba. Kalijani ka'a kpamu kà tsu tuka n i dà. 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 utà gadi vu Kashile u da wi tà cida. Wi tà kpamu a kuciga idàshi i singai m

matañ. 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 matañ i ta a kuc'a' icu'u i matañ, 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 adu 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'iwana 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 kana vishili n ukpadai 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 adu a da a ga'an ba, i ci ciga ta ili i na i kuneke da uyo'o koci. Adu 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 adu 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 goyo kaci ke le.>> Adama a nannai, kasakpai Kashile ko tono n adu, lokoi Kalijani, wi ta a kusuma u kasakpa da. Yawai devu n Kashile ayin tutu, wi ta a kuyawa devu n adu. Sa'i ekiye a da adama a na adu aza a unushi a da, za'i kpamu adu a da adama a na adu aza a kapalakashi a da. Shikai n kujilya adama a unushi u na i ya'in, namgbai atsumu fon i kasakpa izoshi ya'an unamgbukatsumu 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 Wilg u Kashile. Amma eyevafada a da yi ba, vuza na u kusheshe Wilg u Kashile u na wi derere ko u na wi u gbani-gbani. Ulinga u da u fada i tono u da. Kashile ka'ka ya'in Wilg 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 taw*a* 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 arad*i* adama a na yi ta n ugbawansuvu. Arad*i* ili i kavama i da. Ciiba 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. Adu 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 ly'a ta de akumbulg a da. Gogo na azanariya a da n azurufa a da a ya'an ta matsafu. Ili yu uciyi i na yi a kulupa makangg 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 adu 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 adu. Kashile Mall'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 bana 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

Sunday, May 10, 2015

afada da i nekei le unushi, da yu unai le, ele feu e sheshe a shilika n dafa a banke kaci ke le ba. Uma a va, remei adu adama a ayin a atakaci adama a na i vana kubono ku Vuzagbayin. Indanai bi'i acimbi, a tsu zuwa ta adu kata a vana ili i kashina i le. A ciya baci mini ma vicga a ci kede ta apa'a kpamu, ali a ya'an vikya'a. Tsu nan lo tsu da kpamu i kureme adu. Shamgbai n utsura adama a na megeshe ma buwa ba, Vuzagbayin wi ta lo a kutawa. Aza a va, kata i ya'ankpanai mololo ba. I ya'an baci mololo n Kashile wi ta a kuya'anka da afada. Indanai mayin Keyevikafada ka gbayin ki ta lo a kutawa, ayi da lo kashani a utsutsu. Aza a va, indanai bi'i eneki, aza a na a ya'in kadanshi ka Kashile n utsura u kula ku ni, ele agisana aaza a atakaci a da. Ci neke ta tsugbayin kau a ubutu wa aza a na e remei adu a ayin a atakaci. Ayuba wi ta a katsumu ka agisana adama a na u reme ta kado n ili i na a ya'ankai ni. A ubutu 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 ta n asuvayali n kasingai. Aza a va, u la'a ta n kuga'an vuma u kpada kukucina n gadu ko n idika ko n ili i yoku kau. Ili i na va kuya'an i dada dana <E> ko <<A'a>> koci, ta lo va nusa kata a ya'anka wu afada adama a akucina a na vi ya'in. Vuza yoku wi ta punu a katsumu ka da n kadama? Vuma vu nan lo u gbagbala kuya'an avasa. Vuza yoku wi ta lo m mazanga? Vuma vu nan lo u ya'an ishipa i kucikpa Kashile. Vuza yoku wi ta lo a katsumu ka da nu mbala? Vuma vu nan lo u deke nkoshi m gbara-gbara n Kutoni a ya'anka yi avasa, kata a sukumaka yi m mani'in, a katsumu ka kula ku Vuzagbayin Yesu. Nkoshi m gbara-gbara a ya'an kavasa ka uneki u kado, kavasa ka nan lo ka ki ta o kupotsokpo yi. Kashile ki ta a kudengus yi. Vuza vu mbala va u ya'an baci kpamu unushi, Kashile ki ta kpamu a kucinukpaka yi n u da. Adama a nannai, shikai unushi u da a ubutu wo otoku a da, kata i ya'an kavasa adama a na Kashile ko potsokpo da. Kavasa ka vuma vu na Kashile ka tsu pana uyo'o u ni ka ki ta n utsura kau ka tsu matsu ta kpamu ili i singai. Iliya vuma vu da tsu tsu. U ya'an ta kavasa n utsura da u danai kata Kashile ko yo'o ba, da ta na Kashile ka panakai ni u kpadi kuyo'o ali aya a tatsu n kagimi. Da u doku u ya'in kavasa, da Kashile ko yo'i, da idika i matsai ilikulya'a. Aza a va, vuma vi yoku a katsumu ka da u kasakpa baci Kutoni, vuza yoku u bonoko yi a uye. Ciiba mayin, vuza na baci u bonokoi vuza vu unushi a kubana a ubutu u Kutoni, vuza nam pa wi ta a kisa yi a ubutu wu ukpa. Adama a nannai Kashile ki ta a kucinukpa n unushi n abundai.

