

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

BY

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List of abbreviations

- ANSI:** American National Standards Institute - a standards organization
ASCII: American Standard Code for Information Interchange
C & dR: Chelliah and de Reuse (the authors of the *Handbook of descriptive linguistic fieldwork*)
CALL: Computer Assisted Language Learning
CMC: Computer-Mediated Communication
EGIDS: Expanded Graded Intergenerational Disruption Scale
FOSS: Free and Open Source Software
GIDS: Graded Intergenerational Disruption Scale
HFA: Hoffnung für Alle
IM: Instant Message
ISO: International Standards Organization - a standards organization
JIS: Japanese Industrial Standards - a standards organization
KL: Keyboard Layout
MSKLC: Microsoft Keyboard Layout Creator
NLT: New Living Translation
NRSI: Non-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
SMS: Short Message Service also known as Text Message
SUM: Sustainable Use Model
TBU: Tone Bearing Unit
UI: User Interface
USA: United States of America
UX: User Experience

List of languages referenced and their abbreviations

Languages data used from these languages

Languages of the Americas¹

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

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

[**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

[**khh**]: 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.

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

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

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

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

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

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

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

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

[**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

Keyboard layout design affects language vitality. Socio-technical systems are increasingly important in today's communication ecology (Whitworth & Ahmad 2013). Language development projects and language planning programs need a way to integrate linguistic knowledge, information, and transmission practices into socio-technical systems if the languages used in these systems are going to be the mother tongue languages of minority language speakers. With the current rate of technological adaption it is more than feasible that 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 (Blench 2012: 15). This requires addressing the design tension between requirements for minority language users and the Human Computer Interaction (HCI) requirements of computing devices. The academic linguistic community often attempts to address these tensions at the orthography "design" level (Cooper 2005: 160, Jany 2010b: 235-6). However these "solutions" often revolve around removing diacritic marks from Roman script orthographies (Boerger 2007: 134) and do not address the marking of tone in languages, such as Chinantec (Foris 2000) and some African languages (Roberts 2011), where there is a significant need to mark tone. Such solutions also do not affect key frequency issues, or diacritic marks in Ajami and Indic scripts. This project focuses on the arrangement of keys on the keyboard, or keyboard layout (KL); proposing that KL's are the cornerstone to truly adapting the digital content creation process to the needs of minority language users. In the context of minority language text input design specifications and considerations, there has been relatively little published, either for the publishing industry, linguists, or for technologists (designers and programmers). The one exception is an unfinished book released in draft form by SIL's foundry NRSI (Lyons 2001). In contrast to 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 systems². 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. 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 used in analysis of this thesis. This is done for the sake of completeness and for

² The creation of keyboard layouts and text input systems is sometimes delegated to publishers (and typesetters and their foundries). These stakeholders in the publishing process are very interested in consistent encoding of texts. As an example some packages of LaTeX require the special declaration of combining glyphs to form characters and can not accept 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.

the benefit future researchers who may desire to investigate various claims made here or to uses these texts and my analysis in further investigations.

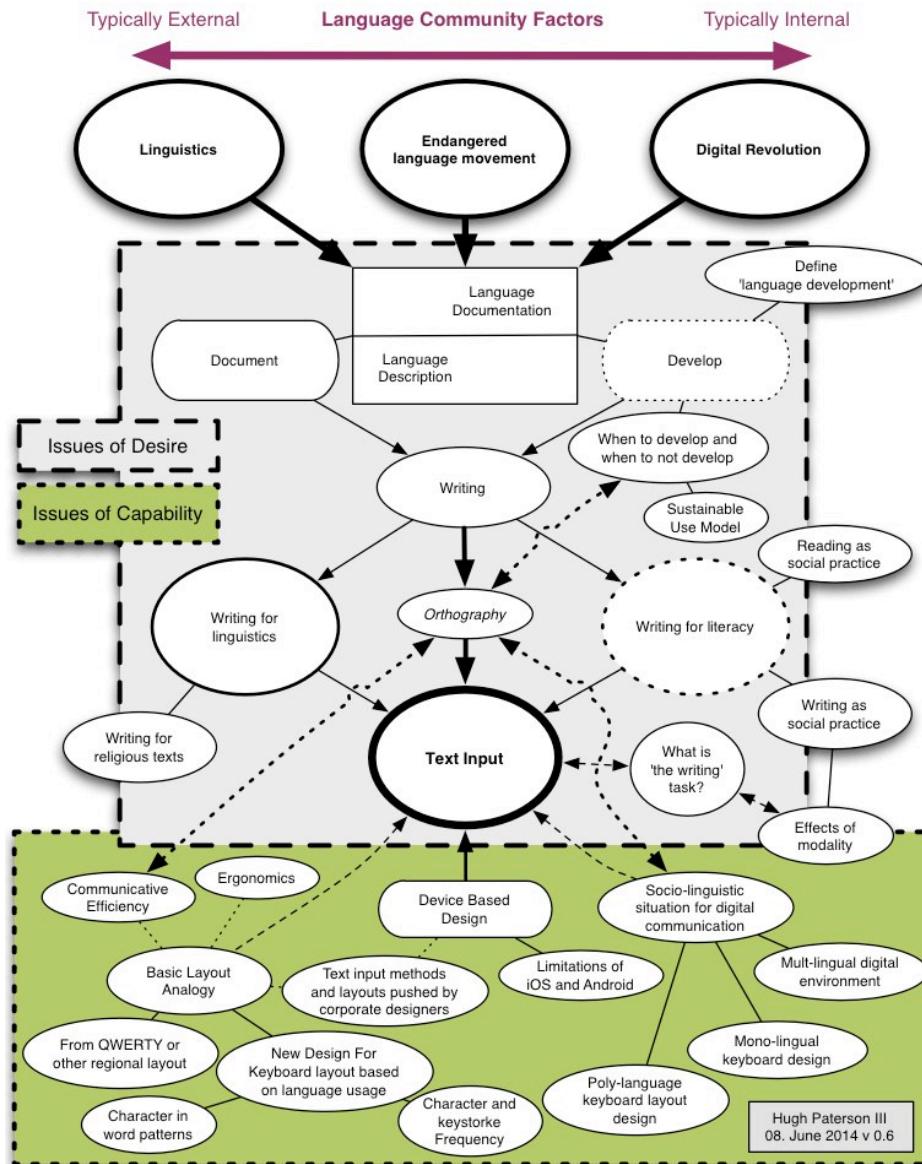


Figure 1: Various issues affecting the development of social literacy in digital mediums for minority language speakers

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. Therefore a more general, cross-language (and cross-script) model of characters is required. Unicode provides such a model. Within Unicode, all the characters from worlds writing systems are arranged in a giant table. Each character is given an identifying reference place in that table called a *codepoint*. 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 codepoint 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]³ 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 codepoints 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.

³ 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.

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 individually relay information. Graphemes are anything that functions as a distinct unit within an orthography.⁴ (SIL Glossary) 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 ⟨ cooperation, 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 legislation⁴ matching the German "orthography"⁴ to the ISO Latin Alphabet 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 ⟨ ö ⟩ 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 ⟨ á, 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

⁴ 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.

of the tone. In the Me'phaa case it is clear that the macron is a distinct grapheme in dependent of the base ⟨ a ⟩.

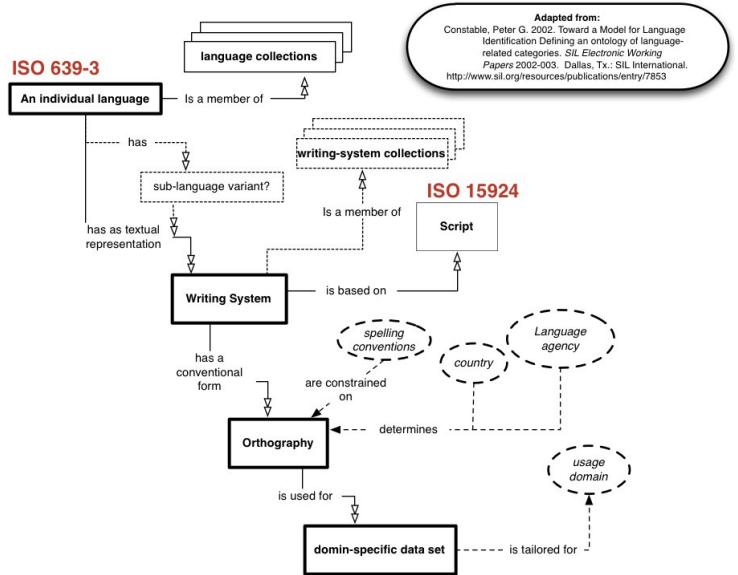
In a more technical encoding sense a multi-graph may be composed of a *base character* and several other parts called *diacritics* which modify the base character. Usually in unicode the 'other parts' are labeled "combining" indicating that they usually do not visually stand on their own, but rather combine visually with a base character. In this analysis, ⟨ a ⟩ would be the base character of the following characters ⟨ á, ä, ã, á̄ ⟩. 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, ã ⟩. 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 codepoint. Composed characters are graphical units which are composed of several unicode characters, whereas pre-composed characters have a single unicode codepoint. 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 codepoints 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

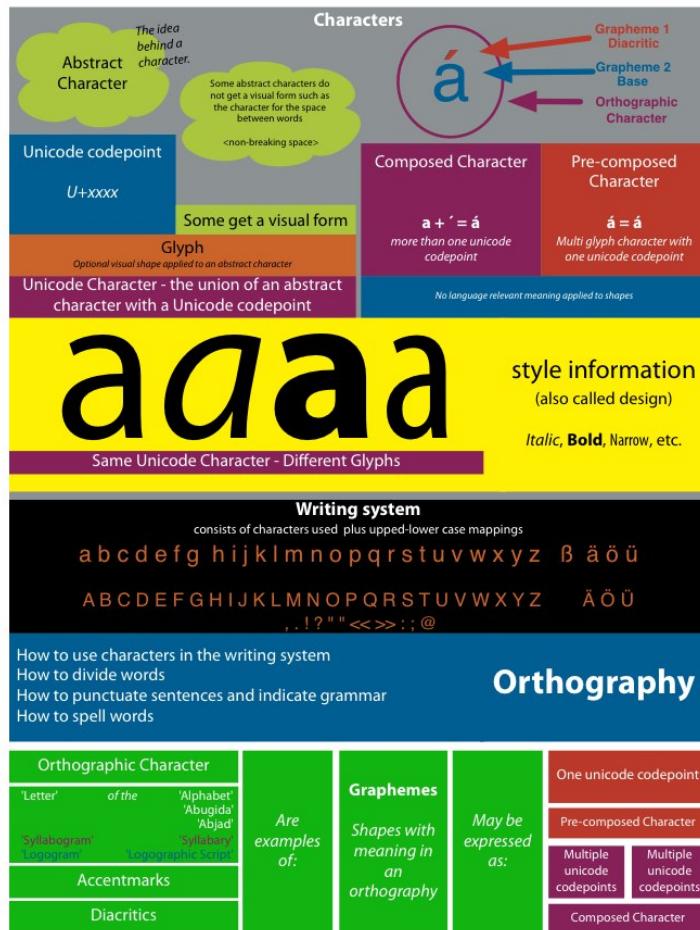
It is important to clearly state what is meant by terms such as *language*, *language variety*, *dialect*, *script*, *writing system*, and *orthography*. This thesis attempts to use the framework laid out in Constable (2002).



In this model a language is a written speech variety which is identifiable with an ISO 639-3 code⁵. 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 10646-1. 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 used in expressing certain grammatical features commas and full stops, etc. It is the orthography which says how they are applied.

⁵ Constable cites the ISO 639-2 (1998) standard but the 639-2:1998 standard was partially superseded (BPC47) by the ISO 639-3:(2007). At the time Constable (2002) was published, work was still ongoing on the ISO 639-3 standard which was not published until 2007.



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 an 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 throughout 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

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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 is new 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 items from 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> | | |
| <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*.

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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, 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, Fishmann, 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 object hood from anthropology

A Model of Language use categories

It is well acknowledged that there are different genres of speech and language use. These observations of distinct communication styles also carry over into analyses of written language use.

Written
Correspondence,
CMC
SMS
Oral

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 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

Human Computer interaction
economics

Model of design

Design is a term which can be ambiguous because of its use in various contexts. We could contrast design with architect, planning, engineered,

iterative in nature
goal and task oriented

Use-centered design, which focuses on the goals and tasks associated with the use of the artifact, rather than focusing on the end user.

User-centered design, which focuses on the needs, wants, and limitations of the end user of the designed artifact.

skeuomorphism

Model of the Keyboard

Model of socio-technology

While technology may be a more familiar term, socio-technology is not. Socio-technology, is the 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 movements

In this thesis several 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 (Burke 1996)

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

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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

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 text 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 1998, Woodbury 2003) growing out of the field of linguistics. One of language documentation's distinctives is the collection of original language use performances (Nathan 2010) in digitally archivable formats (Bird & Simons 2003). 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)⁶. 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 21st 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 Krauss⁷. 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.

⁶ These claims are not universally accepted. Inconclusive results are presented by Pytlyk (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.

⁷ 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'⁸ 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

⁸ The lack of clear definition also extends into the scope of the term 'language development' and the relationship of this term with terms in the literature like: 'language revitalization', 'language maintenance', 'language revival', 'language renewal', 'language reclamation' or 'reversing language shift/loss'. This is tangential to the current discussion and will be set aside for now. For further commentary on how others see these activities interrelating see Fishman (1964, 1991, 2013), Lewis & Simon (2010) Dwyer (2012), Chelliah & de Reuse (2011: 19-20) and documentation by UNESCO (2003).

languages, is the role of writing in these “undeveloped” languages. The pressure to write a language primarily comes from two directions: (1) from the linguist and (2) from the community⁹.

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 studies¹⁰ require some form of written format. This format usually also requires languages of study to be written either in a linguistic transcription system or a ‘working’ orthography (for examples see: Mahmudweyssi, Bailey, Paul & Haig 2012 and, Shokri, Jahani & Barani 2013). The second of these pressures on the linguist is often the assumption that a linguist’s chief offering to a community of speakers of an unwritten language is that the linguist can provide access to, or help a community of speakers of an unwritten language through the process of orthography development, thereby ‘developing’ their language. One evidence of this linguist-community relationship is the rising importance and frequency of addressing issues in orthography development within the language documentation literature (Cahill & Rice 2014, Grenoble & Whaley 2006, Guérin 2008, Lüpke 2011, Mithun 1992, Seifart 2006). This commentary on orthography development for unwritten languages, though often published in ‘language documentation’ venues and expressed by linguists, is not always representative of external interests sans community interests. It is inclusive of the various experiences as linguists have engaged with communities of speakers who have themselves been responding to pressures of globalization and the endangered language movement. These are often communities which have been looking to solidify their position in society¹¹ 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.

In which section do I address this issue?

⁹ 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.

¹⁰ 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).

¹¹ 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, Telleria 2013).

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Lewis and Simon, in their extended definitions (2010: 110) present levels four¹² 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 Melaughlin (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.

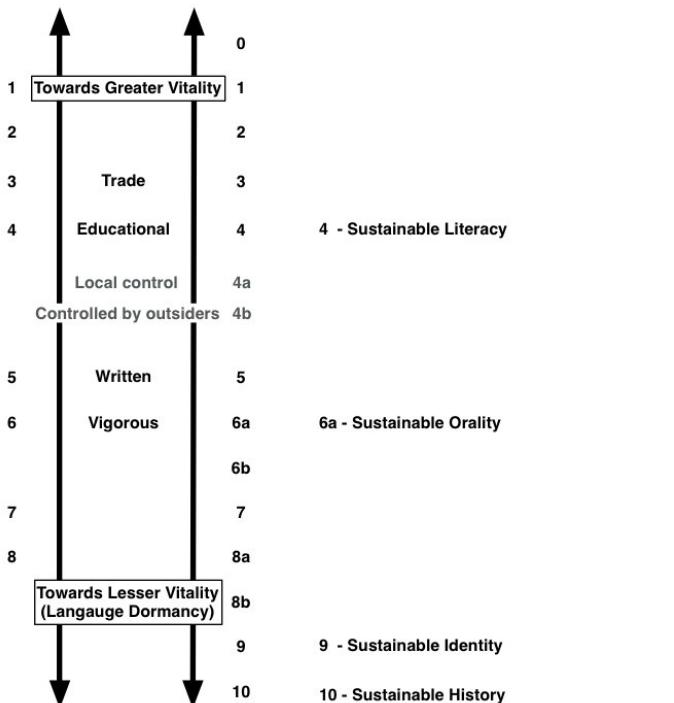
¹² Fishman (1991) has an extended discussion pertaining to the gradation of literacy within a society in chapter twelve. This accounts for the difference in terminology between Lewis & Simons and Fishman.

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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 entexualized¹³. 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 (Gudsinsky 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

¹³ 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).

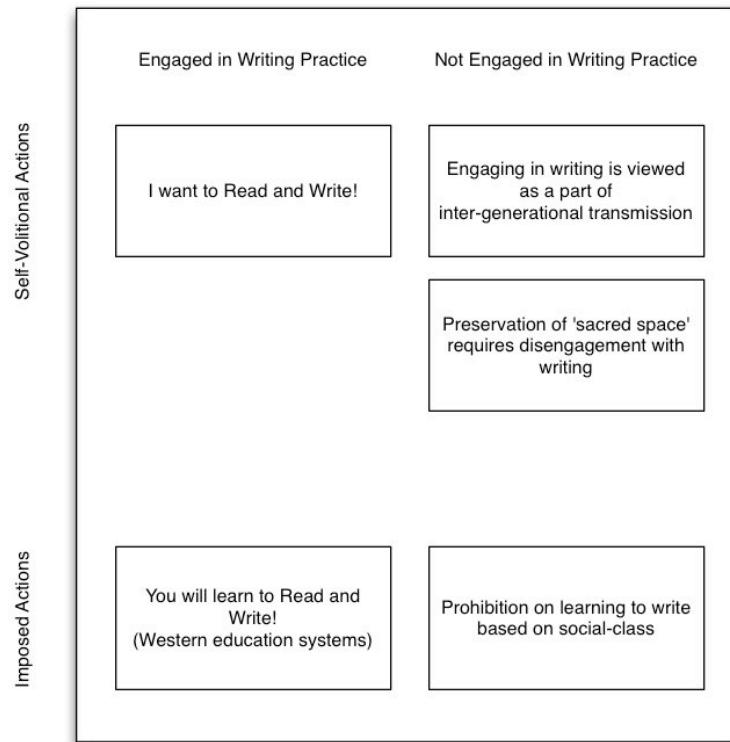
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prior to the 1950s¹⁴, an unconscious choice dictated by a pragmatic awareness of a socio-economic ecology¹⁵. It is conceivable that many of these languages' speakers knew that writing existed yet had no knowledge of the skill of writing, or that they 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.

¹⁴ 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).

¹⁵ (It should be noted that test 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 sacred¹⁶). 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

¹⁶ 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 American¹⁷ 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 Keresan¹⁸ 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, Doepler & 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

Look up discussion with PL about orality.

¹⁷ 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.

¹⁸ 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.

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.¹⁹ 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)²⁰. 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

¹⁹ 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.

²⁰ Al-Ashanti's work is a translation of Murdada (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'?"

Only the first objection was mentioned above...

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

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

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

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

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

Malaysia

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

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

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

Language Development Experts agree - Cite SUM literature

(Lewis 2010b)

(Lewis 2010a)Where Lewis states:

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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 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).

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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

Within the larger discussion of literacy, David Barton (1994) discusses the various levels of social use of literacy. The ability (and need) of members of a society to decode entextualized information varies. This the variation in the perceived need to "be literate"²¹ in a language can cross or follow social, economic, cultural or language divisions. Literacy as social practice is where the members of a society embrace the skills of literacy to the point where it becomes a positive social value and common practice to be literate. Such a society and language situation could reasonably be classified as EGIDS level 5. However, there is assumption built into EGIDS assessments which are important to the assessment and adoption of writing in a social setting which uses a particular (set of) languages. This assumption is that if people are reading their language that something is being written in the language. A social value of literacy (as narrowly defined) does not include a social value of writing. EGIDS does not directly address or provide a tool for assessing the social value of writing in a particular language situation.

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

Look up Brian Street. For this section.

Barton, David. 1994.
Literacy: an introduction to the ecology of written language.
Oxford: Blackwell. - Order from library...

²¹ 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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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 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

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times a keyboard layout is used in a communicative event increases - creating a higher functional dependency on the device. This serves to highlight the necessity of having keyboard layouts to enable communication. As a precursor to discussing keyboard layouts and design issues applied to them, it is important to acknowledge several additional factors which bear on keyboard layouts and the technology of writing: (1) the keyboard layout is just part of the total language interface on a digital device, (2) keyboards are just one part of the text input solution, and (3) there is a wide variety of physical keyboard device types.

Text input and the keyboarding contexts

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

Keyboards

Overview of physical keyboards

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

Physical v.s virtual

Mobile v.s. stationary

what do they enable people to do?

What has been done in other languages currently?

Roman Script

Navajo [nav]

<https://itunes.apple.com/us/app/navajo-keyboard/id577841547?mt=8>
<http://navajonow.com/2011/07/14/navajo-font-vs-navajo-keyboard/>
<https://www.youtube.com/watch?v=TlaShnHXVmQ>
http://www.languagegeek.com/dene/dine/dine_bizaad.html
<http://www.languagegeek.com/dene/Keyboards/Keymaps/Navajo.pdf>
http://en.wikipedia.org/wiki/Talk:Navajo_language#Keyboards

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

These languages still need ISO codes added.

German [deu]

Polish [pol]

Italian [ita]

Non-Roman Script

General discussion

Asian: (Nandasara & Mikami 2009)

Chinese []

Keyboard/Input solution: (2005)

Japanese [jpn]

(Morita 1985)

Korean [kor]

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

Arabic [ara]

Greek [ell]

Keyboard/Input solution: (Marinaras & Lyritzis 1993)

Armenian

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

Thai [tha]

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

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

Bangla []

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

Urdu [urd]

(Afzal & Hussain 2001) - Urdu computing standards
(Ali 1920) - Urdu orthography
(Rehman & Qureshi 2011) - interface design
Several other urdu papers.

Devanagari []

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

Sinhala []

Keyboard/Input solution: (Nandasara 2009)

Tibetan []

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

Poly-orthography (Regional)

South Africa

(Bailey 2007)

Nigeria

Amazigh [tzm]

akufi.org

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

Orthographies

Orthographies and the connection between an orthography and its keyboard.

explain 'the technology stack'

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

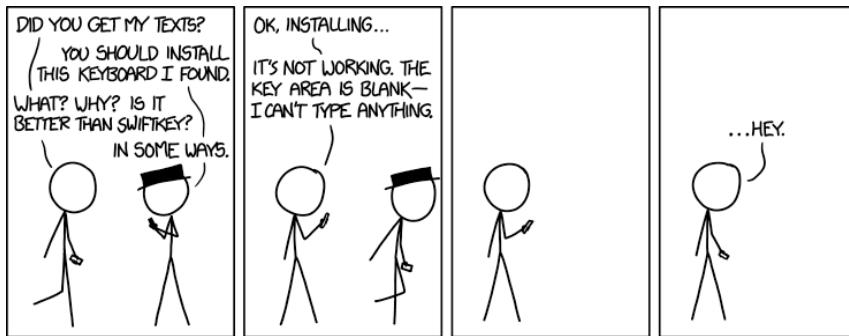
Typing behaviors and text input behaviors

three arguments for a better keyboard.

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

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

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Poly-language keyboards: (Bailey 2007)

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

Kalasha keyboard (Cooper 2005)

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

(Modiano 2001)- 340

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

Keyboarding is important for minority languages (Trosterud 2012)

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

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

Current design process for keyboards

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

The Digital Revolution with text input hits Language Documentation

Keyboarding and transcription: (Bowern 2008: 80)

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

(4) i u

ɛ 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)

Targeting Translation - Counterinsurgency and the Weaponization of Language

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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?

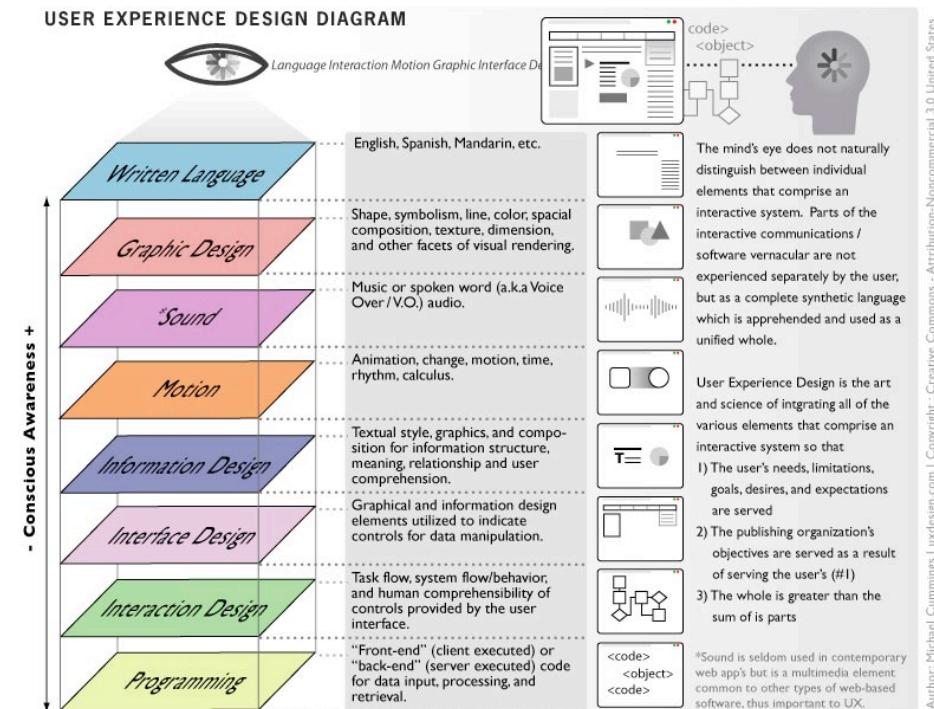
What is good design? Is there a science behind design? can we know?

(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

<-- note from Paul-->

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

Some major factors I found:

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

Paul.

2.6. The Role and impact of technical social systems

Technical social systems

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

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

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

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

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

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

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

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

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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.

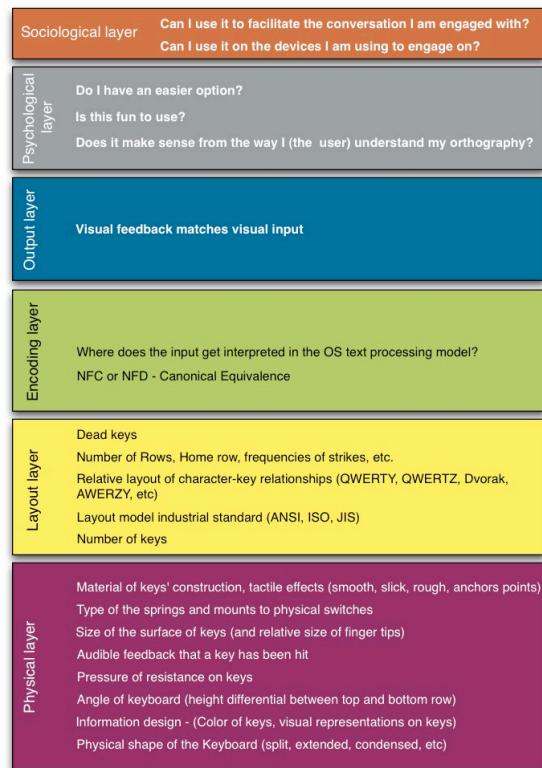
as we look at the relevance and position of keyboard layouts to the overall scope of technology applications and the relevance of technology applications to language development efforts.

—(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)

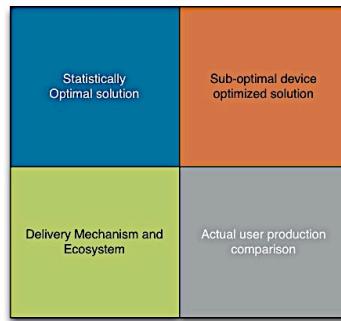
See Bernard (Bernard 1996) for a discussion of the objectification of language. Keyboard play an important role in this process because they are a tool which creates other commodities.

Objectification of the Orthography

Objectification of the Keyboard Layout

3. Methods

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 statistically 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 planning for iterative design improvements based on feedback and observations. Methods for testing these are presented and discussed in the following sections.

3.1. Methodological considerations

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

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

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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

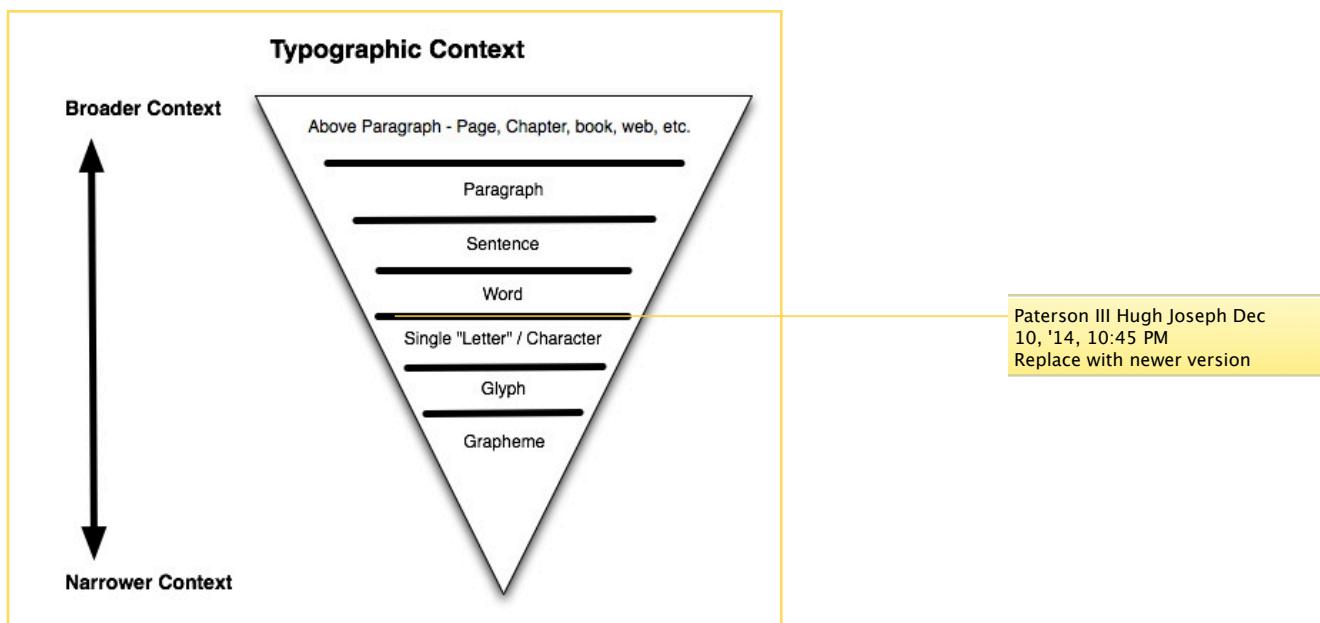
Parsing word counts and dealing with punctuation

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 brackets²².

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



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

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

²² This list is not exhaustive.

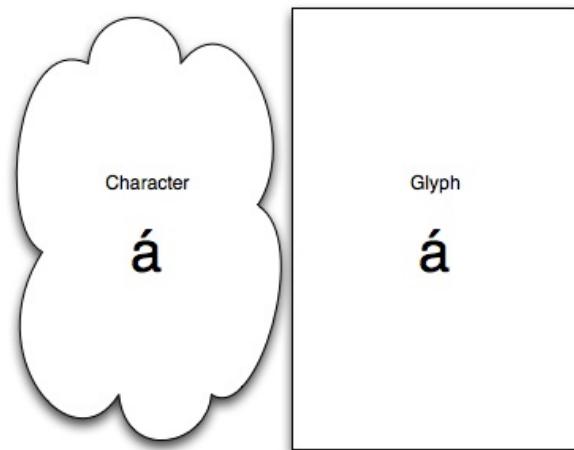
words. However, all characters were counted in character counts, including spaces, because the assumption is that the typist will be required to input that character individually.