*Okphela Full Text*

**ISO 639-3 code of language:** [atg]

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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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Mhemhe iJemhisi ni mhi khi oni oq ga oyi Eshinęgb̄ ali oyi iJesu iKirisiti Ọnomhuę mhia kek̄ ebe ona ghi egb̄ eni e miesuo, ni e la edeli igbeva eyi egb̄ iZiréni, ni e gbhiaku elemhi ek̄ agb̄ nya. Mhi ts̄ e. Inyoghuo-mh̄, leli q̄li shi emhi oghele ini imuf̄ ọdoda e bhale deb̄. Irari k̄hi u l̄eş̄ k̄hi ini a da mu irudunga oyę f̄ bino ne, iregbemie oyę o ya m̄ asha fu-a shi ọ. Zob̄ ni iregbemie oyę o gbe akanya oyoli pfo, ni a mh̄oli iwomh̄loe, ni o gba pfo, ni a k̄hi eni ingeli enete ẹa baku. Ama ini ọngęe oq nono ęgb̄hali, ọ mhila Eshinęgb̄ ni ọ pfo elemhi r̄o ọ na ęgb̄okpa, ni ọya ya m̄ umha-guékia oyi ęgb̄. O ya r̄oli na li. Ama ini ọq mhila, ọ mh̄oli irudunga ni ọya mhuę akhök̄homh̄, irari k̄hi oni mh̄oli akhök̄homh̄, eri ọ li abi izughuse oyi ok̄ oniemhi ni akpekpel̄i o p̄fi ẹ kia. ęgb̄ oghogh̄o ọ k̄hi sa k̄hi l̄oli m̄ emhik̄hoghuo ya mie obø oyi Ọnomhuę. ęgb̄ oqizdu eva ọ k̄hi, ọya r̄ieł̄ emini o mu am̄. Eni e mie iJesu iKirisiti suq̄ ena umham̄ e ke ghel̄ irari k̄hi e ma ghal̄ ukp̄el̄o oyi Eshinęgb̄. Igbaa oyi eni e mie iJesu iKirisiti suq̄ ni e pfue, e ke ghel̄ ini agb̄ o ke ti w̄ tiemhile. Irari k̄hi eri ępfue e ta a kua abi udodo. Irari k̄hi ini ov̄ o ngale k̄hi oq to, eri oq tos̄ ebuli a, e khakha-a, idodo eyew̄ e de kua, isomhotse eyew̄ o yese a. Igho, oni ọ pfue ọ li ya ta kua, abi ọ li na ya nga na ya tiemhile shi akanya oyoli. Ikhivos̄ o k̄hi na ęgb̄ ni ọ kie migha ini ọ mh̄oli imuf̄, irari k̄hi ini ọ dob̄ ri egbe mie, ọ ya mie arula oghie oyi agb̄ na agb̄ogb̄, ni Eshinęgb̄ o she shob̄ k̄hi l̄oli ya r̄o na eni e nono ingme oyelue. Ini a mu ęgb̄ ligho f̄ bino, ọ k̄hi lie k̄hi, <<Eshinęgb̄ o mu m̄h̄ e f̄. >> Irari k̄hi ęgb̄ ọa ri onobe ya dob̄ mu Eshinęgb̄ f̄, w̄ek̄hi eri l̄oli ọ mu ęgb̄okh̄oghuo ẹ f̄ bino. Ama ęghuemh̄ eyawa ni e di awa mu, e ri awa mh̄oli imuf̄. Eghegh̄e agh̄o oni ęghuemh̄ o kha m̄, o bia olamh̄, ini olamh̄ o fu, k̄hi o t̄e, o bia eghuli. Inyoghuo-mh̄ a k̄hi z̄ ni a di ẹ. Isomhi-opfa onete kpa ni o gba pfo, idane o te bhale, obini oyi Ita ni ọ ma ikpa na idane, o rote ẹ tiemhile. Oni ọya ya mu p̄fi abi aroro ni ọq je oola je oobo. ęghuemh̄ oyoli ọ r̄o ri ungm̄emhi igesikia oyoli ri awa bhale agb̄, ini ọ m̄ asha ri awa k̄hi imomh̄ eni odod̄ elemhi emini o ma nya. A sato ona inyoghuo-mh̄, ęgb̄okpa ọ k̄el̄ ke suq̄ ungm̄emhi, ama ọ k̄hi k̄el̄ ke ngmeunu, ọ k̄hi gbo k̄el̄ ke mhuę elemhi ibibi. Irari k̄hi elemhi ibibi oyi ęgb̄ ọa ri ęgb̄ ọ mh̄oli igue-ngeli oyi Eshinęgb̄ Irarigho, a ti egbe ingeli ichimhi-a ali ingeli ingm̄obe ni e sha ẹ ma-a. A ri egbe ẹ tiemhile na Eshinęgb̄, a ri ęloë shi ungm̄emhi oyoli, ikhi oni a r̄o k̄o ẹ udu, ni o dob̄ ya mie ẹ pfuese. A k̄hi k̄hi eni e l̄eş̄ ri es̄o suq̄ ts̄ ni ẹq̄ di egbe we, a ri ochogho ke ri emini a suq̄ gbe akanya. Oni ọ ri es̄o suq̄ oni ungm̄emhi ni ọya r̄ieł̄ emini o ngme, eri ọ li abi oni ọ l̄ ya bino ęgb̄oli ughegbe abi l̄oli li. Ọ kha bino ęgb̄oli se, ọ vu agh̄o le, agh̄oagh̄o ọ yele abi ọ li-a. Ama ęgb̄ ni ọ bino elemhi ushi ni o gba pfo ni ọq rue ęgb̄ ọ le, ni ọ kiele ẹ r̄ieł̄ emini o ngme, ni ọya yele-a abi oni ushi o

ngme, a ya khivosé na li emiemini oq riélé kpa. Ini ongë e o rue egboли khi qna ugamhi loli khi, ni qa rø lolo mu elemhi oyoli mhué kpè, egboли oq di. Ugamhi afuë oq ga. Ugamhi ni o pfuasé ni qa mhöli ifue ni Eshinégbä Ita awa oq mie loli o khi, ni u rø ri ukpéloë khu imi-olimhi ali esamhi-olimhi ini eë me osoli. Ali ni ogbo o mu egboли ini agbo o khi ri ichimhi mu oli. Inyoghuo-mhë, ini u mie iJesu iKirisiti Onomhué oyawa ni o mhöli ufumhi oniemhi suó, a khi riélé khi qnana o kpe mhë né. Ini a fë bhale ya e khi ogbo ni o pfue ni o sò ukpékhuli oyi igolu ali ide eni e somhotse, o lo ilegba oyé le, ali ni a rø gbo më khi qna umhamé o sò ijéje ide li lole. Ini u ri ekpë na oni o sò itsua ni e somhotse né, ni u rø lië oli, << Bhale ya shitô ashini o ti né,>> ni u rø lië qna umhamé, << Migha oobô,>> okekha khi eri u wé oli, << Shitô ekekhe epfë awé eyémhë,>> O fë ti ghô? Aa she riélé azolomhë deba egbe e egħo? Aa għolo ri isamhi ebe e għe egħbe e eżo egħo? A ri esq̡ shi mhë ekę inyoghuo-mhë, qa kħi eri Eshinégbä o she zé ena umhamé ukpéloë agbo, ni e mhöli epfue oyi irudunga, ali ni e mhöli okemhi shi ugu eghiele ni o rø shobø na eni e nono ingme oyoli? Ama u she më ena umhamé bie. Qa kħi eri eni epfue e li e le? Qa kħi wewwë e re e ye ikotu? Qa kħi wewwë e ri unu e yese eva onete oyi iJesu iKirisiti-a oni a kugbe? Onete wa riélé ini u ri ushi ni o mu egbe né nya, ni o la Ebe-no-pfuasé għe akanya, ni oq, << Nono ingme oyi ɔnuzava oyé abi u li nono ingme egħbe e,>> Ama ini u riélé azolomhë, u she lamhë, ushi o għo pfa eżo mu e kħi oni o għe ushi-a u kħi. Irari kħi qnini o da ri ishi nya għuē ni o pfi dō elemhi ushi oghuo tsé, ishi enekpole nya o għe-a. Irari kħi qnini oq, << Khi kia okia,>> Loli o gbolo e, << Khi għe ubbeli,>> Ini u wa ririę kia okia, ni u rø da għe ubbeli ne, oqbushia u kħi. A ke ngme ungħemmhi, àā ngeli abi egħo eni a ri ushi inono ya għe wé eżo, ikħi ushi oni o ri epfua a na ogħo. Irari kħi Eshinégbä qa ya mhöli il-ħlemhi na ogħo ni qa ya mhöli il-ħlemhi, eļe ni Eshinégbä o roli ya għe eżo. Irari kħi ini u mhöli il-ħlemhi, eri u ya ke għelx ini a re e għe eżo. Inyoghuo-mhë ini ogħo għuele kħi loli mhöli irudunga, ni qa rø mhöli irogħ-għe akanya, onete onogħuo o ya li nali? Imiesu oħġo qħadha ja dobē tsumhi oli? Ini a fe bhale ya e kħi inyogħu awa oni qmose okekhi okpotso oa mhöli itsua ni a so ali eminale ni o ya le ogħbel. Ni ongħe o rø għeyə oli, << Ke vu, o ya ti né, Eshinégbä o kħi zé ni ulili ali okiamhi o né osoli,>>, ni qa rø mhöli emhi khogħuo ni o riélé na, igħe onete ni o riélé? Eri o li abinex kħi ogħo mhöli irudunga ni qa roli għe akanya. Irudunga luęgħu tsé ni a ri akanya ma, irudunga oni o għu-a o kħi. Ama a dobē ya mē kħi ogħo oq li, << U mhöli irudunga, mhemh mhi għeyə oli kħi irogħbe-akanya mhi mhöli,>> Ri irudunga oyé kħasé mhë ni qa mhöli akanya igħiegħ, mhemh mhi ya ri emini mhi riélé ro ri irudunga oyemħę kħasé e. U miesu kħi Eshinégbä oħġuo o kħi, oo ti għba. Egħegħi ayemħe eyi okphagħi e mie ona suq, eċċi na ulišhi, eċċi guo. Yeye omose qoqiegħe, eri u wa noni a għo għe qubbi ke yē, kħi irudunga ni qa mhöli akanya igħiegħ, kħi afuē o kħi? Qa kħi emini ititawa Aburaamu o riélé a rø roli liex kħi qnini o pfuasé o kħi, abi o rø ri omi oli Aziki luasé obo ukhomhi atteż? U mē oli kħi irudunga ali irogħbe-akanya oyoli e ga għe akanya kugħe, emini o riélé o ri irudunga oyoli għa pfo. Loli o zé kħi emini Ebe-no-pfuasé o ngme o rø bhale ya tse ni oq, << Aburaamu o mie Eshinégbä suq, a leli oli nali shi ipfuasé,>>, A lu oli qmole Eshinégbä. U mē oli egho kħi emħi ni ogħo o riélé a rø liex kħi ogħo qna ipfuasé o kħi, qa kħi irudunga tse ogħo o rø khue pfuasé. Igho o għo li egħe oyi iRé-àbu ni o kħi adegħe. Emini o riélé o roli khue pfuasé odalo oyi Eshinégbä. Abi o li mu egħo iż-żejjen ni e bhale ya tħokknejek bino epfse. Ni o għo kpagħie wé obo ni e rø mē asha na rōtē odex oboeħse vu. Irarigho, abi idiegħe ni qa mhöli ayemħe o li kħi oni ghua, igho irudunga ni qa mhöli akanya o li kħi oni ghua. Emole mhë, eż-żu nyā kħi eni eż-żejjen, irari kħi a l-ħeq kħi anye ni anye kħi eni eż-