—(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

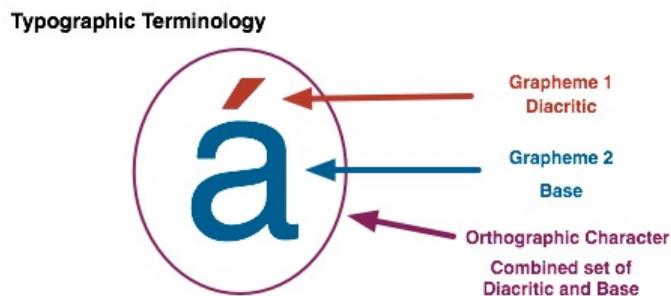
Computer Terminology



conceptual idea, while a glyph is the physical/digital (graphical) manifestation of that idea²³. (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's 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

²³ 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 codepoints” was given a unique status as a single character and a single code point. These kinds of characters are called composed characters, or Pre-composed characters. They only take one code point. However, visually the character consists of two semantic components, a base and a combining diacritic.



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



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 used). These output regardless of their encoding were then given a value to the character presented in the text.

Measures of efficiency
 Efficiency

Distance

Complexity/Fit

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

What methodology will I follow and why?

Typing behavior

See discussion under REAL data.

What typing behavior does the keyboard dictate?

What is the REAL typing behavior?

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

Current design process of orthographies and keyboards

As described above

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

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Corpus Study

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

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

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

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

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

Ergonomics

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

Alternative layouts

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

Learning for the first time

The problem of secondary learning or training effects on relearning

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

Input errors

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

Alternative testing methods

mention heat mapping and visualizations

Considerations for evaluations (J. Lee & McKay 2010)

Real Data

Risks

Real use benefits and data creation habits

Economics

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. (Deng, et al. 2008, Deng, Doll, Hendrickson & Scazzero 2005, Al-Gahtani, Hubona &

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Wang 2007, 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.

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

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

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

3.2. Orthography text samples and analyzed keyboard layouts

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

A. Me'phaa Text Sample

À nguin', tsáan' ninimbä'l'a' juyaá Jesús, gajumä'l'a' rí phú gagi juwala' ído rí nanújngala' awúun mba'a inii gajmá. Numuu nduyaa mála' rí ído rí nq'nga'l'a' inuu gajmá, nasngájima né rí gakon rí jañii akian'l'a' juyáa Anq'ló', jamí na'ne né rí mawajún gúkuála'. Indoó má' gi'maa rí mawajún gúkuála' xúgíí mbi'i, kajngó majráan'l'a' jamí ma'ne rí jañii akian'l'a', asndo rí náxá'yoo nitháan rí ja'yoo manindxa'l'a'. [Iyii' rí ni'tháan Santiágó 1:2-4 (Carrasco Zúñiga & Weathers 2008-2010)]

B. Sochiapam Chinantec Text Sample

Hnöh² reh², ma³hiún¹³ hnöh² honh² li³ua³ cáun² hi³ quiunh³² näh², qui¹ la³ cun³ hi³ má²ca³li³ níh¹ hnöh² jáum² hi³ tñ³ jlánh¹ bñ¹ re² kñ²tin² tsú² hi³ jmu³ juen² tsí³, nñ¹juáh³ zia³² hi³ ca² lau²³ ca³ti²¹ hi³ taunh³² tsú² jáun² ta²¹. Hi³ jáun² né³, chá¹ hnöh² cáun² honh², hi³ jáun² kñ¹³ li³tin² hnöh² re² hi³ jmúh¹³ näh² juen² honh², hi³ jáun² hnöh² kñ¹³ kñ³ näh² tsá² má²ca³hiá² ca³taunh³ ca³la³ tán¹ hián² cu³ti³, la³ cun³ tsá² tiá² hi³ li³hniauh²³ hi¹ cáun² nñ¹con² yáh³. [Jacobo Jmu² Cáun² Si² Hi³ Ca³tin¹ Tsá² *Judíos, Tsá² Má²tiáunh¹ Nñ¹ Hliáun³ 1:2-4 (La Liga Bíblica 2009)]

Why is there an astrix here?

C. Spanish Text Sample

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

D. English Text Sample

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

E. Ezaa Text Sample

Unwunna mu, nteke iwhe adata byakfutaru unu; g'ø dulee, unu wojeru iya l'øo iwhe ęswa byarü unu. Unu makwarü-a l'øo nteke l'aadata unu nke ekwekwe, unu kweru bę unu l'e-shi nwüta qtaru iwhe nshi. Unu talékawaho nshi tafü iya l'ishi nggę unu dukota ree, dzukwaawho oke; t'ø bø dù iwhe l'a-whödu l'ehu unu. [Ekwo-Ozhi, Jémusu Deru 1:2-4 (Meier 1980)]

F. Bekwarra Text Sample

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'ucheché dee amin e nyie dee, k'unyang ng'iyem abin a tyung dee achi-anaani inen iyi ang'ächichí 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 suo 1:2-4 (Stanford & Stanford 1983)]

G. Cishingini Text Sample

Aja' a va, ya'in mazanga raka vu dä ayin a na baci kukondo kakau ku tawäi wä dä. I yeve tå i ili i na lo yi tå o kukondo uneki wä aqü u dä. Kukondo ku nan lo ka ku dä ka kuzuwa dä i lulukpä. Lulukpä ali kukondo ku dä ku laza. Ayin a na baci ku lazai, kätä yo okpo uma a na i derere. Ayin a nan lo, ili i na

baci i nambai yi tà a kuciya i da. [Akaka a Yakubu 1:2-4 (Wycliffe Bible Translators & The Kambari Language Project 2012)]

H. Okphela Text Sample

Inyoghuo-mhé, leli óli shi emhi oghéle ini imufé ọdoda e bhale debé. Irari khi u lèṣe khi ini a da mu irudunga oyé fé bino ne, iregbemie oyé o ya mè asha fu-a shi ọ. Zobé ni iregbemie oyé o gbe akanya oyóli pfo, ni a mhóli iwomhéloe, ni o gba pfo, ni a khi eni ingeli enete èa baku. [Ebe ni IJemhisí Ò kèkè 1:2-4 (Wycliffe & The Nigeria Bible Translation Trust 2012)]

I. Igbo Text Sample

Guanu ya n'óñù nile, umu-nnam, mbe o bulu unu dabàrà n'owunwa di iche iche; ebe unu mara na nnwaputa nke okwukwe-unu náluputa ntachi-obi. Ma ka ntachi-obi luzue ólu-ya, ka unu we tozue okè dizu kwa nma, buru ndi o dighi ihe o bulu foduru 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 persévérance se manifeste pleinement, afin que vous soyez parfaits, sans défaut, qu'il ne vous manque rien. [Lettre de Jacques 1:2-4 (Société biblique française 2000)]

L. Italian Text Sample

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

M. Russian Text Sample

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

N. Mongolian Text Sample

Ахан дүүс минь ээ! Янз бүрийн бэрхшээл сорилт тулгарвал, түүнийгээ баяр баясгалантай зүйлд тооцож 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

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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'jolní áhoof'íjhgo nihil béédahózin. Áko bíni'dii ha'ahóní nihinaalnishgo áltso ła'yilééh, ákót'éego nihe'oodla' bee ts'ídá t'áá ákóne' ádanoht'éego índa t'aadoo bee nihich'í anáhóót'iígóó dahinohnáa doo. [James 1:2-4 (American Bible Society 2000)]

4. (Results) The data to be explored

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

4.1. Use Case Mexico

In this section I discuss the typing situation for two minority languages in Mexico. Me'phaa and Chinantec are both language families 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

History fo typing in Me'phaa

Mulitlanguage use - current contexts

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Total number of characters in the text

Total number of words in the text

Total number of different characters used in the text

Total number of keystrokes with the current layout

Heat map of the current layout

right hand v.s. left hand

finger load per finger 0-9

right - left balance

use of punctuation

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

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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 keyboards²⁵

²⁴ 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.

²⁵ 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 font²⁷. 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

²⁶ To be converted to caption: The Spanish ISO keyboard layout laid out on an ANSI keyboard rather than an ISO keyboard.

²⁷ 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 keys²⁸ 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).

²⁸ 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.

²⁹ To be converted to caption: Me'phaa keyboard with no shift state.

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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 2013))__

2. Not yet mentioned orthographic characters

diaeresis and barred i accent mark = stress

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

Similarly, Fortis (2000) provides a great explanation in English for how the Sochiapam 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 semigraphic 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% |
| Sum | | 485 | 2.92% | 546 | 2.78% | 397 | 4.13% | 407 | 3.90% |
| Percentage of keystrokes in the whole text used to create punctuation marks | | 2.41% | | 2.37% | | 4.25% | | 2.95% | |
| Number of keystrokes used to create all punctuation marks | | 543 | | 651 | | 541 | | 435 | |
| Punctuation character keystroke efficiency | | 89.32% | | 83.87% | | 73.38% | | 93.56% | |

There are several figures and ratios which are important to keep in mind as we consider the other sections of the orthographies and the typist's access to these characters. If we consider the total quantity of punctuation characters in their breakdowns for usage we see that there are basic consistencies across the texts i.e. there are approximately 15 quotes in each of the texts. This should be expected from a translated text. However, we also see that there is also some variations like the 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 (<i>Characters without diacritics</i>) | | | | | | | | | |
|---|-----------|---|--|---|--|---|--|---|--|
| Character s | | Me'phaa | | Sochiapan Chinantec | | Spanish | | English | |
| Unicod e Value | Glyp h | Number of occurrence s in the text | Percentag e comprising the whole text | Number of occurrence s in the text | Percentag e comprising the whole text | Number of occurrence s in the text | Percentag e comprising the whole text | Number of occurrence s in the text | Percentag e 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

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

U.S. English point of Reference.

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

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

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



³⁰ Chinantec Keyboard layout on an ANSI keyboard



³¹ English Keyboard layout on an ANSI keyboard with an ANSI key layout.

³⁰ To convert to caption: “Chinantec Keyboard heatmap with full text”

³¹ English Full Text heatmap

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³² Me'phaa Keyboard layout on an ANSI physical keyboard with an ISO key layout.



³³ Spanish ISO Keyboard layout

³² Me'phaa Full text heat map

³³ Spanish Full text

4.2. Use Case Navajo - English

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Navajo

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

| 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> | | | | | |
|---|---|-------|-------|-----|-------|
| U+0062 | b | 283 | 1.70% | 159 | 1.50% |
| U+004C | C | - | - | 8 | 0.10% |
| U+0063 | c | 6 | 0% | 178 | 1.60% |
| U+0044 | D | 2 | 0% | 11 | 0.10% |
| U+0064 | d | 220 | 1.30% | 464 | 4.30% |
| U+0046 | F | - | - | 15 | 0.10% |
| U+0066 | f | 5 | 0% | 242 | 2.20% |
| U+0047 | G | 17 | 0.10% | 44 | 0.40% |
| U+0067 | g | 442 | 2.60% | 197 | 1.80% |
| U+0048 | H | - | - | 14 | 0.10% |
| U+0068 | h | 305 | 1.80% | 571 | 5.30% |
| U+004A | J | 25 | 0.10% | 10 | 0.10% |
| U+006A | j | 466 | 2.70% | 21 | 0.20% |
| U+004B | K | 6 | 0% | 1 | 0% |
| U+006B | k | 295 | 1.70% | 65 | 0.60% |
| U+0043 | L | - | - | 21 | 0.20% |
| U+006C | l | 330 | 1.90% | 398 | 3.70% |
| U+004D | M | 8 | 0% | 2 | 0% |
| U+006D | m | 829 | 4.80% | 195 | 1.80% |
| U+004E | N | 31 | 0.20% | 2 | 0% |
| U+006E | n | 1,606 | 9.40% | 596 | 5.50% |
| U+00D1 | Ñ | - | - | - | - |
| U+00F1 | ñ | 116 | 0.70% | - | - |
| U+0050 | P | 5 | 0% | 2 | 0% |
| U+0070 | p | 44 | 0.30% | 141 | 1.30% |
| U+0051 | Q | - | - | - | - |
| U+0071 | q | - | - | 2 | 0% |
| U+0052 | R | - | - | 3 | 0% |
| U+0072 | r | 470 | 2.70% | 661 | 6.10% |
| U+0053 | S | 5 | 0% | 21 | 0.20% |
| U+0073 | s | 251 | 1.50% | 711 | 6.60% |
| U+0054 | T | 14 | 0.10% | 16 | 0.10% |
| U+0074 | t | 359 | 2.10% | 839 | 7.70% |
| U+0056 | V | - | - | - | - |
| U+0076 | v | - | - | 126 | 1.20% |
| U+0057 | W | - | - | 11 | 0.10% |
| U+0077 | w | 167 | 1% | 267 | 2.50% |
| U+0058 | X | 43 | 0.30% | - | - |
| U+0078 | x | 353 | 2.10% | 7 | 0.10% |
| U+0059 | Y | - | - | 25 | 0.20% |
| U+0079 | y | 126 | 0.70% | 320 | 3% |
| U+005A | Z | - | - | - | - |
| U+007A | z | - | - | 4 | 0% |
| U+A78B | ' | 1 | 0% | - | - |
| U+A78C | ' | 1,189 | 7% | - | - |

4.3. Use Case Nigerian languages

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

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Ezea

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Okphela

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Cishingini

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Bekwarra

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Ibgo

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

4.4. Use Case European languages

English

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

French

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

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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

4.5. Use Case Mongolia

Russian

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Mongolian

Social Use setting of typing in the language

Multilanguage use - current contexts?

Phonology

Phoneme Chart

Orthography

Orthography Chart

Keyboard Layout

Keyboard layout diagram

Statistics from Text Analysis

Summary of characters used in the text

Characters not used in the text

Percentage of use

Combinational use of characters

finger use chart

distance traveled

Observations - brief

Section summary

In Nawdm, automatic downstep occurs in declarative sentences, but is suspended in interrogative counterparts until the fall on the final syllable.
There's a brief explanation of this with examples in :

Roberts, David (2013). A tone orthography typology. In ed. Susanne R. Borgwaldt & Terry Joyce, *Typology of Writing Systems*, 85-111. Amsterdam: John Benjamins. pp 92-93.

I have other unpublished examples of this if you need them, and I'm sure Jacques Nicole can give you more details.

Also: « Declination is said to be a universal effect, at least with respect to declarative sentences. The effect is frequently said to be suspended in question and other sorts of non-declaratives (see, e.g. Lindau 1986 for Hausa), or in situations where tonal contrasts might be endangered (Hombert 1974, Connell 1999a). » (Connell 2001)

Connell, Bruce (2001). Downdrift, Downstep, and Declination. Paper presented at the Typology of African Prosodic Systems Workshop, 18-20 May, 2001, Bielefeld University, Germany.

-Dave

You could look at the following article:

Jannedy, Stefanie and Ines Fiedler. 2013. Prosody of focus marking in Ewe. JALL. Volume 34, Issue 1, 1–46.

If I remember right, they cite some articles among their references that also deal with intonation in African languages.

Also, Annie Rialland has been doing research on intonation in Embosi and Wolof (and probably other languages). If you google Rialland and intonation, you will come up with some references, although a lot of them are conference presentation

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5. Discussion and Application

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

5.1. Frameworks for applied design

Framework for keyboard layout research in minority languages

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

Framework for digital viability of a language - EGIDS+

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

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

Overview of other keyboard layout work
(Harvey 2013)

Framework for aligning considerations in the design of keyboard layouts

5.2. Discussion of relevant application of results

Application in Language Documentation

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

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

Application in Language Development

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

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

On overtly marking tone

<-Note from David Roberts -->

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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

Économie des changements phonétiques: Traité de phonologie diachronique. Par ANDRÉ MARTINET. (Bibliotheca romanica, Series prima: Manualia et commentationes, No. 10.) Pp. 396. Berne: éditions A. Francke S. A., 1955

A manual of phonology. By CHARLES F. HOCKETT (International journal of American linguistics, Vol. 21, No. 4, Part 1 [October 1955] = Indiana University publications in anthropology and linguistics, Memoir 11 of IJAL.) Pp. v, 246. Baltimore: Waverly Press (for Indiana University, under the auspices of [the] Linguistic Society of America [and the] American Anthropological Association), 1955.

b Surendran and Niyogi, Quantifying the functional load of phonemic oppositions, distinctive features, and suprasegmentals, chapter in Current trends in the theory of linguistic change. In commemoration of Eugenio Coseriu (1921-2002), Ole Nedergaard Thomsen (editor), Amsterdam & Philadelphia: Benjamins.

Surendran and Levow, The functional load of tone in Mandarin is as high as that of vowels, Proceedings of Speech Prosody 2004, Nara, Japan, pp. 99-102.