sese egbo, a ri erez oni o ze ne nya na ya gue. Awa nya awa mhöli 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 aghékpe 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 oké oniemhi bino, ashini o gbèdi ramhi egho, ni o khia khi akpekpelí oniemhi o kha rié e li, ukuku akhuli, oni oq gua li o ró mu oli ukhomhi e pfi je obiobini o ghôle oli. Igho élémhi o li li. Ashini o shé ramhi elemhi idiegbe oyí ogbo, o ma pfi okhorobo. Sa o ghué, 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. Ilimihi iririé oni erali ogho o te bhale élémhi. Elamhakó nya e zé e mu abo, ghe ipfeli o, ghe eni e tialó akpidi eké o, ghe elamhakó ena oké o, ogbo o dobé e mu wé abo. Ama ogbo khoghuo qa dobé ya mu élémhi abo. Eri o li abi osuè enyé obe ni oq gbe. Oni élémhi awa ró o kuéghie Ita awa Onomhué. Lòli awa gbo ró o ku itsé na egbo ni a ró khokhó Eshinégbá ma. Ikuéghie ali itsé ikuku e róte unu oghuo e lasele. Qa kha khi igho inyoghuo-mhe. Amé eni e ti unu ali amé ni ea ti unu ea dobé ya róte unupfie oyí oké oghuo ke chôchó lasele. Inyoghuo-mhe, ókhua-eni o fé dobé ya mó udumhi olivu? Wékhi eri olomu iba o dobé ya mó udumhi ókhua-eni? Igho oké oni oq chôchó amé ubgheli, qa dobé ri amé eni e ti unu ya lasele. Oghuo o elemhi e o khi otsegbhé ni o mhöli ilésé? Oni ogbo o ri angeli onete oyoli róli khase, ikihi onete ni o ri iregbe-tiemhile ni o róte ilésingme bhale rié. Ama ini u mhöli ayemhé ubogbo ali emhi-itoegbe shi udu oyé, khi vuse ipfua shi o, ni u róli kie oni igéskia. Ilésingme oghogho qa khi iloghié o te bhale, ama onayi agbo ona o khi, ni o róte Ayemhé-no-pfuasé bhale, elemhi ayemhé oyí ókphaghié o te lasele. Ashini ubogbo ali emhi ituegbe o da la ne, ozughu ali emhi ebe ódóda, e ma la akaghó. Ama egbhé ali ilésé ni o te idane bhale, eri o kpé te eké pfuasé, o nono opfómhe. Eri oq kuegbe-a, o ri egbe oli e tiemhile na ogbokpa pfo, o mhöli elemhi-iamhé, o ri umomhi angeli onete e khase. Qa ya gbe azéba, o mhöli igéskia. Eni e nono opfómhe ni e ri ayemhé opfómhe ri onete kó, ikhiesé oyí ipfua eé me. Elo oq pfi okholi ali uwola a na e? Qa khi itobo oghuemhé, ni e la e udu nu e a kholi o zé ni a ró nu egbe e kholi? Emhi oq ghôle e, ama aa mhöli oli. A gbe ubgheli, a mhöli éloe-iamhé ama a dobé mhöli emini eé ghôle e. A kha wola, a kholi. AA ya mhöli emini a nono, irari khi aa mhila Eshinégbá. A kha mhila, aa ya mè mie, irari khi usamhi obe a ró shi udu ke mhila, ini a ba mè asha ri emini a mhila ró li agbo shi egbe. Eé ni a khi egbo ni e li abi opkotso ni oq kia okia, eri aa lésé khi ini emhi agbo o ghôle e dosé, khi qbe Eshinégbá a khi? Onini o da zé agbo ona ómole ne, qbe Eshinégbá o khi. Eri u dabi khi afuè Ebe-no-pfuasé o ngmé oli khi, eri ayemhé ni Eshinégbá o ró shi awa egbe oq kpe ofúma egbegbo, ni o khia khi eri oq nono ni awa khi oq Eshinégbá pfo nya. Ama eri Eshinégbá o khi ma okhale na awa. Onana o zé ni Ebe-no-pfuasé o ró lié, << Eri Eshinégbá 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 Eshinégbá pfo nya. Tséku ókphaghié o ti kia nè, khi o ya na nè. Ti bhale deba Eshinégbá, khi o ya ti bhale debe. A kpe abo eyé e-a, eé ena olamhé, a ri udu oyé e shi eni e pfuasé, eé 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 oyí Onomhué, khi o ya ti e nga. A khi ke yese egbe eva inyoghuo-mhe. Ini u da yese onuzava oyé ni a ga mie iKirisiti suò eva-a ne, ni u ró da gue oli erez, ushi wa zé ifue, ni u wa gue erez. Ini u gue ushi erez, wa ke khi oni o ri ushi e gbe akanya! Ama oni o gue oli erez u ke khi. Eshinégbá lólighuo tsé o khi oni o rue ushi na agbo ni oq gue ogbo erez egbe-a. Lólighuo tsé o dobé a tsumhi, ni o dobé a gbe-a. Oghuo u sa khi u khi ni u wa gue ogbose erez? A suò mhe, yeýe ni u wé, << Amo

okekhi akọ awa ya ye ẹoli ona okekhi ogho, awa ya la oo bö elemhi ukpe oghuo, awa la oo bö gbe akanya ona ali ogho, awa gbe ukpagho tima. > > Waa lèṣe emini ogbe na akọ o ngme ne, wékhi emini a ya mè akọ. Sè u lèṣe abi agbọ oyé o ya li? Eri u li abi otughunu élè uzogbe ni ọq lasele ukuku egheghé, o gbo kala-a. Eri u kha ri ochogho liè, < < Ini o ghole Onomhué, awa ya la agbọ, awa li ona ali ogho. > > Mena eri u wa tono oo bö udu, waa ti ipfuabó nga. Itonobo-udu eghogho nya ea gbe akanya. Irarigho, ọnini ọ da lèṣe onete ni ọ kha rièlè ni ọa ró da rièlè ọli ne, olamhé o khi na li. Ghe ii, ẹẹ eni a pfue, a vié, a vié oya irari osoli ni ọq bhale na e. Epfue eyé e, e she kẹ a, ali khi ese le e she rẹ ẹ ide le. Igolu ali élomho eyé e, e she mu oghuoghuo-a. Oghuoghuo ni e mu, e ya pfi ọtséle mu e, a ya na ẹ osoli to ọ irari khi u ti ikpagho ma leghe na egbe ẹ ya ramhi memena. Waa fali egbọ eni e gbe ikanya ishemhi oyé né ifata ne. Ẹẹ vié, ẹẹ wóló. Evié oyi eni e nu ẹ khipé itsua ishemhi, o she ramhi esó eyi Eshinégbá ni ọ funé nya ni ọ mhué ekholí-okhué na iloghie. I Eri u la agbọ ẹ li agbọ nyafunyafu, u li agbọ ọ tsua kua. Wa le ọkpó, ali ọfọlo, u gbedi-a loqho abí élamhi ni a mu ya gbe-a. U she pfa ẹzo ugbeli mu egbọ eni ẹa mhué abi e li, u gholo wé-a. Wewé na, ẹa dobé liè khi wewé a lama shi ẹ o. Irarigho, inyoghuo, ri abo mudu ramhi ibhale oyi Onomhué. Bino ghue abi oghiale ọ liè migha khé egheghé ni ishemhi e la bie. Abi ọ li ri abo mudu ni ọtsukpe o de, ni oruamé o ró le. Yeyé li ligho ri abo mu udu abi oghiale. Lolo ri ukpeloe shi eké, u migha gbagbagba irari khi ibhale oyi Onomhué o ti bhale. A khi ke mè umha-guélí oyegbe inyoghuo-mhé, ini a khi gue ẹ ezo. Osoezo ọ ga ti mama awa memena. Inyoghuo-mhé, a ke khonya emekguele ni ẹẹ ngme na Onomhué. Eri e ri abo mudu ini o riè khi e ya mè osoli. A she kipé lèṣe khi eni a khivosé na, anye ẹ lu egbọ eni e ri egbe ẹ mie. A she kipé suò eko ijobu abi ọ ri egbe mie tésé. A mè emini Eshinégbá ọ rièlè na li ikpukhokho. Onomhue, ona ilélemhi ọ khi. Inyoghuo-mhé, oni o mu egbe né nya khi, khi romhi iloghie ali eké agbọ ali emhese. Zé ni, < < I oyé o khi ii, u zé ni iyi oyé, o khi iyiye. > > Ini a khi mè asha pfa ẹzo mu e. Ini ọngé ọ la elemhi omunu, ọ lema Eshinégbá. Ini ọngé ọq ghele, ọ to uwolo ikueghie. Ini ọngé ọq ghua, ọ ka lu egbhali ni e la igbaa oyi eni e mie ijesu iKirisiti suò, ni e sò iromhi na li, e ri eva oyi Onomhué ri oili to ọli egbe. Egheghé agho, ni iromhi ni e ri irudunga sò, ni o ri ọli zé. Ni Onomhué ọ róte ughuamhi mu ọli vule. Ini ọ lamhé olamhé, Onomhué ọ ya ró topfa li. Irarigho, a zonó olamhé eyé ye egbe e, a lema na egbe, ni a rẹ ẹ ze. Eri iromhi oyi ogbọ ni ọ la ipfuasé o migha a gbe akanya egbegbó. Ogbó onabi awa, Elaja ọ khi. Eri ọ te ekelemhi udu lema egbegbó. Ọq amé o khi rué, amé o mu oni eké elemhi ikpe esé ali ukhukhui. O gbo lema, ọq amé o rué, amé o rué, eké o ri emhi ékómhi zé lasele. Ini ọngé ẹ o pfi egbegbi odé oyi Eshinégbá shi eké, no ogbóṣe ọ ró mu ọli nyené bhale ukhokho, sato ọ khi, ọnini ọ mu ọna olamhé róte odé egbhóli oyóli pfi, ọ ya tsumhi ayémhé oyóli oo ghegħi, ọ guse olamhé ebubu na li.

*Mogolian Full Text*

**ISO 639-3 code of language:** [khk]

**Title of the text:** ЯАХОБЫН БИЧСЭН ЗАХИДАЛ

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**Text provenance:**

**Date text was acquired:**

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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 гүйцхээ 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 гүйтгүүн! Тэрбээр хэнийг ч зэмлэн буруушаалгүй өгөөмөр сэтгэлээр өгдөг учраас гүйсан юмыг чинь зайлшгүй өгөх болно. Харин түүнээс юм гүйж байхдаа хариу авна гэдгээгээ өргэлзээгүй бат итгэж байх хөргөтэй. Учир нь, эргэлэж 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 шараад хээрийн өвс гандаж хатан, навч цэцэгс хагдарч унаад тансаг сайхан гоо үзэмж нь ул мөргүй алга болдгийн адилаар баян хүн эд хөрөнгөө аврижуулах 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 корин туршлаа» гэж хэлэх хэрэггүй юм. Яагаад гэвэл, Ертөнцийн Эзэнийг өөрийг нь ёрын муу юмаар уруу татах аргагүйн адилаар тэр өөрөө ямар ч хүнийг гэм хийлгэхээр уруу татдаггүй билээ. Хүн зөвхөн өөрийнхөө хүслэл бодолд хууртагдан мэхлэгдэж улмаар түүндээ эзэмдүүлэн урхицуулсныхаа үндсэн дээр л гэмт байдалд уруу татагдаг болой. Ийнхүү хүний сэтгэлд гэм хийх хүслийн үр тогтох 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 мэхижгүн! 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 авагтуу! Бусдын үгийг сонсоходо та нар уриалгахан бөгөөд түргэн байж харин ярихдаа бодлоготой бас уурлахаа урьдал болгогдгүй байх хэрэгтэй. Яагаад гэвэл, хүн уур уцаараасаа болоод Ертөнцийн Эзэний хүсч буй үнэнч шударгаа зан чанарыг харуулж чадахгүйд хүрнэ. Тиймээс бузар булагай бүхнийг өөрсдөөсөө зайлцуулан, хорон муу үйл явдал газар авч тараахыг нь зогсоон, Ертөнцийн Эзэний сургаалыг төлөв даруухнаар хүлээн зөвшөөрөөд түүний дагуу л амьдарч байгтуу! 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 дагадаг хүмүүс болох хэрэгтэй. Зөвхөн сонсож 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 ажих 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 сурхадаа түүнийг зөвхөн сонсоод мартахдаг бус харин амьдралдаа хэрэгжүүлдэг хүмүүс болболов түүнээс ерөөл 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 булагийн юмгүй амьдарнаа 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 нэгэнт 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 болгоноо уу?» гэсэн хирнээ ядуу хүнд хандан «Чи тэндээ зогсч бай!» гэх юмуу эсвэл «Наанаа, шалан дээр сууучих!» гэж хэлбэл, сэтгэл дотроо хүмүүсийг ялгаварлан үзэж, өрүүн муу үзээл бодлготай шүүгч шиг боллоо гэсэн үг мөн. Дотны хайртай ахан дүүс минь, сонсогтуу! 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 залгамжуулан 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? Өөрсдтэй чинь холбоотой болсон Есүсийн хүндэт сайхан нэрийг басамжлан доромжилж байдаг этгээдүүд чинь тэд л биш гэж үү? Та нар Ертөнцийн Эзэний сургаалд буй «Өроөл бусдыг өөрийн адил хайрлагтуу!» гэсэн тэрхүү эрхэм дээд хуулийг үнэхээр даган биелүүлж чадвал,

амжилт ололт 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 хүний 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 болоороой!» гэж хэлсэн хирнээ хэрэгтэй тусламжийг 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 харуульяа» гэж хэлнэ. Ертөнцийн Эзэн цорын ганц байдагт бид итгэдэг гэж та нар хариулах байх. Тэр чинь их сайн хэрэг байна. Гэтэл муу ёрын сүнснүүд хүргэл үүнд итгэн шийтгэлээс нь айн дагжиж байдаг шүү 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 түүнийг 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 адилар Израильчуудын илгээсэн хоёр туршуул эрийт 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 адилар 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 бил 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 бисийг бүхэлд нь хазаарлан захирч чадаж байна гэсэн үг болно. Морины аманд хазаар хийгээд л билд хүссэн зүйтээ түүнийг дуулгавартай залж чадах бөгөөд тийнхүү бүхэл бүтэн адгуусыг дуртай зүйтээ явуулж чаддаг. Усан онгоцыг аваад үз л дээ. Тэр нь овор ихтэй бөгөөд хүчит салхины ясаар туугдан явдаг зүйл