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."

Greenberg, H.H. (1959). A method of measuring functional yield as applied to tone in African languages. Georgetown University Monograph series on Language and Linguistics 12.7-16.

Hockett, Charles F. (1966). The quantification of functional load. Word 23.320-339.

King, Robert D. (1967). Functional Load and Sound change. Language 43.831-852.

Martinet, André (1955). Économie des changements phonétiques. Berne: Francke.

Mathesius, Vilém (1929). La structure phonologique du lexique du tchèque moderne. Prague.

Surendran, Dino J. & Partha Niyogi (forthcoming). Quantifying the functional load of phonemic oppositions, distinctive features, and suprasegmentals. In ed. Ole Nedergaard Thomsen, Competing Models of Linguistic Change: Evolution and Beyond. In commemoration of Eugenio Coseriu (1921-2002). Amsterdam and Philadelphia: Benjamins.

Surendran, Dinoj & Gina Levow (2004). The functional load of tone in Mandarin is as high as that of vowels. Paper presented to the Speech Prosody, 2004.

Surendran, Dinoj & Partha Niyogi (2003). An approach to investigating the role of functional load in language change. Paper presented to the 16th International Conference on Historical Linguistics, Copenhagen, 2003.

Trubetzkoy, Nikolai (1939). Grundzüge der Phonologie. Travaux du Cercle Linguistique de Prague: Prague.

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

5.3. 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)³⁴. Other technical terms have been added as encountered.

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

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

Composed Character: see *complex character*.

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

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

Corpus: __()

Competencies: __()

Design: __()

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

Diacritic: an accent or modifier to a base character

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

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

Human-Computer Interaction (HCI): __()

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

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

³⁴ NRSI maintains a glossary of technical terms at: http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary

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Macro Language: In the ISO 639-3 code set there are two types of languages, single languages and macro-languages. There is a limited set of macro languages. An example is Arabic [ara]. Arabic is a macro language and can be referred to 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

Roman script: the script based on the alphabet developed by the ancient Romans ("A B C D E F G ..."), and used by most of the languages of Europe, including English, French, German, Czech, Polish, Swedish, Estonian, etc.
Also called Latin script. http://scripts.sil.org/cms/scripts/page.php?cat_id=Glossary#roman

Socio-technical system (STS): [\(\)](#)

Technology: [\(\)](#)

Text: [\(\)](#)

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

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

User Experience: [\(\)](#)

User Experience Design: [\(\)](#)

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

Writing as Social Practice: [\(\)](#)

Appendix II: 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 sins 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 adipsuming, 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 suspic和平 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 Mañuwíin)

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, mbó na'ne ñajun Aná'ló' jamí Tátqá Jesukrísto. Naxu'má iyii' ríge' inala' ikháan' tsáan' mbó guwa' ajma múa kuthiin ijiin Israél ñajwanla', tsí njdrú'uún mbá xúgíi inuu numbaa. Naraxáán'la'. Anguiñ', tsáan' ninimbá'la' juyaá Jesús, gajuma'la' rí phú gagi juwala' ído rí nanújngala' awiúun mba'a inii gajmá. Numuu nduyaá málá' rí ído rí ná'ngá'la' inuu gajmá, nasngájma ne rí gakon rí jañii akian'la' juyaá Aná'ló', jamí na'ne ne rí mawajún gúkuála'. Indoó má' gímaa rí mawajún gúkuála' xúgíi mbi'i, kajngó majráan'la' jamí ma'ne rí jañii akian'la', asndo rí náxá'yoo nitháan rí ja'yoo manindxa'la'. Xí mbáa tsí ikháan'la' tsíyoo dí gá'nij, ga'thán jáñuñ Aná'ló', jamí Aná'ló' gá'ne rí mbá'yoo rí ma'nij. Numuu rí ikhaq tsígéween rí naxnúu mbá xúgíi tsí nyndá'á jamí tsí'thèen numuu ne. Indoó má' numuu rí tsí nanda'a, ganda'ee gajmáa mbá jañii akuijin, máxá'ne rí ajma' akuijin nitháan. Numuu rí tsí ajma' akuijin asndo xó rí nambúxuu' inuu iya aphá ja'nij, rí geé ñú'ú ixpátra'a e'ne gíñá. Xaqo tsí xkua'nii ja'nii, xájumuu rí majanáa tháan rí nanda'ee gá'ne Aná'ló', numuu rí tsí ajma' akuijin, nari'khuu má' xú'khuen mbá xúgíi rí na'nij. Dxájwaló' tsí ngínáa, xátiyuñ', numuu rí phú gí'doo numuu ná inuu Aná'ló', xómá' tsí phú gí'doo rá, xátiyuñ' ído rí Aná'ló' maxrígúij, numuu rí tsí phú gí'doo nanguá mbayo' xtág xómá re'e rí ríga ná xanáá. Ído rí ná'khá akhgá', nagigoo numbaa, jamí nojndoo iná. A'khuen rí nafrigu re'e jamí nanguá mitsaan giaxyuñ ne. Xkua'nii má' mambáa tsí phú gí'doo jamí mambá ríqaa mbá xúgíi rí gí'doo mangaa. Phú gagi xtáa xaqo tsí tsí'ne rí xkawé' ído rí naguma rájáa, numuu ído rí ní'ngoo inuu gajmá, a'khuen mbayáa numuu rí maxtáa jámuu, rí nixuda mina' Aná'ló' rí maxnúu tsí nandúún juyáa. Ído rí mbáa tsí ikháan'la' naguma rájáa rí ma'ne rí xkawé', máxá'thèen rí Aná'ló' ne'ne rájáa. Numuu rí tsí Aná'ló' tsíyoo rí maguma rájáa rí ma'nij rí xkawé', ni má' ikhaq tsí'ne rájáa nimbaa. A'khuen gakon, mbámbáa naguma rájáa ído rí nixmángua'aan e'ne rí xkawé' nandxa'wá minee' jamí rí nanguuñ'. Ído rí níto'oo má' jumá rí xkawé' ná idxyuñ xaqo rá, maganú mbi'i rí ma'nij a'khán gá'ne ne. Jamí ído rí wámba má' nigajañ a'khán rá, majañúu gá'ne ne. Anguiñ', phú nando' jaya'la'. Xángra'aan'la'. Xúgíi kixná rí phú máján jamí xtamíny' rí jañii wáa ná'khá ná mikhuíi, naxná ne Aná'ló' tsí ne'ne kumii a'guáán. Tsí Aná'ló' nimi'tsú tsíxti'khuu xó ja'nij xómá a'guáán, ni má' tsíbañii' xómá nákuua. Aná'ló' ne'ne rí magumáa'ló' mbujú gajmáa majñuñ ajngáa gakon, numuu rí xkua'nii ndiyoo ikhaq, kajngó

mānindxa'ló' jjijin 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 mūthánla', jamí xáji'náa'la' nachá guéño. Numuu rí xabq tsí náji'náa' guéño, tsínij rí máján xómá rí nandoo Aná'ló'. Ikhaa jngó, gunj'ñáá 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 jrífñáá'la'. Ra'khá mbajndi má' jndóó rí mydxawííla' ajngóo Aná'ló', rí gí'maa rí mone mbáníila' n̄ mangaa. Xí jndóó má' nydxawííla' jamí tsínij mbáníila', n̄n̄e nduwa mijná má' ikháan'la'. Numuu rí tsí jndóó má' nadxawuun ajngóo Aná'ló' jamí tsí'ne mbánuu n̄, ikhaq ja'nij xómá xabq tsí jndóó má' nayaxxu inuu ná iya niwan, jamí idó wámboq niyaxé míne', a'khuen n̄akee jamí nachá 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 n̄anjiguu' Tátiáló' Mikhuun ñajuun tsíge': tsí nambáñúú jjínxuá'a jamí go'óxuá'a idó rí nda'ñíu. Xú'khuēn má' rí n̄añawan míne' rí maxá'nij rí xkawé' rí none xabq ná numbaa ríge'. Anguin', tsáan' nanimbá'la' 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' ajwáñ 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 n̄utháñla': << Táta, ara'ún ná xíle rí máján wáa gejyo' >>, xómá' tsí ngínáa n̄utháñla': << Ikháán, ariajún má' a'khuen o ara'ún mbayíi mbo' >>. Á ra'khá n̄ura'wíinla' xabq tsí mone ngajúunla' rí xkua'nii enela' rá. Jamí nanindxá'la' xómá xabq ñajun tsí tsírajwa' mbéthaán gajmaá numúú mbá xúgíi xabq. Anguin', tsáan' phú nando' jaya'la', gudxawííla' rí mathán'la': Aná'ló' n̄ira'wíin xabq tsí ngínái ná numbaa ríge', kajngó mānindxúun xabq tsí phú nanimbúun juyáá Jesukristo, jamí rí mānúngáa mānindxúun xabq tsí na'thán ñajúun Aná'ló', rí nixuda minqe' má' gajmáa numúú tsí nandúun juyáá. Xómá' ikháan'la', n̄ñyúúla' tsí ngínái asndo xó rí ndaq numúú. Á ra'khá xabq tsí phú guá'dáa none ngíná'a'la' jamí nagó judáan'la' gajmaá tsiakhe ná gu'wá ñajun rá dxé'. Á ra'khá ikhijin nuthan xkawjí' 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 n̄ura'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' numúú gajmáa mbá xtángoo rí na'ne játíñ xabq ná awúun a'khán. Numuu rí idó gárajwa' Aná'ló' gajmáa numúú xabq, māñáwíin akuijin ja'yoo xabq tsí niñáwíin akuijin ja'ñúú xabq. Tsí nañáwíin akuijin, ma'ngqo idó rí mjtrajwa' numuu. Anguin', tsáan' nanimbá'la' juyáá Jesús, xí mbáa na'thán: << Ikhúún nanimbó' ja'yoo Aná'ló' >>, jamí ndaq nithán rí máján i'nij, náá lá gámbáyúú rú'khuēn rá. Á ma'ngqo

má' rí xkua'nii inimbqo' mä'ne jrýaa' rá dxé'. Gajumá'la' rí mbáa dxájwaló', xabiya o a'go, ndaq xtínuu jamí ndaq rí mjkhuu tsitsíi, jamí mbáa tsí ikháan'la' na'thúun: << Anq'ló' gá'ne tsakun rámáá ná mjdxu'. Athúwaan' xtínaa' rí mika wáa jamí atse'tsolá magi'maa'. >> Ndqa rí gámbáyúu ajngáa rú'khuen, xí tsíxnuu rí nda'yoo. Xkua'nii má' mangaa, tsí jndqo' má' na'thán rí nanimbqo' ja'yoo Anq'ló' jamí tsí'nií rí máján, ndaq mbá jayu má' numuu na'théen rí nanimbqo' xú'khuen rá. Ágá'ne xí mbáa ma'thán: << Tikhun nanimbúun juyáá Anq'ló', xómá' j'wíin noné rí máján. >> Xómá' ikhúún na'thánlo': Ikháán máxáoxo mätsngajmú' rí ninimbqo' xtayáá Anq'ló' xí tsíthané rí máján. Xómá' ikhúún magoo mäsngajmáa' rí nanimbqo' jayoo Anq'ló' gajmaá majñuu rí máján nqelö'. Khá nanimbqo' má' rí mbáwí' 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'iín rí namíñuu. Xánindxqo' xabó tsí júgoo inuu. Á nandaa' mäsngajmáa' rí gakon rí rag'doo numuu rí nanimbqo' xabó tsí ndaq rí máján e'ne dxé'. Nákhí rí tátq xíñáló' Abráam nixnáxii adéé Isáák ná tsyduu jarngoxé itsí, a'khuen ni'thán Anq'ló' rí xabó tsí májáan akuijn ñajuun. Nakujma nguáná má' mbu'yááló' rí Abráam nisngájmee rí nanimbqo' ja'yoo Anq'ló' gajmaá majñuu rí ni'nij. Jamí gajmaá majñuu rí ni'nij, nigajaas asndo nijrá'án rí jañii akuijn ná inuu Anq'ló'. Xkua'nii nimbánuu ajngáa rawuun Anq'ló' rí na'thán: << Ninimbqo' Abráam ja'yoo Anq'ló', rú'khuen jngó ni'thán Anq'ló' rí májáan akuijn. >> Jamí ne'e mbi'yuu << Iyangajwee Anq'ló'>>. Kajingó gafra'a' májánlá' ríge': Anq'ló' na'thán rí májáan akuijn mbáa xabó gajmaá majñuu rí máján na'nij, ra'khá jndqo' gajmaá majñuu rí nanimbqo'. Xkua'nii má' nimibqo' Raáb mangaa, a'go tsí nqngujwá mína' nákhí wajyúu. Anq'ló' ni'thán rí májáan akuijn gajmaá majñuu rí máján ni'nij: Nigruiqúun ná go'wóo xabó tsí nigó gúñamaa xuajen Jerikó, jamí nimbáñuu rí magajnáa ngu'wa gajmaá jmba jambqo. Xómá rí mbáa xabó tsí njáñuu, nándaq xuyu', xkua'nii má' jañii rí nanimbqo' xabó mangaa, xí ndaq rí máján i'nij, ndaq mbá jayu numuu rí nanimbqo'. Anguin', tsáan' nanimbqo'la' juyaá Jesús, xánindxqo' xúgíaan'la' xabó tsí nusngáa, numuu nduyáamála' rí ithaán gakhe mitrajwa' numa ikháan'xo'. Numuu rí mbá xúgíaan'ló' nqangral'án'ló' mba'a nothon. Xí xtáa mbáa tsí nq'ngoo nqñawuun rawuun ído rí na'thán, xabó tsí nijrá'án má' ñajuun tsú'khuen, jamí nq'ngoo má' rí na'thán ñajuun minée' mbá xúgíi mangaa. Ído rí nuxy'dáa'ló' xq' niuu rawuun guáyo, nq'ngal'ló' nuxu'máa ma'gee ná nandaló' rí ma'gee, jamí nq'ngal'ló' nuxmátríga mbá xúgíi. Guyaxjíla' gu'wá rguwa mba'wo rí nqka ná inuu iya apha mangaa. Mbá ixé lájwíin jayá ikhoo nq'ngoo ná nandoo xabó tsí nqka jayóo nq, maske má' phú gakhe irmajngua' nq'giñá. Xú'khuen má' jañii rí rajuyun xabó mangaa, mbá xuwi lájwíin ñajuun nq, jamí phú mbaa rí nq'ngoo nq'ngoo ná nandoo. Ra'khá tháán mbaa júba ikha e'ne mbá lájwíin rí'yuu agu rí nakhatijoo! Rí rajuyun xabó xómá rí'yuu agu ja'nii nq. Kama nq'ngoo ná xuyu, jamí phú gí'doo nq'ngoo ná tsiakhé rí ma'ne nq'ngoo ná xuyu, jamí phú gí'doo nq'ngoo ná tsiakhé rí ma'ne nq'ngoo ná xuyu. Ndayá skiyuu' nq'ngoo ná nakha jámuu agu, jamí mbá xúgíi mbi'i nq'ngoo ná xuyu. Tsí xabó numbaa nq'ngoo ná nandoo nq'ngoo ná nandoo jamí naxná ñajúun mbá xúgíi inii xukú xáná tsí namanguún, xukú xna, xukú tsí nuxmáthá mijná jamí xukú tsí gatiin ná awúun iya apha. Xómá' rí rajuyun xabó rá, nimbaa tsí'ngoo gá'thán ñajuun nq. Mbá rí xkawé' rí ndaq xó mywajún thíjnló' ñajuun nq, jamí gajnjíi thana rí nagudíin xabó ná awúun ajngáa rí nagájnuu e'ne nq. Gajmaá rajwan'ló' nagájnuu ajngáa ná rawanló' rí mo'ne mbaa Anq'ló' Milkhuíi, xú'khuen má' rí my'nxá ma'sínló' xabó tsí nqguma kumii xómá ja'nii Anq'ló'. Mbóó má' ná rawanló' nágájnuu ajngáa rí máján jamí ajngáa rí xkawé'. Anguin', ragí'maa ma'ne rí xkua'nii. Á magoo magajnúu iya ríná ná iduu iya rí thawuun dxé'. O magoo maxná xndú rí mbi'yuu aseítuna mbá ixu igó dxé', o ígo