боловч далайчин хүн түүнийг өчүүхэн жижиг залуураар дуртай зүйтээ залан чиглүүлж чаддаг билээ. Үүнчлэн хүний хэл нь өчүүхэн бага эрхтэн боловч асар том үйл явдлын тухай баархан 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 номхуулан 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 агсан 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 самуурал 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, ерөөл бусадтай эелдэг зөвлөн харьцааж, аливаа юмны учир шалтгааныг сонсоход үргэлж бэлэн байдаг. Тэд энэрэнгүй сайхан сэтгэлийн үүднээс 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 ээ, 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 улайран 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 оддохгүй 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 улайран 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 болгох 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 байdag нь утга учиргүй зүйл гэж үү? Гэхдээ тэр бидэнд хайр ивээлээ илүү ихээр харуулж байdag учраас «Ертөнцийн Эзэн ихэмсэг бардам хүнийг эсэргүүцэж харин төлөв даруу хүнд хайр ивээлээ харуулж байdag» гэсэн үг түүний сургаалд бий. Тиймээс та нар өөрсдийгөө Ертөнцийн Эзэнд бүрэн гүйцэд захицуулж байгтуу! Адгийн муу ёрын сүнсийг эсэргүүцэж байгтуу! Тэгвэл, тэр та нараас зугтган зайллах 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 ариутгагтуу! Хир зэрэг гэмтэй болохоо ойлгоод эмгэнэн гашуудаж, мэгшин уйлагтуу! Ихээд хөөрөө эмгэнэл гашуудал болгогтуу! Баяр баясгалангаа гуниг гутрал болгогтуу! 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 ярж, 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 байdag болой. Харин нэг нөхрөө яллах эрхтэй хэмээн үзэж буй хүн чи өөрийгөө хэн гэж бодоод байгаа юм бэ? «Өнөө, маргаашдаа би тийм хотод очиод тэндээ бүтэн жил суун, арилжаа наймаа хийж мөнгөтэй болно» гэх мэтээр ярьдаг хүмүүс ээ! Та нар энэ үгийг сонсогтуу! 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 сонсогтуу! Хожим үзэх зовлон гунигaa бодоод та нар одооноос уйлан орилсон чинь дээр болно! Тэрхүү шийтгэлээс өмнө эд хөрөнгө чинь элэгдэж муудаад тансаг сайхан хувцас чинь хүрхорхойд идэгдэнэ. Алт, мөнгө чинь зэвэнд идэгдэж улмаар тэрхүү зэвэрч муудсан эд хөрөнгө чинь та нарыг буруутгахаа гэрч баримт болно шүү дээ. Түүнээсээ болоод та нар Ертөнцийн Эзэнээс шийтгэл авч халуун гол 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 байdag учраас тэд чинь гомдол мэдүүлэн орилж байна. Ургацыг чинь хурааж байсан тэр хүмүүсийн гомдол үй түмэн өр 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 адилар 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 эсргүүцэн сөргөөж чадахгүй байсан билээ. Тиймээс анд нохөд 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 сургатун! Их Эзэний ирэх цаг ойртож байгаа учраас итгэлтэй бөгөөд зоригтой байцаагатун! 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 илрхий бус уу? Анд нохөд 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? Иовын 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 нохөд минь! Нэгэн зүйлийг чухалчлан хэлэхэд хөх тэнгэр, хөрст дэлхий болон өөр ямар нэгэн юмаар тангарааг тавих хэргэгүй юм. Харин Ертөнцийн Эзэний өмнө буруутан болж яллуулахгүйн тулд ямар ч үед «тийм» эсвэл «үүгүй» гэсэн үгийг л үнэнээр нь хэлж байгатун! Та нарын дотроос зовлон тууулж байгаа нэг нь Ертөнцийн Эзэнтэй ярьж байгатун! Жаргалтай нэг нь Ертөнцийн Эзэнийг магтан дуулж байгатун! Сульдаж доройтсон хүн байгаа бол, Есүст итгэгчдийн бүлгийн ахлагч нарыг дуудан Их Эзэний нэрээр тос дусаалган мялаалгаад өөрийнхөө төлөө Ертөнцийн Эзэнээс гүйлгүүлж байгатун! Тэдний итгэлтэйгээр гүйсан гүйлтын үр дүнд тийм хүн хүнд байдалсаа гарах болно. Их Эзэн тэр хүнийг сэргээн босгоод хэрвээ гэм хийсэн бол, түүнийг нь өршөөн училах болно. Тиймээс үйлдэж хийсэн гэмээ өөр хоорондоо нуулгүй хэлж бие, биенийхээ төлөө Ертөнцийн Эзэнээс гүйж байвал, та нар сэргэн босцгоно. 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 борооны 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 нохөд 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 нгэ нөхрөө мөнхийн зовлонгоос авраад зогсоогүй үйлдэж хийсэн асар олон гэмийг нь Ертөнцийн Эзэнээр өршөөлгөн уучлуулсан хэрэг мөн.

*Russian Full Text*

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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 раззвеваемой. Да не думает такой человек получить что-нибудь от Господа. Человек с двоящимися 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 собственою похотью; похоть же, зачав, рождает грех, а сделанный грех рождает смерть. Не обманывайтесь, братия мои возлюбленные. Всякое даяние доброе и всякий дар совершенный происходит свыше, от Отца светов, 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,

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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, мертвя 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 мертвя, 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 рулём 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. Прелободеи и прелобедцы! 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, находящихся 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 сокровища 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 оного 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. Злостраждёт ли кто из вас, пусть молится. Весел ли кто, пусть поет псалмы. Болен ли