mbá ajmuu úba dxq!. Maxáxoo anguin!. Xkua'nii má' mangaa, maxáxoo mágajnúu iya ríná ná iduu iya rí thawuuun. Á xtáa mbáá tsí gakon rí nda'yoo jamí nafro'qó náá rí máján maqne ná majñq'la' dxq!. Gasngájmeé ne gajimáá majñu rí gamakuj jamí rí tsfkúxe mínge! ído rí na'nij rí máján. Jamí xí jndo mó má' tsixígu' jamí sian' ríga ná awúun akian'la' rá, muxúthan tsi'yála' rí namáñala' jamí muxúne nduwala' rí nong nuwiinla' rí gakon. Numuu rí xabo tsí xkua'nii imáñuu ra'khá ná inuu Anq'ló' j'kha rí namañu, rí ná numbaa ríge' j'kha ne, ná jumumá' ikhíjn jamí ná inuu gixqá. Ikhaa jngó, ná ríga tsixígu jamí sian', ikhíjn má' ríga xkujndu jamí mbá xúgíí inii rí xkawe' mangaa. Xómá' xabo tsí nduyáá jamí nafruúu ná naq'khá ná inuu Anq'ló' rá, tsíni j'kha rí xkawe', tsítsañu' gajmu' xabo, gamakuun, májáan akuun, phú nañáwíuñ akuiuñ jñuñuñ tsí ngíñi, gatíí rí máján nunij, tsíra'wíñ xabo tsí mone ngajúuñ jamí nanguá ajma inúu. Tsí nandúuñ marigá rí tsímaá ná numbaa ríge', numbayu' rí maxátsañu' xabo. Asndo xó rí nudij tsígo rí máján ja'nii, kajngó mone xabo rí nandoo Anq'ló'. Náá lá j'kha xkujndu jamí sian' rí ríga ná majñq'la' rá. Ná awúun má' akian'la' jamí ná awúun má' rí phú naniguu'la' mugua'dáála'. Phú naniguu'la' rí mugua'dáála' rí ríga ná tsuñuñ numbaa jamí tsígu'a'dáála' ne. Ra'khá tháán naxíguu'la' rí asndo nyradíñla' xabo, ni má' xú'khuen tsígu'a'dáála' rí nandala'. Nong xkujndula' jamí natsañgu'la'. Rakuá'dáála' numuu rí tsínda'gála' Anq'ló'. Jamí ído rí nunda'gála', tsídrigúla' rí nandala' numuu rí tsínda'gála' ne rí majmaa ná nda'yoo, rí nunda'gála' ne mutsijmála' ná rí naniguu'la' ikháan'la'. Ra'khá xabo tsí nandúuñ juyáá jndo Anq'ló' ñajwanla'! Á tsíyaála' rí xabo tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsíyoo rí mambáxu' gajmáá Anq'ló' rá dxq!. Ikhaa jngó, asndo tsáa má' tsí nandoo guéño ja'yoo rí ríga ná numbaa, tsímbáxu' gajmáá Anq'ló'. O najuma'lá' rí nda^q numuu rí na'thán ná ajngáa rawuun Anq'ló' dxq: <<Phú nandoo Anq'ló' ja'yoo Xe' rí kuqan ná xoxta'ló', jamí mbáwíñ ikhaq nandoq rí magalo' ju'yáa.>> Xómá' ikhaq phú mbaq rí máján naxnáló', rí ni rajá'yaló'. Ikhaa jngó na'thán ná ajngáa rawuun Anq'ló': <<Anq'ló' ñaweje thuñuñ xabo tsí nuxuñ mijna', xómá' tsí nuxrígu mijna' rá, naxnúu rí máján, rí ni rajá'ñuñ.>> Ikhaa numuu rú'khuen, gunijñá mijna' rí ma'thán ñajwanla' Anq'ló'. Gawjún gúkuála' kajngó maq'ngá'la' inuu gixqá, a'khuen rí ikhaq magáyuñ maq'geq imba janíñ. Aguwalá' ná inuu Anq'ló', jamí ikhaq maxu'ma mingé' ná inala'. Xabo a'khán, gunijñáñá ronela' a'khán. Tsáan' ajmq akian'la', jndo mó Anq'ló' gájuma'lá' juyaá. Guyáála' rí mingíná'a'la', gumbiya'lá' jamí gatájwíin akian'la'. Gunijñáñá runduwala', gumbiya'lá'. Gunijñáñá rajuwala' gagi, gajuwa jínála'. Guxrígu mijna'la' ná inuu Anq'ló', jamí ikhaq maq'nij rí phú maguma mbáan'la'. Anguin', nimbaa maxá'thán tsuñuñ nimbaa xabo. Xí mbáá na'thán tsuñuñ mbáá xabo o na'théen rí ramáján iñiñ mbo', na'thán tsuñuñ xtángawoo Anq'ló' jamí na'théen rí ramáján ne. Xí ikháán narathán rí ramáján xtángawoo Anq'ló', tsíthané mbáñí rí na'thán ne, rí nathané mingá mbo ñarajwa' numuu ne. Indo mó' mbáwíñ tsí nixná xtángoo ñajuun mbo ñarajwa', jamí jndo mó' ikhaq magoo maq'ne jáwíñ o maxná ma'íñ xabo. Xómá' ikháán rá, tsáa ñajwaan' kajngó ñatrajwa' numuu xabo jumqa' ró'. Gydxawíñla' ríge', tsáan' ñuñhanla': <<Xúge' o gátsíi my'gualo' xuajen rú'khuen o ríge', majuwaló' mbá tsigu ikhín, munguwa ngaaló' jamí my'daaló' mbúkhqa.>> Jamí nitsíyaála' dí garigá gátsíi, ni má' tsíyaála' xí xóó juwala'. Dílá ñajuun mbi'yala' rá. Xómá rujmbqa' rí nakuma mbégo jamí imbrúma náñda^q ne xkua'nii ja'ñá'a'la'. Iwqá máján rí xá'nii gúthanla': <<Xí Anq'ló' nandoo, majuwaló' jamí mo'neló' ríge' o mo'neló' rí ñuñuñ.>> Xómá' ikháán'la' phú naniguu'la' rí myuñhan tsi'yála', asndo xó rí ikháán'la' ithan ñajwíñ mbi'yala' ja'nii. Ramáján engela' rí nong tsi'yála' xkua'nii. Ikhaa jngó, tsí nda'yoo má' náá rí máján maq'ne jamí tsí'nij, xtáa ná awúun a'khán. Gydxawíñla' ríge', tsáan' phú kua'dáála': gumbiya'lá' jamí gundxá'wa jínála', numuu rí inu má' maq'khá mbi'i rí

Tuesday, December 23, 2014

mumínjíla'. Na'ga má' mbá xúgíí rí mitsaan kua'dáala', jamí na'pho má' ñuu ruxi xtíñala' rí phú kuitsúun. Nákhäa má' iyoo mbúkhäa ajwæn' mojmo' jamí mbúkhäa ajwæn' mí'xá rí phú kua'dáala'. Rú'khuen ma'thán rí rámáján neneña' ído gárajwa' Ang'ló' numala', jamí matsikháan'la' ne. Nene matíila' rí mugua'dáala' awúun mbi'i rí inu má' mambá numbaa ráan'. Ikháan'la' túng numíila' xabø ngínii tsí niñajun ná mbayala'. Guðxawíinla' rí nandxa'wá ra'a numa rú'khuen ná inuu Anq'ló' tsí gí'doo mbá xúgíí tsiakhe, jamí ikhaa nidxawuun má' a'wúun yumbáa tsú'khuen. Ikháan'la' phú nijuwa májánla' ná numbaa ríge'. Nitháan ndaq rí ndi'yála', jamí neneña' mbá xúgíí rí nanigua'la'. Ni'ngáan'la' mënda'kho xómá xukú tsí nitsí'yo náá mbi'i majñuu. Nirígula' ajngáa wa'a tsyduún tsí ndaq a'khúún jamí níradíinla', xómá' ikhijin túxyda' náwúun rí mumbayú mijne. Ikhaa jngó, anguin', ga'ngoo akian'la' asndo mbi'i rí ma'khäa Tátá Jesukristo. Guygxela' xómá e'ne xabø tsí nañajun xanáá, gí'thyun má' xú'khuen rí maguú rí mitsaan njimaá ná tsyduú juba' rí ni'dij, jamí gí'thyun má' xú'khuen rí maganú mbi'i rí ma'khäa ru'wa. Xkua'nii má' góne mangáan'la', góne gakhe akian'la' jamí maxá'ne ní'ngá'la' rí mywa'thíinla', numuu rí inu má' ma'khäa Tátá Jesukristo. Anguin', nimbáa maxá'ne xkujindu gajmáa numuu nimbáa, kajngó maxákuja a'khánla' gá'ne Anq'ló'. Guygxela' rí inu má' xtáa ná rawuun xkrugua tsí mrajuwa'. Anguin', guygxíla' xkrída xó rí nimíni jamí xó rí nene gakhe akuijin tsí nírawí jngaa ajngóo Anq'ló' wajyúú. Ikháanló' najuma'ló' rí phú gagi júwa' tsí na'ngoo akuijin rí mumínjí. Ikháan'la' nídxawíin xáne ní'ngoo akuijin Jób rí mamínyu' mënda'kho, jamí nduygá mála' rí ndawáá phú mbäa rí máján nijanáa ne'ne Anq'ló'. Numuu rí Anq'ló' phú nañawíin akuijin jamí phú mbäa akuijin. Anguin', nando' gáthán'la' imbaa rí gí'doo numuu: ído rí nuthánla' numuu asndo dí má', xúxyláala' Anq'ló', ni má' xúthánla' mbi'yuu asndo nimbá rí ríga ná numbaa. Rí nuthánla' rí mongela', ikhaa má' góne. Xí nuthánla' <<mane>>, gonela'. Xí nuthánla' <<maxáné>>, xungela'. Kajngó maxákuja a'khánla' gá'ne Anq'ló'. Xí xtáa mbáa tsí gí'doo ga'kho ná majñ'la', ga'thán jáñuu Anq'ló'. Xí xtáa mbáa tsí nadxuu, ga'sieen ajmuú ná inuu Anq'ló'. Xí xtáa mbáa tsí najáñuu ná majñ'la', gandxa'wúun xabø buanuu tsí juya idxuun mbo nagimbiin. Kajngó muthán jáñú Anq'ló' gajmáa numuu, jamí mutsuq'aqan aséite gajmáa mbi'yuu Tátá Jesukristo. Xí nuthán jáñú Anq'ló' gajmáa mbá jañii akuijin, ma'nii akuijin tsí najáñuu, jamí Anq'ló' ma'ne rí mafuxij. Jamí xí ni'nij a'khán rá, Anq'ló' ma'ne mbäa akuijin ja'yo. Ikhaa numuu rú'khuen, mbámbáa gá'ne maphú a'khúún ná inuu imbaa, jamí mbámbáa gá'thán jáñuu Anq'ló' gajmáa numuu imbaa, kajngó ma'nij akian'la'. Xí mbáa xabø tsí májáan akuijin na'thán jáñuu Anq'ló', phú gí'doo tsiakhe tsakuun rí na'nij. Gármá'án akian'la' juygá Elías, tsí nígywí jngaa wajyúú, ikhaa ninindxuun mbáa xabø numbaa xómá ikháanló' jayu. Nákhí ni'thán jáñuu Anq'ló' rí maxáxnúu ru'wa, táchnúu ru'wa atsú tsigu jtikhu. Ndawáá a'khuen ni'thán jáñuu Anq'ló' mbujúu rí maxnúu ru'wa, a'khuen nixnúu ru'wa ne'ne Anq'ló', jamí nixnáa xndúu mbá xúgíí inii rí nda'ya ná inuu juba'. Anguin', tsáan' nanimba'la' juygá Jesús, xí mbáa tsí ikháan'la' naniñuu jambäa rí gakon, jamí imbaa na'ne rí mafangaa, guyáala' rí tsí nambáyúu xabø a'khán rí mafangaa akuijin jamí maniñuu ra'ne a'khán, na'nij rí majrýaa' rí majñuu jamí na'nij rí Anq'ló' ma'ne mbäa akuijin ja'yo mba'a a'khán rí ni'nij.

Chinantec Full Text

ISO 639-3 code of language: [cso]

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

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Jná¹³ la³² Jacobo, tsá² lhí³ jná¹³ jan² *tsá² má²dí¹lhánh¹ joh¹ Dió³² ji³ Jesucristo Tr³² Juo¹³ dí², juanh³² jná¹³. “Hia² hnöh²², tá¹ quia³tún³ nio³ hnöh² tsá² *Israel, tsá² má²ná¹yanh³² náh² tá¹ cáun² hngá¹máh³. Hnöh² reh², ma³hiún¹³ hnöh² honh² li³ua³ cáun² hi³ quiunh³² náh², qui¹ la³ cun³ hi³ má²ca³lh³ ñíh¹ hnöh² jáun² hi³ tñ² jlánh¹ bñh¹ re² kñ²tin² tsú² hi³ jmu³ juenh² tsí³, ná¹juán³ zia³² hi³ cñ² lau²³ ca³ti²¹ hi³ taunh³² tsú² jáun² ta²¹. Hi³ jáun² ne³, chá¹ hnöh² cáun² honh², hi³ jáun² lh¹³ li³tin² hnöh² re² hi³ jmúh¹³ nán² juenh² honh², hi³ jáun² hnöh² lh¹³ lhí³ náh² tsá² má²hún¹ tsí³, tsá² má²ca³hiá² ca³táunh³ ca³la³ tán¹ hián² cu³ti³, la³ cun³ tsá² tiá² hi³ li³hniauh²³ hi³ cáun² ñí¹con² yáh³. Li³ua³ jan² hnöh² tsá² tiá² re² má²jniá³ jná¹ honh² náh², mñ¹ náh² ñí¹con² Dió³², hi³ jáun² lh¹³ hián¹³ náh², qui¹ hi³ bñh¹ cue³² ca³la³ hi³ lh¹ má²tu² má²ziáun²³ ñí¹con² ca³la³ jñ³² tsá², ha³ tiá² jin²³ yáh³ tsú² tsá² hi² tsá² mi³² ñí¹con². Tr³la³ hniáuh³² mh³² tsú² hi³ hu²¹ cáun² tsí³ má¹na¹, hi¹ cù¹pih²¹ yáh³ tiá² hniáuh³² hu²¹ tun³ tsí³ tsú²; qui¹ ná¹juáh³ hi³ hu²¹ tun³ tsí³ tsú², jáun² lhí³ tsú² la³jmá¹ lhí³ cu³ jlái³ jmá²mih²¹ bñh¹, hi³ hlia³² chi³ ti³ hlá² ti³ mñ². Tsá² la³ hi³ tiá² hniáuh³² yáh³ hi³ cáun² lhí³ hiáuh³ hi³ jmá¹ cué²¹ jáun² Dió³² Juo¹³ dí²; qui¹ tsá² la³ hi³ da² cáun² lhí² lhí¹ jeinh³² tsí³ ti³ hlá² ti³ nñ² bñh¹. Hi³ jáun² ne³, cuá¹ jmu¹ tsah³ tsá² reh² dí², tsá² tsí¹ju³, qui¹ cun³ñí¹ hi³ má²ca³ta³zanh¹ tsú² re². Hi³ tsá² hánh³ ne³, cuá¹ jmu¹ tsah³ qui¹ cun³ñí¹ hi³hlí² má²ca³méih³ hi³ quien² tsú², qui¹ tsá² ná¹hánh³ dñ² lhí³ la³jmá¹ lhí³ lí¹³ hi³ tiá² má²hñe² bñh¹. Qui¹ ná¹ má¹ca³hiá² hi²ut², hi³ má¹lh³² jáun² ne³, chei³² lhí³², jáun² lhí²quiéin² bñh¹ nát², hi³ suh³² siáh³ lh¹³ quioh²¹, jáun² lhí¹ca³há² ca³nga² bñh¹ hi³ jmá¹ jniá³ jáun² chú³² lhí³². La³ jáun² bñh¹ quiunh³² uá²ja³² tsá² hánh³, cu³diá²jan² bñh¹ tsá²hín³ tsú² tá¹la³ cuá¹jmú² jáun² tá¹³. Hen³ ma³ jmá¹ ren² tsá² tion² tsí³ ca³la³ jñ³² hi³ quiunh³²; qui¹ ná¹ má¹ca³nga² tsú² la³jhí³² hi³ jáun², hiáuh³ bñh¹ tsú² la³ cun³ hi³ ca³jmú³ jáun² Dió³² ját¹³ hi³ cué³² ñí¹con² tsá² hniáuh³ dí², hi³ lhí¹³ zian² dí² quiunh³ tsá² ca³cah¹³ hi³ jmá¹ quiunh³. Ti³la³ nñ¹juáh³ ca³chó³² cáun² jmá¹ hi³ hniá¹ tsú² cáun² hi³ tiá² ca³ti²¹ ne³, tiá² hniáuh³² yáh³ hi³ cáun² lhí¹³ tsú² hi³ Dió³² bñh¹ cñ² lau²³ cun³quiunh³ hi³ lhah³ jáun². Qui¹ hi¹ cónh³ yáh³ tiá² lhí¹³ hi³ hen² tsí³ Dió³² hi³ lhah³, sa³jun³ ca² lan²³ tsú² tsá² cun³quiunh³ hi³ lhah³. Ti³la³ nñ¹juáh³ hi³ hniá¹ tsú² la³ cun³ hi³ tiá² ca³ti²¹ ne³, jáun² hi³ jáun² má²ja³² ca³la³ ti³ ñeh² hñu³ tsí³ hngá² bñh¹ tsú²; qui¹ hñu³ tsí³ hngá² bñh¹ tsú² dí¹quian¹ hi³ jáun². Hi³ nñ¹ má¹ca³lhí¹³ tsú² jmu³ la³ cun³ hi³ má²hniá¹ jáun² jmu³ ne³,