Sunday, May 10, 2015

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 перед 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 Bóhólnihii Jesus Christ yá naal'aí nishlínii, naakits'áadahgo Ízrel dine'é danohlíinii tadanihi'dinooskaadígíí nihich'i' naaltsoos áshléehgo k'é nihidishní. Shik'isóó danohlíinii, a'l'ąą át'éego nanihídahodi'nitaahgo, baa hózhqógo baa nitsídaahkees, háálá nihe'oodlą' nabídahonitaahígíí bee nízaadgóó ha'jólní áhoo'l'íihgo nihil béédházin. Áko bíni'dii ha'ahóní nihinaalnishgo áltso la'yilééh, ákót'éego nihe'oodlą' bee ts'ídá t'áá ákóne' ádanoht'éego índa t'áadoo bee nihich'i' anáhóót'i'ígóó dahinohnáa doo. Nihí la' bee hódzáanii bídin nohłíigo Diyin God bíídóohkił, éí bíl hadlee'go índa doo ak'íhá'áhlgóó t'áá áltso aidi'i'ah, áko honohságó ánihidoolíí. Nidi ts'ídá t'áadoo nihil naaki nilíní iinohdláago yídóohkił, áko doo nihil naanááyoł nidahonohlin da doo. Háálá hoł naaki nilínígíí níyol yááhoogohgo tónteel yilk'oollígi nahojílin. Diné ákójít'éii éí t'áadoo le'í Bóhólnihii bits'áqádék' nídiideshleéí t'áadoo jiníziní nijigháa doo. Diné naakigo nitsídzíkeesii éí t'áá áltsojí' doo bééhózingóó nijighá. Ak'is hojooba' át'éii bohóneedzá ábi'diilyaago yaa bíl hózhqó le', áadóó ak'is at'iinii bahojoobá'í ábi'diilyaago yaa bíl hózhqó le', háálá ajit'íinii ch'ilátah hózhónon niihnahígi át'éego ahwídoolkáál. Jó, hadoh bíl háál'át'áhgo ch'il néízis, áadóó ch'ilátah hózhónonii ninádahinidah, áko doo t'áá nizhónigo ahool'áa da. T'áá éigi át'éego diné ajit'íinii t'áá joolnishgo ahwíidoolkáál. Diné nabóhonitaahgo ha'ólnínígíí bik'ihojidlí, háálá na'íonitaah bik'esdeesdlíj'igo bééhoozingo iináájí naat'á ch'ah Diyin God haidido'aál, éí Bóhólnihii ayóó'ádabó'níinii bí' dooleelgo yee yich'i' haadzíí'. Nahóhodi'nitaahgo, Diyin God nashínítaah, doo jiníi da, háálá Diyin God éí nichxq'ííi doo yee na'ínítaah da, áadóó t'áá bí diné doo la' naynítaah da. Nidi diné t'áálá'í jinítinígo nahóhodi'nitaahgo t'áá hó bidázhnoolnúinii hodñi'ah áadóó nichxq'ííi yiil honi'ah. Áko bąąhágí át'éego adáhonooní i'niiltṣą́hgo bąąhágí át'éii yiłchííh, áadóó bąąhágí át'éii niniséehgo aniné nádleeh. Shik'isóó ayóó'ánihósh'níinii, nihida'dóbleeh lágo. Yáádaat'éehii índa ts'ídá t'áá ákóne' áadaat'éii t'áá áltso yá'ąąshdék' aTaa' bee da'di'nídíin áyíilaii bits'áqádék' nihaa hidit'ah. Diyin God doo lahgo óonééh át'ée da, doo chaha'oh náhoodleelígí át'ée da. T'áá bí iinízingo hane' t'áá aaniinii bee nínaádanihi'dizhchí, jó, nihí alqají' ba'álcímí nídasiidlíj'í. Éí bąąq, shik'isóó ayóó'ánihósh'níinii, diné t'áálá'í jinítinígo hazhó'ó ajiists'ąą' doo, nidi tąądee háádzidziih doo, tąądee hánáhchíjih doo. Háálá Diyin God ts'ídá t'áá ákogi át'éego yinaha'áhígíí éí diné bi'áhachí' doo yee la'yidoolíí da. Éí bąąq báadaa'ihii índa bąąhágí át'éego nitsáhkees k'ee'ąą dadínées'ąądii t'áá áltso yóó'adahidoh'ah áadóó a'ohgo áda'díinółzingo Diyin God bizaad ayi'di k'idiidooleyéelií nídadoolhé, éí nihii' naazíinii yisdáyiiníi lgó yíneel'ą. Diyin God bizaad bik'eh dahono'l'í, t'áadoo t'óó dadoohsts'a'go ádinida'ohdlo'í. Háálá t'áá háiida t'óó bizaad jidiits'a'go doo bik'eh hojíl'inígíí éí diné kót'éii nahojílin,

diné bii' adéest'ii' yii' hazhó'ó ádiníl'ijh, nidi ádiníl'ijhgo áadóó dah diigháahgo ánoolnini t'oo yaa yoonah. Nidi t'áá háiida Diyin God yee has'aanii hadaalt'éii diné yéédyiichíidii hazhó'ó yii' déez'ii'go yíhoo'l'aahígíí, éí ha'at'ihída yaa naagháago Diyin God bik'izhdoodlii, háálá yidiits'a'ii doo yaa yoonééhgoo yik'eh hól'ijgo át'í. Diné t'áá háiida shinahaghá hólí jinízingo, yájilt'i'gi doo baa áhojilyáágoo t'oo' ádinijidlo'go ájít'í, éí dinéhígíí hanahaghá t'aadoo nánídlíní da. Álcchímí bizhé' éadaadini índa sáanii bąqah ádahasdiidii bich'hí' nidahwii'náago bıká aníjílwo'ígíí, índa nihokáa'gi bąqahági át'éii adqah jit'inígíí éí Diyin God aTaa' nilíinii bináátl nahadlá t'áá aaníinii índa t'áá ákogi át'éii át'é. Shik'isoo, Jesus Christ nihiBóhólñíihii, éí Bóhólñíihii ayoo' át'éii deinohdláago t'aadoo diné a'l'ohgo baa nitsídaahkeesí. Jó, diné la' óola yoostsah bąqah si'ąągo áadóó éé' t'áá úiyisi nizhóníigíí yee hadít'ęego álah nohlí' góné' nihil yah úiyáago, áadóó nít'ęé' diné la' bahojoobá'iii anilí yee hadít'ęego nihil yah anáánaádzáago, nít'ęé' diné t'áá úiyisi nizhóníigo hadít'ęii t'eyiá nihil niljigo, Kwe'é dah nídaah, bidooniidgo índa diné bahojoobá'ígíí, T'áá aadi sínízí, doodaii', Shijátahdóó nídaah, bidooniidgo, da' doósh a'l'ohgo ahaa nitsídaakeesii dasooljí' da? Da' doósh nichxó'ógo aa nitsídaahkeesgo aa nídaat'íinii dasooljí' da? Da'ísoóls'áq', shik'isoo ayoo'ánihósh'níinii, jó, nihokáa'gi badahojoobá'iii oodla' deidot'ijlgo índa Diyin God bee bóhólñíihgo bił haz'áanii bii' dadooleelgo ts'ídá nábiizláá'. Éí ayoo'ádabó'níinii bí' dooleelgo yee nihon'á. Nidi diné bahojoobá'iii doo nihil dáalijid da. Jó, da'at'íinii ts'ídá nihide ádahósın ya? Jó, aa nídat'ijíi' ts'ídá adaniih'éesh ya? Hó lá yízhí ilíinii bee danihi'dójihígíí ts'ídá nichxó'ógo bá hadadziidziih. Diyin God bizaad bee ak'e'ashchíinii bik'ehgo Diyin God éí Aláahgo Naat'áanii yee has'aanii kóní, T'áá ni ádíñiñ'níigí át'ęego bił kéehót'íinii ayoo'íín'ní. Éí bee haz'áñigíí bik'eh dahonoł'ijgo yá'at'ěhígí ádaah'tíi doo. Nidi diné a'l'ohgo baa nitsídaahkeesgo éí nida'iyohsíh, áko bee haz'áanii yilááh nidahidiltaałii danohlíjgo bee haz'áanii nihainit'í. Háálá t'áá háiida bee haz'áanii t'áá át'ě bik'eh hojíl'íi nidi, t'ááhígígo haz'ą dzisiihgo, t'áá át'ě bee ádihozhdíi'l'i'go át'é. Háálá, Ts'ídá doo azhdilée da, níñigíí addó, Diné ts'ídá doo dyíílhééł da, ní. Áko doo adilée da nidi diné sínílhíjgo bee haz'áanii yilááh nideeltáalii síníñíjí. Áko Diyin God yee has'aanii diné yéé'iílníihii bik'ehgo nihá nihwiit'aah dooleetii danohlíjgo éí bik'ehgo hadahohdziih áadóó ádaahníi'le'. Háálá doo aa a'áah jiniiz'ígíí éí Diyin God doo haa a'áah nízingoo há nihodoo'áat; aa a'áah hasin éí aa hwiinít'í yik'eh didlj. Shik'isoo, diné la', Ooshdlá, nífigo, nidi bi'oodla' doo yik'eh át'ęégoo, ha'at'íish bá nídoodeeł? Oodla' ákót'ěii daats'í yisdábidoołtééł? Dooda ląq! Ak'is, doodaléi' alah nilíinii la' bik'i ni'lizt'óodgo áadóó ch'iyáán bee ádingo, yídin nilíinii t'aadoo la' baa nołéhé, T'oo' nilááh, nił hózhqogo t'aadoo nidlöhí índa hwih niljigo yínaátl, bidooniidgo, éishq' ha'at'íi nídoodeeł? T'áá ákót'ęego hwe'oodla' t'áá bázhánígo, óoo'níiili bąqah ádingo, t'aadoo nánídlíní da. Nidi diné la' da ádidoonii, Ni éí iinídlá, nidi shí t'éi yá'at'ěhgo ááshníi. Haa'íshq' ááníili t'aágéed ne'oodla' shíl ííshjání áñflééh, áko shí ałdó' ááshnílgíí bik'ehgo she'oodla' nił ííshjání ádeeshlíi. Diyin God t'aáláí hólqogo yinídlánigíí éí yá'at'ěeh. Jó, ních'i bida'iiníziinii ákót'ěego da'oodlaq nidi yik'ee bił daayee'go bitah dahodithid. Dooládó' diné doo hóyáanii nilíinii, ájooníili t'aágéed hwe'oodla' t'aadoo nánídlíní daigíish shíl békéhoozijíl níñizin? Éíbraham yéé, nihizhé'é nilíinii, bikáá' náá'iiníhih bikáá'gi biye' Áázak niinílt'í yéedáq' t'áá bí ádzaaígíí bee ts'ídá t'áá ákogi át'ęego bá ha'oodzíi'. Jó, Éíbraham bi'oodla' áadóó ááñflígíí t'áá yił yoof'ihgo ááñflígíí bee bi'oodla' la'yiyiilaagíí k'ad nił békéhoozin. Áko Diyin God bizaad bee ak'e'ashchíinii kóníñigíí bohoolyaa, Éíbraham éí Diyin God joosdlaqd, áko ts'ídá t'áá ákogi ájít'ęego há haadzíi'. Áko Diyin God bik'is jílífígo há ha'oodzíi'. Jó, kót'ěego nihil békéhoozin, diné ájoonílgíí bee Diyin God bił t'áá ákogi ájít'ě jileeh,