má¹jáun² má²h¹³ tso³ bfh¹. Jáun² ní¹ má¹ca³l³ pin³ tso³ tán¹ hián² cu³tí¹³ né³, jáun² má¹jáun² má²jún³ bfh¹ tsu² ní¹con² Dió³². Hnoph² reh², tsá² hnau³ jná¹³ hñ³², ha³ h² h¹ cu¹ l³can² hnoph²; qui¹ ca³la³ ji³h² hi³ chu²¹, ji³ la³j³² hi³ quien² ca³la³ tán¹ hián², cáun² h¹ cue³² bfh¹ Dió³² Jméi² dí², Tsá² cuá³ hñu³mi³cuú². Hí³ bfh¹ Tsá² hñ³ mi¹zioh²¹ quioh²¹ la³j³² joh¹ hi³ jniá³ jáun² ti³ chi³cuu²; Dió³² Tsá² hñ³ la³ má²hñ³ jáun² yáh³. Ti³la³ Tsá² hí³ má¹ná¹, tiá² zan² yáh³ la³jmí¹ za² joh¹ hi³ ja³² jáun² chi³cuu², hi³ cáun² h¹ jmu² hín¹³ ti³ hlá² ti³ ní². Hí³ bfh¹ Tsá² ca³hñ¹³ hi³ ma³jniau² di² hi³ hmai²¹ cun³quionh³ jú¹ tson² quioh²¹. Cun³ní¹ hi³ jáun² né³, má²lái³ di² tsá² má²ná¹chan¹ ní¹con² tsu² ja¹ quioh²¹ la³j³² hi³ ca³jmí³ tsu² jáun², la³jmí¹ má²ná¹chan¹ jáun² la³j³² hi³ lau³² la³ní¹. Hi³ jáun² né³ reh², tsá² jlán¹ hnau³ jná¹³, hnáuh³² h³ níh¹³ náh² hi³ tianh¹³ náh² hua³jan²¹ hi³ náh¹ náh² ját¹³ hi³ hleh³² tsáu²; ti³la³ tiá² hnáuh³² yáh³ hi³ la³jui³² hléh¹³ hnoph² má¹ná¹, sa³jun³ hnáuh³² hi³ la³jui³² má²míh³ honh² náh², qui¹ tsá² míh²³ tsá³ cun³ tiá² hí¹³ bfh¹ jmu³ la³ cun³ hi³ ti³² tsá³ Dió³². Hi³ jáun² bfh¹ hnáuh³² cháh¹³ hnoph² ti³ có³² la³j³² hi³ tiá² jt² hi³ má²chí¹mt³² jáun² honh² hnoph², la³ má²quionh³ ji³l³² hi³ jlán¹ má²ca³l³ hliáun³ jáun²; ti³la³ hi³ nio² re² honh² bfh¹ hnoph² cuéh¹ náh² ját¹³ hi³ hí¹³ h³ quien² jú¹ tson² hi³ má²ca³jñ³ jáun² Dió³² hñu³ honh² náh², la³ cun³ ját¹³ hi³ jmu³ hi³ liáun³ náh². Hi³ jáun² hnáuh³² má¹tih²¹ bfh¹ hnoph² la³ cun³ hi³ hie³² jú¹ tson² jáun², qui¹ ní¹juáh³ cáun² ti³ hí¹ naíh³² náh², jáun² la³ jáun² hí¹ hí²can² náh² hmóu³² bfh¹. Qui¹ tsá² ti³ hí¹ náíh³² jú¹ tson² hi³ tiá² má²ti³² yáh³ tsu² má¹hi³² jáun², jáun² tsá² la³ hi³ dá² hñ³ la³jmí¹ hñ³ jan² tsá² má²hí²je³ ní¹ cun³quionh³ cáun² hu³² bfh¹. Qui¹ ní¹ma¹hí²je³ tsu² láh³ hí³ ní¹, jáun² la³jui³² tsá²co³ bfh¹ tsá³ tsu² láh³ hí³ ní¹ ní¹ má¹hí³² jáun². Ti³la³ tsá² taur² re² ní¹ liei²¹ chu²¹ quioh²¹ Dió³² né³, liei²¹ hi³ jmu² jáun² hi³ hí¹³ liáun³ tsu², hi³ má²ti³² tsu² re², hi³ tiá² tsá²có³ tsá³ tsu² hi³ náíh³², jáun² tsá² la³ hi³ bfh¹ jlán¹ hi³ hiú² tsá³ ca³ti²¹ la³ cun³ la³j³² hi³ jmu² jáun². Ní¹juáh³ zian² tsá² hñ²³ hi³ jlán¹ re² má²ti³² cuáh³² quioh²¹, ti³la³ ní¹juáh³ cáun² hí¹ ja³tú² ja³hí²³ bfh¹ ho³ tsu² má¹hí³² jáun², jáun² tsá² la³ hi³ cáun² hí¹ má²can² hngá² bfh¹, hi³ tiá² lin¹ hí²quien² yáh³ hi³ jlán¹ má²ti³² tsu² jáun² cuáh³². Ti³la³ tsá² má²ti³² cuáh³², cáun² hi³ ji² hi³ hngó³² ta³ ní¹ Dió³² Jméi² dí² né³, jáun² tsá² la³ hi³ bfh¹ jmu² la³ lá²: Má²hon³ tsu² tsá¹míh¹ hnáí³, ji³tsá²mi³ hnáí³ ní² siáh³ ja¹ lí³ua³ cáun² uu³mi²tsí³ hi³ zian² tsu², hi³hua³hín¹³ tsu² siáh³ hngá² hi³ tiá² ma³quiá¹ jmí²chí³ quioh²¹ cun³quionh³ hi³ zia³² jáun² ní¹ hue²¹ lá². Hnoph² reh², tsá² tanh²³ náh² ta²¹ Jesucristo Ti³² Juo¹³ dí², Tsá² cù² juen², tiá² ca³tin¹ ya³ náh² jmúh¹³ quien² jan², hi³ jan² tiá² quien². Jmú¹³ ját¹³: Ní¹juáh³ ja¹ ní¹ ná¹ngíh³² náh² ca³hi³ jan² tsá² quih³² hmíh³² chu²¹, hi³ tioh³ siáh³ anillo hi³ hí³ cú¹mi¹níau²¹ cuo² tsu², hi³ tál¹la³ jáun² ní³ ca³hi³ siáh³ jan² tsá² tia³míi² quih³² tsí¹ hmíh³² tseh¹, ti³la³ ní¹juáh³ hnoph² jlán¹ ca³ma³quién¹³ náh² tsá² quih³² hí³ hmíh³² chu²¹, hi³ juoh¹ náh² tsu² la³ lá²: “Ní³ ní¹ chu²¹ lá²²”, ti³la³ tsá² tia³míi² hi³ ní³ juoh¹ náh² la³ lá²: “Ti³ ó³² cuá²náu² hnú², ho³lá²dá² hué³² lin²¹ lá² ní³”, hi³ ní¹juáh³ la³ jáun² bfh¹ la³ jmuh³² náh² ní³, jáun² má²ná¹jmuh³² náh² quien² jan², hi³ jan² tiá² quien² bfh¹ ja¹ quián¹³ náh² hmóu³², hi³ má²ná¹chú¹ ná¹nhí²¹ náh² tsá² la³ hi³ hu²¹ hlah³ honh² náh². Hnoph² reh², tsá² jlán¹ hnau³ jná¹³ hñ³², nié² náh² re² ját¹³ hi³ juanh²¹ jná¹³ lá²: Dió³² má²ca³quianh³ tsá² tia³míi² zian² ní¹ hué²¹ lá², hi³ jáun² cun³quionh³ hi³ nio² cám² tsu² ní¹con² Dió³², hí¹³ hñ³ tsu² jan² tsá² hánh³, étiá¹ tson²? Tsá² la³ hi³ bfh¹ hiáuh³ ját¹³ hi³ tsá³tiáh² ní¹ cuá¹quien² Dió³², la³ cun³ ját¹³ hi³ ca³jmí³ jáun² Dió³² ní¹con² tsá² cu³ti³ hnau³ hí³ dí². Ti³la³ hnoph² má¹ná¹, chin²³ náh² hua³heih²¹ tsá² tia³míi². éHaun¹³ juáh¹³ chín¹dí¹ tsá² hánh³ bfh¹ tsá² jmu² hian² tsu³ hi³ quin²³ hi³ quián¹³ hnoph² dí¹, hi³ tu² hna² tsu² siáh³ ní¹ta²¹? Hnoph², tsá² má²ná¹lái¹ náh² Cristo, éhaun¹³ juáh¹³ chín¹dí¹ tsá² hánh³ bfh¹ tú² hióñ³² hi³ jmá²tsu² dí¹, hi³ jlán¹ bfh¹ chu²¹ jáun², hi³ má²ná¹jmá² náh² jáun² ta³né³²? Hi³ jáun²

né³, mí¹juáh³ cu³tí¹³ ma³tih²¹ náh² liei²¹ hi³ quien² jáun² la³ñí¹, la³ cun³ jái¹³ hi³ rá¹juáh³ jáun² ñí¹ Si² quioh²¹ Dió³², hi³ juáh³ jáun² la³ lá²: “Hniáuh³² má¹hno¹ hnoh² tsá²mf²cuóun² renh² la³jmí¹ hno³ náh² hmóu³²”, jáun² má²ná¹jmuh³² re² bfh¹ hnoh² ná¹juáh³ la³ jáun². Ti³la³ ná¹juáh³ jmuh³² náh² quien² jan² né³, hi³ jan² tiá² quien², jáun² tso³ bfh¹ má²ná¹jmuh³² náh², qui¹ liei²¹ quioh²¹ Dió³² jmu² lin¹ hi³ tiá² jmuh³² yáh³ hnoh² la³ cun³ hi³ ca³tf²¹. Qui¹ mí¹juáh³ jan² tsá² má²ti³² la³ñí¹ héih³² quioh²¹ liei²¹, ti³la³ sa³ la³ zia³² bfh¹ cáun² hi³ tiá² ca³ma³ti³² tsú² má¹h³² jáun², jáun² má²ren² bfh¹ tsú² tso³, la³juah²¹ díh¹ hi³ tiá² H² ma³ti³² hí¹ cáun² bfh¹ tsú² héih³² quioh²¹ liei²¹ H²³. Qui¹ Dió³² ca³juáh³ la³ lá²: “Ha³ H² jmú² náh² juón¹¹”, hi³ ca³juáh³ siáh³: “Ha³ H² jngih³ náh² tsáu²”. Jáun² né³, uá¹jinh¹ jan² tsá² tiá² H¹ jmu² H¹ tsau³², ti³la³ já² jngih² bfh¹ tsú² tsáu², jáun² ñí¹ m² bfh¹ tsá²hín³ tsú², hi³ tiá² la³ H²ma³ti³² yáh³ tsú² héih³² quioh²¹ liei²¹ jáun². Hniáuh³² hléh¹³ hnoh² ji³ hi³ má¹zián¹³ náh² la³jmí¹ zian² tsá² ná¹ñí³² hi³ chau²¹ jmái¹ tá¹tsí²¹ héih³² ñí¹con² bfh¹, la³ cun³ H³ jáun² héih³² quioh²¹ Cristo hi³ jmu² hi³ H¹³ liáu³ dí². Qui¹ tsá² tiá² jmu² juenh² tsí³ ñí¹con² tsáu², sa³jun³ jmu³ yáh³ Dió³² juenh² tsí³ ñí¹con² tsú² hnga² mí¹ má¹cá²chó³² jmái¹ hi³ ra³tsa² Dió³² héih³² quioh²¹ tsú². Ti³la³ mí¹juáh³ tsá² jmu² juenh² tsí³ ñí¹con² tsáu² né³, jáun² tiú²uú² zia³² yáh³ hi³ háinh¹³ ñí¹con² tsú² ná¹ má¹ca³ta³tsín¹ tsú² héih³². Hnoh² reh² çha³ dá² jinh¹ quien² hi³ juáh³ tsú² hi³ nio² cáun² tsí³ ñí¹con² Dió³², mí¹juáh³ tiá² lin¹ hi³ chu²¹ jmu² yáh³ tsú²? ¡Cun³ tiá² H¹³ bfh¹ liáu³ hi³ nio² jáun² cáun² tsí³ tsú²! Jmu¹³ já¹³. Ní¹juáh³ zian² jan² tsá²mi³ reh² dí², ho³lá²dá² tsá²ñuh² hi³ tiá² ha¹ zia³², sa³jun³ zia³² bfh¹ hi³ cuh³ tsú² cun³jmá² cun³ jnia³², hi³ má¹li³² jáun² né³, ma³ jan² hnoh² ti³ H¹ juouh³² náh² tsú² hi³ la³ lá²: “Cuánh² cáun² hi³ re² hi³ tin²; cuá¹ lí³chanh³² nú², hi³ cuá¹ conh²¹ siáh³ henh¹ nu²”, ti³la³ já² hí¹ cáun² yáh³ tiá² hi³ H²cuéh³ náh² tsú² má¹li³² jáun², çha³ dá² jinh¹ quien² hi³ juáh³ hnoh² la³ jáun²? La³ jáun² bfh¹ H³ hi³ tiá² lin¹ zia³² ñí¹ jmu³ ta²¹ yáh³ hi³ ti³ H¹ juáh²³ tsú² hi³ nio² cáun² tsí³ ñí¹con² Dió³², mí¹juáh³ tiá² lin¹ zia³² yáh³ hi³ jmu² tsú². Hi³ H¹ juáh²³ tsú² jáun² hi³ nio² cáun² tsí³, jáun² má²H³ la³jmí¹ H³ cáun² hi³ jún¹ bfh¹ jaun³². Jáun² né³, H¹³ zian² tsá² záih³² rainh²¹ la³ lá²: “Hnu² bfh¹ jan² tsá² nio² cáun² honh², ti³la³ jná¹³ ne³, H³ ná¹ jan² tsá² jmu² ta²¹ bfh¹”. Ti³la³ jná¹³ né³ juanh³²: Ma³li²¹ hnú² ha³ lánh³ rón³² nio² cáun² honh² mí¹juáh³ hnú² jan² tsá² tiá² lin¹ zia³² hi³ jmu² tsí³; hi³ jáun² jná¹³ má¹li²¹ hi³ nio² jáun² cáun² tsín³² cun³quionh³ hi³ jmu² ná¹. ¡Hí¹ má²nio² cáun² honh² hnú² hi³ zian² jan² tán¹ Dió³²? Chú³² bfh¹ mí¹juáh³ hnú² la³ jáun². Ja³bí¹ jmí²chí³ hláinh¹ yáh³ ná¹hnú²³ la³ jáun², hi³ ca³la³ qui² juan²³ bfh¹ hi³ juéh². Hnú², itsá² cáun¹ nú²! Sá¹nmí² cónh³ jmí¹ jmu¹ jná¹³ lin¹ hi³ tiá² lin¹ ñí¹ quien² hi³ juáh²³ tsú² hi³ nio² cáun² tsí³, ní¹juáh³ tiá² lin¹ zia³² yáh³ hi³ chu²¹ hi³ jmu² tsú². Jáun² né³, çhaun¹³ juáh¹³ hng² hla¹ Há²bran²¹, jméi² dí¹hio³ ñú¹deh³ dí², ca³lin³ la³juah²¹ dí¹ jan² tsá² chun¹ ñí¹con² Dió³² cun³quionh³ hi³ ca³jmú³ tsú² jáun², jmí¹ ca³jein³² tsú² jáun² Isaac jon² ñí¹con² Dió³², hi³ ca³ra³tsín² tsú² jáun² ñí¹hiú¹³ mih¹? Jáun² né³, cun³quionh³ la³ nmí² ca³li³ lin¹ hi³ nio² cáun² tsí³ tsú², çtiá¹ tson²? Hi³ jáun² bfh¹ ca³hia³ ca³táuh³ tán¹ hián² cu³ti³ hi³ nio² jáun² cáun² tsí³ tsú² cun³ñí¹ hi³ zia³² hi³ ca³jmú³ tsú² jáun². La³ jáun² bfh¹ ca³li³tf³ jái¹³ quioh²¹ Dió³² ñí¹ rá¹juáh³ jáun² la³ lá²: “Dió³² ca³heh³ Há²bran²¹ la³juah²¹ díh¹ jan² tsá² chun¹ cu³ti³ cun³ñí¹ hi³ ca³chá³ tsú² jáun² cáun² tsí³”. La³ jáun² bfh¹ lí³ hi³ ca³lin³ tsú² há²mei²¹ joh¹ Dió³². Jáun² né³, cun³quionh³ la³ nmí² má²ca³li³ lin¹ hi³ jun²juáh¹³ cun³quionh³ jmáh³la³ hi³ nio² cáun² tsí³ yáh³ tsú² H¹³ hnú³ tsú² la³juah²¹ díh¹ jan² tsá² chun¹ ñí¹con² Dió³², ti³la³ hniáuh³² hi³ zia³² hi³ jmu² bfh¹ tsú² uá²jar³². Ja³bí¹ la³ jáun² ca³li³ siáh³ ñí¹con² hla¹ tsá²mf³ Rahab, tsá² H¹ jmí¹ jmu² tsau³² hi³ qui² jein³² hng². Dió³² ca³heh³ tsá² hí¹ la³juah²¹ díh¹ jan² tsá² chun¹ cu³ti³ jmí¹ ca³cué³ tsú² jáun² hnú¹³ ñí¹con² tsá² ca³ñí¹qui¹ ñí¹lian¹³ hi³ juú²co¹ tsú², tsá² zéin¹ hi³ hla¹ Josué, hi³ ca³háe³ tsú²