hwe'oodla'ígíí ájooniłii doo bił jool'tihgoó éí doo bíighah da. T'áá ákót'éego aldó' Réshab, aljiñii nilfinii, éí hane' nei'áhí yah ayíí'eezh yéçdáq', áadóó nák'ee'qago ch'inéinił'a' yéçdáq'; ádziidzaaígíí bee Diyin God bił ts'ídá t'áá ákogi ájít'é dzizljj'. Háálá hwii' sizínií t'aágéedgo hats'iís doo hináa da, t'áá ákót'éego aldó' ájooniłigíí hwe'oodla' doo bił jool'tihgoó t'aadoo nánidlíní da. Shik'isóó, la'í nolt'éego na'nitiní daohle' lágo, háálá nida'niitnígíí t'ah aláhidi át'éego bik'e'ashch'ií'go nihaa nídhahdóot'jiłgo nihil béédhahzín. T'áá ánítso lą'ígóó nida'ayiilzííh. T'áá háiida saad doo nidziisílhgoó hadziidzihígíí éí diné ts'ídá t'áá ákone' át'éii jiłi, hats'iís aldó' hak'eh hól'l' ádzósingo bízhneel'q. Jó, kjj' nihik'eh hól'ji doo biniyé biza'iilt'ihgo bee bits'iís neidlo'. Tsinaa'eeł aldó' baa nitsídaahkees; azhá ayood'ánítso nidi, áadóó níyol bidzili yee naa'eel nidi, bee naadlo'ý áfts'iísí nidi na'al'eelií t'áá bí nízingoo neilo'. T'áá ákót'éego aldó' atsoo' ált's'iísí lá nidi ayood'ádaat'ëí yee ádaa ha'nih. Jó'akon, kq' t'ijhdígo nidi, tsin ayóogo bee hodích'ilii yidiiltli'. Atsoo'ígíí éí kq' nahalin. Atsoo' éí siyisí doo yá'át'eehii níl'igo nihits'iís yee hadít'ëí yitah hóló, nihits'iís t'áá át'é niyiilchxqoh. Hool'ágoo ti'hoo'níh bił haz'äqdi hodook'älígíí bits'äqđoo nihil hoolzhishígíí yidiiltli'. Jó, naaldlooshii, nidaat'a'ii, nidaa'na'iida índa tónteel yii' daholoonii nidi nidahazhqoh, éí diné nidabiishqoh. Nidi diné éí atsoo' doo yóshqoh át'ee da. Doo hasht'edít'éégoo doo yá'áshoonii nilj, da'agháanii bii' héél. Éí Diyin God aTaa' niliñii bee baa dahwii'nih, áadóó Diyin God honált'éego diné ájilaagíí aldó' bee dayiniidziih. Azéé' t'áálá'íigíí bits'äqđoo saad bee ak'ihojidlí índa saad bee ódzihii hahwiileeh. Shik'isóó, díí doo ákódeiit'ji doo dooleeł nít'ëé! Da' t'áálá'í to háálínidéq'ësh to hikango índa dök'qózhgo hááljj' leh? Shik'isóó, fig sikaadgoósh álivz bąqah hodooleeł, éí doodago ch'il na'atl'o'ii sikaadgoósh fig bąqah hodooleeł? Dooda láq! T'áá ákót'éego to dök'qózh hááljjidóó to hikanii doo hóle' át'ee da. Nihitahdóosha' hái hóyá áadóó ak'idi'yitjih? Hání'dii yá'át'eehgo jiinánígíí áadóó baa hojiyáago a'ohgo íz'dólzingo ájooniłigíí ííshjání ádzósin le'. Nidi da'iinołch'ijidgo nihii' nidaahodik'qosh ládáq' áadóó alch'äqäh nidaah'na' látq', t'aadoo áadaa dahoh'niih, t'áá aanfinii t'aadoo bik'iji' danihiyoch'ídi. Hódzá ákót'ehígíí doo yá'qashdék' nihwiileeh da, nidi nihokáa'gi hólloonii át'ë, áko doo Diyin God bits'äqđoo át'ee da, nidi níłch'i bi'iiníziinii bits'äqđoo át'ë. Háálá t'áá haal'ida ooch'jjid índa alch'äqäh na'a'na' hólóqogí ákwii doo hasht'ehodít'ëe da, áadóó baa'ihii t'áá altso baa ooldah leh. Nidi yá'qashdék' bee hódzánanii éí, átséhí góne' chin bąqah ádinii át'ë, áadóó k'ë'nídzin, áadóó á'áhwíinít'í, índa lá nízin, t'áá siyisí aa a'ááh hasin índa yá'át'eeh óoo'níí, áadóó al'ohgo ahaa nitsáhákeesii índa t'óó áhodi'ı' bąqah ádin. K'ë nidaaholeelii t'áá ákogi át'ëí bineest'a' bąqah hózhqogo k'ëédeidle'. Nihitahgi ahigá índa ahinídiilt'háadsh'a' háadék' nihwiileeh? Da' doósh nihe'adáhonomi' nihiy'i di naalnishígíí bits'äqđek' nihwiileeh da? Laanaa danohsin nidi doo nihee dahaleeh da; nida'oltseed, áadóó nihil adááh dahanii nidi doo shódeinol'teeh dago, t'óó ahináádoohjah áadóó da'ahogq. Bídin danohlínígíí doo Diyin God bideñoñkeedgóó biniinaa doo nihee dahaleeh da. Dayinóñkeed nidi doo nihee dahaleeh da, háálá biniyé dayinóñkeedgíí doo yá'át'eeh da, nihil dahoneelni t'ëí biniyé dayinóñkeed. Nihí adiléhí danohlínii, nihokáa' bił nidahazt'i ii nihil bidáádahanígo Diyin God bi'ana'í danohlínígíísh doo nihil béédhahzín da? Éí bąqah t'áá háiida nihokáa' bił nidahazt'i ii hoł bidááháninígíí Diyin God bi'ana'í íz'dólzingo át'ë. Diyin God bizaad bee ak'e'ashchímigíí doo t'aadoo biniyéhígóó kónígo bee ak'e'ashchj, Níłch'i nihii' naaz'ígo áyiilaii éí laanaa nízingo oolch'jjid. Nidi t'ah aláhidi át'éego Diyin God aa jooba', éí bąqah bizaad bee ak'e'ashchímii kóní, Diyin God éí diné áadaa dahan'iñii yik'iji' nilj, nidi diné a'ohgo áadaa nitsídaakesii yaa jooba'. Éí bąqah Diyin God baa ádadiyoht'aah. Níłch'i bida'iiníziinii binanit'a'í bich'ji' nidaaldzilgo nihits'áadolwoł. Diyin God baa hohkááh, áko bí aldó' nihaa doogáál. Bąqahági ádaahníiñii, nihila'