siáh³ cáun² juí³² siáh³ hi³ tsa³tánh¹ tsú² jmí¹ ti³ ní¹ tsa³tánh¹. Jáun² né³, tiá² lin¹ ní¹ jmu² ta²¹ yáh³ hi³ ti³ hí¹ juáh³ tsú² hi³ nio² cáun² tsí³, mí¹juáh³ tiá² lin¹ zia³² yáh³ hi³ jmu² tsú²; la³jmí¹ tiá² ta²¹ jmu² ngú³ ná¹juáh³ hi³ tiá² jmí²chí³ hu²¹. Hnoh² reh², tiá² hniáuh³² hi³ zian² juóun³² tsá² jmu² pí³ hi³ hn¹³ ti³² ja¹ quián¹³ hnöh², qui¹ la³ cun³ hi³ má²né¹ dí² hi³ ti³ jlánh¹ bíh¹ huáh² tsí³ héh³² hi³ tá¹tsin¹ tsá² ná¹hn³ tt³². ¿Haun¹³ juáh¹³ la³já³² bíh¹ dí² jmu³² hi³ tiá² ca³ti²¹ díh¹? Ti³la³ ní¹juáh³ zian² jan² tsá² tiá² hleh³² hi¹ cu³ jeín³² cáun² hi³ tiá² ca³ti²¹ hléh³², jáun² tsá² la³ hi³ hn³ jan² tsá² má²ca³hiá² ca³táunh³ tán¹ hián² cu³ti³ bíh¹, jan² tsá² má²tin² jmu² re² hn³² héh³² ní¹con² hnga². Qui¹ ní¹ má¹ca³táunh¹³ dí² mí¹ní² ho³ tsa³cuá¹, jáun² taunh¹³ jáh³ ta²¹; má¹záun² né³, má²hn¹³ bíh¹ jmu¹³ dí² héh³² ní¹con² jáh³. Ja³bíl¹ la³ jáun² hn³ siáh³ quioh²¹ mu² cah¹. Uá¹jinh¹ cah¹ hn²¹, hi³ pin³ hn³² siáh³ chi³ hi³ hlia³², ti³la³ cun³ jáun² tsá² cuá¹quian³² mu², tióh³² bíh¹ tsú² jmu² héh³² ní¹con² mu² jáun² hi³ tsó³² cun³quionh³ zíh¹ mu² hi³ hn³ jáun² cun³quionh³ cáun² jo²¹ hmá² míh¹ hi³ he² jáun² ti³ cu³hna²¹ hi³ hu²¹ jáun² chu³ jmá². La³ jáun² bíh¹ hn³ siáh³ zíh¹ dí² uá¹ja³²; Uá¹jinh¹ cáun² hi³ pih²¹ hn²¹ bíh¹ jaun³², ti³la³ cun³ jáun² hliáum³ hn³² bíh¹ hi³ jmu². Uá¹la³ cun³ cáun² sí² pih²¹, cun³quionh³ hi³ pih²¹ jáun² bíh¹ hn¹³ cō³² cáun² já¹hngá¹ pa²¹ hn²¹. Hi³ ja³bíl¹ zíh¹ dí² siáh³ hn³ la³jmí¹ hn³ cáun² sí². Zíh¹ dí² jáun² bíh¹ jlánh¹ hlah³ la³ cónh³ bíh¹ la³ hn³² ní¹ siú¹ quiú¹³ dí², hi³ jáun² ta¹ jan² bíh¹ dí² má²tsá²hliáh² hn²³. Sí² hi³ chí¹hún¹ jáun² zíh¹ dí² ja³² la³ ti³ quiú³juóu³² bíh¹, hi³ jlánh¹ cue³² uu³mi²tsi³² la³ cun³ jmái¹ hi³ ziáun² dí². La³jmí³² ní¹ jáh³ bíh¹ tin² tsá²mí³cuóun² ma³táin³², hi³ hi¹ la³ ti³ má²ca³ma³táin³² yáh³ tsú²; uá¹la³ jáh³ cánh¹, jáh³ ngi³² rón³² hué³², tan³² ní², ji³ jáh³ jmá² ní² siáh³. Ti³la³ uá¹jinh¹ tin² tsáu² ma³táin³² jáh³, ti³la³ hi¹ jan² bíh¹ tiá² hin² tin² ma³táin³² zíh¹ hn²¹. Zíh¹ dí² jáun² dá² cáun² ti³ tin² jmu² hlaiah³ bíh¹, la³ cun³ hi³ dí¹quian¹ hn²¹, hi³ jlánh¹ quian³² no¹ huáh² tsí³ hi³ hn¹³ jngah³. Qui¹ sa³ cun³quionh³ zíh¹ jáun² bíh¹ dí² ma³quien¹³ dí² Dió³² Jmé² dí², hi³ cun³quionh³ zíh¹ jáun² bíh¹ dí² siáh³ chú¹ juon¹ dí² tsá²mí³cuóun² rainh²¹ dí², tsá² hn²ma³zian² hi³ Dió³² la³ cun³ rón³² hn³ jáun² nóh³² quioh²¹ dí² hn²¹. Sa³ cáun² ho³ jáun² bíh¹ dí² hue³² jú¹ chu²¹ la³ má²quionh³ jú¹ hlah³. Hnoh² reh², tiá² jmí¹ ca³ti²¹ cu³ti¹³ yáh³ hi³ la³ jáun². Zíh¹ dí² hion¹ hion² dí²? Hi³ sa³jun³ hái³² yáh³ huáh² pih²¹ hmá² sí² co², sa³jun³ hn¹³ ha³ siáh³ mi³ hmá² sí² co² hmáih³² uóun²jeih¹³. Reh², la³ jáun² bíh¹ hn³ siáh³ hi³ cónh³ yáh³ tiá² hn¹³ hion¹³ jmí² cuóuh³ ní¹ qui³ má²hion² jmí² ñeh¹. Hi³ jáun² ne³, ní¹juáh³ ja¹ quián¹³ hnöh² zian² jan² tsá² quia³lín³ jmí¹ tsí³, tsá² cháunh²³ re² chí¹, cuá¹ jmu¹ tsú² lin¹ cun³quionh³ hi³ zian² tsú² hi³ chun¹, ji³ cun³quionh³ hi³ chu²¹ hi³ jmu² tsú². Ti³la³ la³ cun³ qui³ jmu² jan² tsá² quia³lín³ jmí¹ tsí³ má¹na²¹, hniáuh³² jmu³ tsú² hi³ tiá² quien² hinga² tá¹la³ jmu² tsú² jáun² hi³ chu²¹. Ti³la³ ní¹juáh³ cuéh¹ hn²¹ já¹³ hi³ hn¹³ náh² tsá² ja³²hn³ uóu³² tsí³, hi³ cám² hn¹ zian² náh² ca³tin¹ hmóu³², jáun² tiá² ca³tin¹ náh² jmúh¹³ tonh² hi³ jlánh¹ re² cháunh²³ honh² náh²; qui¹ má²ná¹jhí²³ bíl¹ náh² jú¹ tson² cun³quionh³ jú¹ hn¹ já² ní¹juáh³ la³ jáun². Qui¹ jun³juáh¹³ Dió³² yáh³ jmu² hi³ cháunh²³ chí¹ tsú² la³ ní², hmóu³² bíh¹ tsá² zian² ní¹ hue²¹ lá² hnauh² chí¹ la³ ní². Cáun² hi³ tin² hmóu³² tsá²mí³cuóun² bíh¹ ni³², hi³ cháunh²³ ní² chí¹ tsú² ja³² ní¹con² tsá² hláinh¹ bíh¹. Qui¹ ní¹ zian² tsá² uóu³² tsí³, tsá² hn¹ zian² jmáh³la³ hi³ ca³tin¹ hmóu³², jáun² ní¹ la³ jáun² tiáunh¹ tsú² cù²tiú² cù²jan³² bíh¹, hi³ zia³² siáh³ la³ jáh³ dí¹ ní¹ hi³ hlah³. Ti³la³ la³ cun³ hi³ cháunh²³ jáun² tsí³ tsú² hi³ ja³² ní¹con² Dió³² máná¹, hn³ cáun² hi³ ji² bíh¹ la³ní¹ la³ jáh³. Tsá² quia³lín³ jmí¹ tsí³ la³ hi³ bíh¹ tsá² ní² jmu² tie³, jan² tsá² jmu² juen² tsí³, tsá² huá¹ chí¹, tsá² ja³² mif³ tsí³, tsá² jmu² cá² ní¹ hi³ chu²¹, tsá² jén³² tsáu² cù²re² he², tsá² tiá² zai³² jé¹. Jáun² ní³, tsá² má²re² hnié² quioh²¹ tsáu², hi³ hnío³ hi³ zian² tsáu² cáun² hi³ re² hi³ tin², tsá² la³ hi³ bíh¹ jmu² hi³

tá²tsí²¹ héih³² cú²tso². ḡHe³ láih³² zia³² hnié² ja¹ quián¹³ hnöh², hi³ tiá² re² tiáunh¹ náh² cá²honh¹? ḡHaun¹³ juah¹³ cun³ní¹ hi³hlíá² dí¹quiauh²¹ honh² náh² hi³ hläh³ bfh¹, hi³ jáun² hú¹pí² hú¹juoun³² honh² náh², qui¹ cun³ní¹ hi³ zia³² hi³ hniá¹ náh²? Qui¹ zia³² bfh¹ hi³ hniá¹ hnöh² quioh²¹ tsáu², ti³la³ ní¹juáh³ tiá² la³ ca³li³ zia³² yáh³ hi³ jáun² quián¹³ hnöh² né³, jáun² cáun² jngih²³ bfh¹ náh² tsú². Hi³ ní¹juáh³ tiá² ca³janh¹ hnöh² hi³ jmí¹ hen² jáun² honh² náh² né³, jáun² cáun² k¹ ja³² uóu³² honh² bfh¹ náh², hi³ jmuh³² náh² hnié², hi³ quiú² tñ²³ náh² quiúnh¹ tsáu². Cun³ní¹ hi³ tiá² mih³² ní¹con² Dió³² bfh¹ náh², hi³ jáun² bfh¹ tiá² chanh¹ hnöh² la³ cun³ hi³ jmí¹ hniá¹ náh² jáun². Hi³ uá¹jinh¹ mih³² náh², cun³ jáun² tiá² hián¹³ bfh¹ náh², qui¹ cun³ní¹ hi³ hu²¹ siáh³ honh² náh² tå¹la³ mih³² náh² jáun², hi³ k¹ hnáuh² náh² má¹hiúnh¹³ honh² hmóu³² cun³quionh³ hi³ jmí¹ hniá¹ náh² jáun² hian³. ḡHnöh², tsä² kñ³ náh² la³jmí¹ kñ³ tsä² mi³ juón¹! ḡTiá¹ má²ñfh¹ hnöh² hi³ tsä² jéih³² hi³ zia³² ní¹ hué²¹ lå², tsä² la³ hi³ má²kñ³ jan² tsä² hon² Dió³² bfh¹? Qui¹ li³ua³ jan² tsä² tñ³² tsí³ hi³ zia³² ní¹ hue²¹ lå², tsä² la³ hi³ má²ná¹háun³ bfh¹ quionh³ Dió³². Qui¹ jun³juáh¹³ cáun² ti³ k¹ rá¹juáh³ yáh³ jái¹³ quioh²¹ Dió³² ní¹ rá¹juáh³ jáun² la³ lá²: “Jm²ch³ Chun¹ ca³tanh² hi³ Dió³² hñu³ tsí³ dí² jláh¹ hnáu³ dí² ca³la³ hi³ hí³² kñ³² tsí³”. Hi³ jáun² né³, ti³ li³mí¹ má²ca³ma³hé² ma³mieh² bfh¹ dí² Dió³², la³ cun³ rå¹juáh³ jáun² jái¹³ quioh²¹ Dió³², hi³ juáh³ la³ lá²: “Dió³² tiá² cué³² jái¹³ hi³ k¹3 li³ quién² tsä² jmu² quién² hngä², ti³la³ má²hé² má²mieh² tsü² tsä² tsí¹ju³ bfh¹”. Jáun² né³, jienh²¹ náh² hmóu³² ní¹con² Dió³²; hi³ jmu³ náh² huáh² chinh³² ní¹con² tsä² hláinh¹, hi³ jáun² cuon³ tsü² ní¹con² náh². Jmu³ náh² pí³ hi³ li³ cuón³² náh² Dió³², hi³ jáun² Dió³² li³ cuóu³² siáh³ hnöh². Hnöh² tsä² ná¹ren² náh² tso³, ma³jí¹³ náh² cuonh², hi³ jáun² k¹3 ná¹chan¹ ní¹con² Dió³². Hi³ hnöh² né³, tsä² nio² tun³ honh², ma³jí¹³ náh² honh², hi³ jáun² niau²¹ cáun² honh² náh². Chá¹ náh² hláih³ honh², hi³ uo³ náh² ca³la³ hi³ jngih³² honh² náh². Cha³ jmí¹ jú¹ jmí¹ ngáih¹³ náh², cuí¹tain²¹ jmí²zh¹ mäh¹ náh²; hi³ cha³ jmí¹ má¹hiúnh¹³ náh² honh² né³, cuí¹ niau²¹ hläh³ honh² náh². Jmu³ náh² hi³ tsí¹ju³ náh² ta³ ní¹ Dió³² Juo¹³ dí², jáun² hi³ nè³ ziau³ chi³cuú² hi³ li³ quién² náh². Hnöh² reh², tiu²uu² hñiáuh³² ziú¹ hñen¹³ náh² tsá²ján²; qui¹ tsä² bfh¹ hñeh³² hläh³ quioh²¹ rainh²¹, ho³ hi³ chú² nñh²³ tsü² siáh³ rainh²¹, tsä² la³ hi³ då² bfh¹ hñeh³² hläh³ tsí²¹ liei²¹ jáun² quioh²¹ Dió³² bfh¹, hi³ chú² nñh²³ tsü² siáh³ liei²¹ jáun². Qui¹ ná¹juáh³ la³ chú¹ la³ nñh¹ hnú² liei²¹ jáun², jáun² jmuh³² hnú² la³jmí¹ jmu² jan² tsä² kñ³ jue²¹ bfh¹ cha³ jmí¹ má¹tih²¹ hnú² la³ cun³ hi³ juáh³ jáun² liei²¹. Qui¹ jan² tñ¹ bfh¹ Tsá² ca³quiú² héih³² ziam², hi³ kñ³ siáh³ Jue²¹; hngä² hi³ bfh¹ siáh³ tñ²lón³² tsáu², ho³slá²då² hi³ hin³ tsü² tsáu². Hi³ jáun² nè³ ḡhin² då² tsáh² hnú², jáun² sa³ hnú² yáh³ hnáuh² jmúh¹³ jue²¹ hi³ rå¹tsih³² héih³² ní¹con² tsä²mi³cuón² renh²? Hi³ jáun² nè³, hnöh² tsä² juáh³ la³ lá²: “Né³² ho³ tsa³háu² tsáu¹³ jnoh¹ cu²juú² cun³ cáun² mii², hi³ tsä²hnáu¹³ jnoh¹ quie³”, niéi² náh² re² jái¹³ lá²: ḡHf¹juáh³ he³ k¹3 tsä³háu² yáh³ tiá² hi³ nñh¹ hnöh², tiá¹³ bfh¹ tiá³ jláh¹ nñh¹ hnöh² hi³ he³ k¹3 jmí¹tsü² jmí¹ja³²! Qui¹ jmái¹ hi³ zian² hnöh² jáun² då² k³ la³jmí¹ k³ cáun² jnie³ cháun¹ bfh¹, cáun² hi³ k¹3 jnia² cu³ti³ pih²¹, hi³ la³juí² yein³² siáh³. La³ lá² bfh¹ jmí¹ hñiáuh²¹ juáh¹³ hnöh²: “Ná¹juáh³ Dió³² Juo¹³ dí² hñiö³, jáun² zíáum² bfh¹ dí² hi³ jmú¹³ dí² hi³ lá² ho³ hi³ ó³²”. Ti³la³ hnöh² má¹ná¹, cå² ní¹ hléh¹ jú¹ tú² ráum³ bfh¹ hnöh² hi³ jmuh³² náh² tonh² kñ³²; ti³la³ jái¹³ la³ m² né³, hú¹tá¹ jú¹ hläh³ zian² tsä² má²ní³² he³ hi³ chu²¹ jmu³, ti³la³ má¹hi³² jáun² nè³, tiá² hi³ jáun² jmu² yáh³ tsü², hi³ jáun² tsä² la³ hi³ má²ca³li³ren² tsö³ bfh¹. Ja³bf¹ hnöh² siáh³, tsä² hñäh³, jniéi² náh² re² jái¹³ lá²! Uo³ hnöh² hi³ k¹3 hoh³ náh² hi³ ca³ti²¹ uu³cha³tsi³² hi³ nè³bf¹ má¹tsoh¹ náh² honh². Lå³ la³juah²¹ dúh¹ hi³ má²ca³cáh² bfh¹ la³ji³² hi³ zia³² jáun² quián¹³ náh²; hi³ hmih³² chu²¹ hi³ nio³ náh² jáun² nè³, k³ la³juah²¹ dúh¹ hi³ má²ca³cuh² ml¹cháu² bfh¹. La³jmí¹ k³ hi³ má²ca³hiá² juóuh³² bfh¹ mñ¹ní² cù¹tiáu² ji³ ml¹ní² cù¹mi¹níau²¹ jáun²