táádaahgis. T'áá naaki niljigo nitsídaahkeesii, nihijéé chin bąąh ádaadingo ádaahlééh. Yíníft bik'ee ti'dahoohnífh, áadóó atnídadinoħleeh, índa daahcha. Bínidii nihidloh hasinii atináhodinidleeh náadleel, áadóó bíni'dii nihil dahózhónígíí éí yíníft náadleel. Bóhólníhii bináál a'ohgo ádaa nitsídaahkees, áko ayóó át'éii danohljigo ánihidoolííł. Shik'isóó, t'áadoo nichxó'ógo ahaa yáadaalti'i. T'áá háiida Christ bee ak'is niljigo nichxó'ógo baa yájilti'ígíí, doodaii' baa níjít'ímígíí éí Diyin God yee has'áanii nichxó'ógo baa yájilti' áadóó baa níjít'íjgo át'é. Jó, bee haz'áanii baa níjít'íjgo bee haz'áanii doo yik'ehgóó áániihlii jileeh, bee haz'áanii yik'i hodii'aahii jileeh. Diyin God t'éiyá bee haz'áanii ííl'iinii áadóó ánihwii'aahii nił. T'áá bí t'éiyá yisdá'iinítl, áadóó atdó' iđoođijíjgo yíneel'á. Áko nishq' ha'át'íi nishq' nínízingo bił kééhót'iinii baa nánit? Haa'íyee', kódadob'h'ninii, Díí jí, yiskáqoda kin haal'aají' diikah, ákwii nihaa nida'iinihgo nídoohah, áko béeso nihee dahodooleel. Éí azhá yiskáqago áhodoonílgíí doo nihil bééhahózin da nidi ádadohní. Jó, nihe'iina'shq' ha'át'íi át'é? Áhí t'óó kónígháníjí' haleehgo ádjíhígíí nahalinii át'é. Kódadohní dooleel yéé, Bóhólníhii finízin lágáq' dahinii'náa doo, díidída, doodaii' nílédíida baa nidiikah. Nidi áada dadzíinóhdblíigo áada dahohníi. Ákót'éego áada ha'níih t'áá altso doo yá'át'éeh da. Éí bąąt'áá háiida ha'át'íhida yá'át'éehgo ándołnlílgíí hoł bééhózin nidi doo ájoonílgóó éí bee ádił ni'dziilzííh. Haa'íyee' da'oht'iinii, bik'ee ti'dahwiidoohníhii bich'í hoolzhishígíí biniinnaa dadołwoshgo daahcha. Daah't'ímígíí dadíildzid, áadóó danihi'íeé' ch'osh afchozhii dayílchozh. Nihi'óola índa nihibéesh ligaii nídadiniichxii'. Nídadiniichxii' yéé bee nihééhodoozíjí, áko nihits'íís dook'áqáñ nahalingo atnínidoolííł. Nihogháhají' yoołkáłgo nihinaalye'é hasht'e nídashisonil. Jó'akon, nidaalnishi nihidáda'ak'ehgóó da'íshé'e'go bik'é na'azhnishii t'áadoo nidasooláa da. Áko nihik'íjí' yáadaalti'go hahóó'lá. Índa Diyin God éí t'áá altsoní bee Bóhólníhii da'íshé'ígíí hahóó'láago yidiizts'áq'. Nahasdzáán bikáá' t'áá altsoní daaht'íjgo bee ák'idaahdláago ts'i'nisoohkai. Na'atseed bijíjíjí' biniyé nihijéé hwihh daniljigo ádaahłaa. Diné ts'ídá t'áá ákogi át'éii bá nidadosoo'á áadóó dasoothíjí, nidi t'áadoo nihich'í deesdzil da. Éí bąąt' shik'isóó, Bóhólníhii nádzáají' hada'íinóhní. Jó'akon, k'éé'ídíléehii ni' bits'áadóó aneest'q' íílinii yiba' át'ego, áltseedi índa akéé'di bik'i nahaltíjíjí' ha'ólníi leh. Nihí aldó' hada'íinóhní. Nihijéé bidziilgo ádeéñóhsin, háálá Bóhólníhii nídooodátlígo koshídéé' hadzih. Shik'isóó, Diyin God doo nihá nihodiyoo'aał daágíí biniyé t'áadoo alch'í' saad dahonoł'íni. Jó'akon, ánihwii'aahii ch'éétiindéé' sizi! Shik'isóó, Diyin God yá dahalne'ii Bóhólníhii bízhi' yee yaa dahoolne'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'áq', áadóó nihołzhiihdi Bóhólníhii há i'ilalaigíí nihil bééhahózin. Dooládó' Bóhólníhii a'aah nízin da, áadóó jooba' lá! Díí t'áá altso biláahgo, shik'isóó, t'áadoo ha'át'íhida bee ádee hadahidohdzííh, yá'aqsh, doodaii' nahasdzáán bee nidi dooda, t'áá ha'át'íhida bee ádee ha'idiidzihii nidi dooda, nidi Diyin God doo nihá nihodiyoo'álgíí biniyé, Aoo', didooħniilgo t'óó, Aoo', bee hadooħdzih; Dooda, didooħniilgo t'óó, Dooda, bee hadooħdzih. Nihitahgiísh la'da bich'í' nahwii'ná? Bíní' éí sodilzin. La'daásh bił hózhó. Bíní' éí Diyin God yaa haniihgo hataał. La'daásh nihitahgi bitah honeezgai? Bíní' éí da'oodlání álah nádleehii yá alajíjí' naazíinii hágó bizhdidooniilgo éí hatsii't'áagi ak'ah yadeidooziłgo Bóhólníhii bízhi' dayózhfigo há sodadidoolíjí. Díí Diyin God dayoodlágó yaa dadzólígo sodadilzinígíí beego, hataħ honeezgai doo ájít'élí da nízħoodleel; Bóhólníhii náħħodidooħláál, índa ádił ni'dziilzííh lágáq' há yóó'anídidoot'áál. Áko alch'í' bąąhági ádaah't'ímígíí ahidinílnáago bee ádaa dahoħne', áadóó doo ádanoħt'élí da nídadooħdleel biniyé ahá sodadołzin. Diné ts'ídá t'áá ákogi át'éii bisodizin éí t'áá iiyisí bidziilgo idéélní. Iilájħah, diné t'áá nihígi át'éé nít'éé' nidi, doo nahodooħt'ílgóó haleebée

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sodoolzin, áko táá' nááhaídóó hastqáh nídeezidji' nahasdzáán biká'a'gi t'áadoo nahóóltáq da. Áádóó sonáádoolzin, áko nít'éé' wót'ááhdéé' nahóóltá, áko nahasdzáán biká'a'gi nída'neest'á. Shik'isóó, nihitahgi la'da hane' t'áá aanfíinii bits'ánooyáago, nít'éé' éí la'da bił nánooht'áazhgo díí baa ákodanoohsjih, bąąhági ááníilii ni'iisihgo bá honít'i'déé' bił nýjít'ázhígíí éí aniné bits'áqají' bii' sizíinii yisdázhdooltéél, áko haa shíí néelqájí' Diyin God bich'il' ádił ní'iisí' nidi altso Diyin God há yóó'anéididoo'áál.