quián¹³ hnōh². Juóuh³² jáun² né³ má²li²¹ hi³ tson² bīh¹ má²ca³lī³ren² náh² tso³, hi³ jáun² cun³quionh³ juóuh³² jáun² bīh¹ cóñ³² hnōh² la³juah²¹ díuh¹ hi³ hún¹ sī². Qui¹ jmái¹ hi³ tiauh² dí² lá² jlánh¹ má²ca³cháh¹ hnōh² cu³li²¹ hi³ kí¹³ lī³ hánh³ náh². Sá^{ná²} nié² náh², jie³ cóñh³ tso³ tiá² cha³² quie³ hi³ jmái¹ hniáuh²¹ má¹hmah²¹ náh² ní¹con² tsá² ca³jmu³ ta²¹ ní¹náí² quián¹³ náh²; hi³ Dió³² Tsá² kín³ Juo¹³ hliáu³ tionh² hñu³mí³cui² né³, má²ca³náí³² jái¹³ hi³ tú² hna² jáun² tsá² ca³jmu³ hi³ ta²¹ ní¹con² náh². Jlánh¹ re² ma²ca³ma³zián¹³ hnōh² ní¹ hué²¹ lá², hi³ cáun² kí¹ má²ca³ma³hiúnh¹³ hnōh² honh² hi³ jmúh¹³ náh² li³ua³ cáun² hi³ ca³li³ hmí¹ náh² jmúh¹³. ;La³jmái¹ má²cáhn¹ tsú² cuá¹juá² hi³ má²jngih³ bīh¹ tsú², má²ca³ma³hion²¹ náh² honh²! Hi³ cáun² kí¹ ca³ra³can³² náh² tso³ tsá² tso³ ren², hi³ ca³jngih³² náh²; uá¹jinh¹ tsá² tiá² hi³ hläh³ ca³jmu³ hi¹ cáun² ní¹con² hnōh². Hi³ jáun² ná³ reh², tsá² ná¹janh³² náh² hi³ jáun³ Ti³² Juo¹³ dí², hniáuh³² ná¹hu²¹ honh² náh² ca³ti²¹ jmái¹ jáun² la³jmá¹ ná¹hu²¹ tsá³ tsá² zia³² hi³ ma²jná¹ ní¹náí² quioh²¹, tsá² ná¹he² ná¹jan³² hi³ chau¹³ jmá³ la³ cun³ jmái¹ hi³ lī³ hniáuh³², qui¹ hu²¹ tsá³ tsu² hi³ ló³² re² hi³ quioh²¹. Jáun² né³, ja³bí¹ hnōh² siáh³ hniáuh³² cháh¹³ náh² tiá³ honh² ca³ti²¹ hi³ hu²¹ jáun² honh² náh² hi³ má²ja³quián³ jáunh³ Ti³² Juo¹³ dí². Hnōh² reh², ha³ kí² chú¹ kí² níh²¹ náh² tsá²ján² tsá²ján¹, jáun² tiá² tá¹tsín¹ náh² héh³², qui¹ má²ja³quián³ cu³ti¹³ bīh¹ jáunh³ Dió³² Tsá² kín³ Jue²¹. Hi³ jáun² ná³ reh², chu³² jmu³ náh² la³jmá¹ ca³jmu³ jáun² la³jín³² tsá² ca³lin³ hi³ *ti³² je¹ Dió³², tsá² ca³hléh³ hi³ cha¹³ Ti³² Juo¹³ dí²; ua¹jinh¹ ca³ma³tsó² kín³² tsú² tsí³, ti³la³ ca³tiáh³ bīh¹ tsú² hi³ ná¹hu²¹ cáun² tsí³. Sá^{ná²} jie³, jnoh¹ ná¹lát²³ hi³ jlánh¹ jmá¹ ren² tsá² ca³ma³tsó² hi³ tsí³. Uá¹la³ cun³ hi³ má²ca³niéh² náh² jáun² hi³ ca³tin¹ hla¹ Job; tsá² hi³ jlánh¹ re² ca³cueh³ tsí³ ní¹ ca³la³ jí³² hi³ ca³quiúnh³², hi³ ná¹níh¹ náh² siáh³ he³ ca³hiáuh³ tsú² ní¹con² Dió³² jmá¹ li²¹ jáun², qui¹ Dió³² jlánh¹ chun¹ hi³ ja³² kín³² mií³ tsí³. Jáun² ná³ reh², zia³² bīh¹ siáh³ cáun² jú¹ tson² hi³ jlánh¹ bīh¹ quien² hi³ juáh³ la³ lá²: Tiá² hniáuh³² má¹quier¹³ náh² jái¹³ quián¹³ cun³quionh³ hi³ hién¹³ náh² Dió³², sa³jun³ hi³ hién¹³ náh² tsá² zian² ní¹ hué²¹ lá² siáh³, sa³jun³ hi¹ cáun² hi³ siáh³ siáh² hniáuh³² héh¹ náh² hi³ má¹quier¹³ náh² jái¹³ quián¹³. Qui¹ jái¹³ la³ ní² tiá² lin¹ lí³ hniáuh³² yáh³ ní¹juáh³ hi³ ná¹kín³ hnōh² tsá² tson² jéh² náh², ua¹ hi³ ca³juah²¹ náh²; “Tson²²”, ua¹ hi³ ca³juah²¹ náh²; “Tiá² tson²²; qui¹ ní² kí¹ ca³ta³zanh¹ náh² ní¹ hlah³. Hi³ jáun² ná³, ní¹juáh³ ja¹ quián¹³ hnōh² zian² jan² tsá² má²tsó² tsí³, cuá¹ liéinh²¹ tsú² Dió³². Hi³ ní¹juáh³ zian² re² nio² tsí³, jáun² cuá¹ má¹quier² tsú² Dió³² cun³quionh³ hi³ hie³² tsú² jáun² sun¹. Hi³ ní¹juáh³ zian² jan² tsá² tsáun¹, cuá¹ tiéh¹³ tsú² tsá²daun³² tsá² ná¹ní¹ cuáh³², jáun² tsá² hi³ tsá³taunh¹ hi³ tsá³liéinh³² cha¹³ Ti³² Juo¹³ dí² hi³ ca³tin¹ tsú², hi³ jñéi³ tsú² siáh³ no¹ chí¹ tsú². Jáun² ní¹ ma¹ca³liéinh³² tsú² jáun² Dió³² hi³ ná¹tioh³ cáun² tsí³ tsú², lan¹³ bīh¹ tsá² tsáun¹. Dió³² bīh¹ jmah³ tsá² hi³, hi³ ní¹juáh³ ren² tsú² tsó³, ja³bí¹ hin³ siáh³ tsáu¹³ tsú² uá²ja³². Jáun² ná³, cun³ní¹ hi³ jáun² bīh¹ chú³² ton¹³ náh² tsáuh³ ní¹con² tsá²ján², hi³ lienh¹ náh² siáh³ Dió³² ca³tin¹ tsá²ján² tsá²ján², jáun² lan¹³ náh². Ná¹juáh³ jan² tsá² zian² la³ cun³ hi³ ti³² tsí³ Dió³² liéinh³² Dió³² [ca³la³ jónh¹ jmá¹ tsí³], hú¹ta¹ cu³ti³ jmu³ bīh¹ ta²¹. Uá¹la³ cun³ hi³ ca³lī³ jáun² ní¹con² Lih³, tsá² jmá¹ kín³ hi³ tsí³² je¹ Dió³² jmá¹tin². Ja³bí¹ tsá² hi³ siáh³ jmá¹ kín³ jan² tsá² kí¹ tsáu² la³ jnoh¹ bīh¹; ti³la³ jmá¹ ca³liéinh³² tsú² jáun² Dió³² ná³, hi³ ca³mí³ tsú² hi³ ti²uú² chau¹³ jmá³, jáun² ca³quin³ bīh¹ jmá³ cun³ hñi³² mii² tón³² hué³² ní¹ jmá¹ cuá³ tsú² jáun². Jmá¹ li²¹ jáun² ná³, ca³liéinh³² tsú² siáh³ Dió³², jáun² ca³jauh³ bīh¹ siáh³ jmá³ hué³² jáun², jáun² ca³cuú² ca³lái² bīh¹ re² la³jí³² hi³ lau³ cuá¹ hue²¹. Hnōh² reh², ní¹juáh³ ja¹ quián¹³ hnōh² zian² jan² tsá² cón³² siáh³ jan² tsá² jmá¹ má²ngau³² ti³ co³² ca³ti²¹ jú¹ tson², jáun² cháu¹ náh² honh² hi³ tsá² jmu² ta²¹ la³ jáun² má²ca³lión³² jan² tsá² jmá¹ má²jún¹ bīh¹, hi³ jmu² tsú² siáh³ hi³ kí¹³ hin³ ca³la³ jí³² tso³ hi³ jmá¹ ren² jáun² tsá² hi³. [Cun³ ní² bīh¹ ti³ jái¹³ hi³ juahn³² jmá¹³ ní¹con² hnōh² reh².]

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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 oyedores, engañándoos 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.

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¿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 faremos 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.

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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

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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,

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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.

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German Full Text

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Hoffnung für Alle® (Hope for All)

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

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

trennt euch von aller Schuld und allem Bösen. Nehmt vielmehr bereitwillig Gottes Botschaft an, die er wie ein Samenkorn in euch gelegt hat. Sie hat die Kraft, euch zu retten. Allerdings genügt es nicht, seine Botschaft nur anzuhören; ihr müsst auch danach handeln. Alles andere ist Selbstbetrug! Wer Gottes Botschaft nur hört, sie aber nicht in die Tat umsetzt, dem geht es wie einem Mann, der in den Spiegel schaut. Er betrachtet sich, geht wieder weg und hat auch schon vergessen, wie er aussieht. Ganz anders ist es dagegen bei dem, der nicht nur hört, sondern immer wieder danach handelt. Er beschäftigt sich gründlich mit Gottes Gesetz, das vollkommen ist und frei macht. Er kann glücklich sein, denn Gott wird alles segnen, was er tut. Wer sich für fromm hält, aber seine Zunge nicht zügeln kann, der macht sich selbst etwas vor. Seine Frömmigkeit ist nichts wert. Witwen und Waisen in ihrer Not zu helfen und sich vom gottlosen Treiben dieser Welt nicht verführen zu lassen: das ist wirkliche Frömmigkeit, mit der man Gott, dem Vater, dient. Liebe Brüder und Schwestern! Wenn ihr an den Herrn Jesus Christus glaubt, dem allein alle Herrlichkeit zusteht, dann lasst euch nicht vom Rang und Ansehen der Menschen beeindrucken! Stellt euch einmal vor, in eure Gemeinde kommt ein vornehm gekleideter Mann mit einem goldenen Ring am Finger. Zur selben Zeit kommt einer, der arm und schäbig gekleidet ist. Wie würdet ihr euch verhalten? Ihr würdet euch von dem Reichen beeindrucken lassen und ihm eifrig anbieten: »Hier ist noch ein guter Platz für Sie!« Aber zu dem Armen würdet ihr sicherlich sagen: »Bleib stehen, oder setz dich neben meinem Stuhl auf den Fußboden.« Habt ihr da nicht mit zweierlei Maß gemessen und euch in eurem Urteil von menschlicher Eitelkeit leiten lassen? Hört mir gut zu, liebe Brüder und Schwestern: Hat Gott nicht gerade die erwählt, die vor der Welt arm sind? Sie sollen im Glauben reich werden, und Gott wird sie in seine neue Welt aufnehmen, die er allen zugesagt hat, die ihn lieben. Ihr dagegen behandelt die Armen geringschätzig. Habt ihr denn noch nicht 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

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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

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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. Bekennen einander eure Sünden und betet füreinander, damit ihr geheilt werdet. Denn das Gebet eines Menschen, der nach Gottes Willen lebt, hat große Kraft. Elia war ein Mensch wie wir. Er betete inständig, es möge nicht regnen, und tatsächlich fiel dreieinhalb Jahre kein Wassertropfen auf das Land. Dann betete er um Regen. Da regnete es, und alles Land wurde grün und brachte wieder Früchte hervor. Liebe Brüder und Schwestern! Wenn einer von euch vom rechten Weg abkommt, dann sollt ihr ihn zur Umkehr bewegen. Ihr müsst nämlich wissen: Wer einen Sünder von seinem falschen Weg abbringt, der hat diesen Menschen vor dem sicheren Verderben gerettet, denn Gott hat ihm seine Sünden vergeben.

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

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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

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tristesse ! Faites-vous petits devant le Seigneur, et il vous honorerà. 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

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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 bestemmiano il buon nome che è stato invocato su di voi? Certo, se adempite la legge regale, come dice la Scrittura: «Ama il tuo prossimo come te stesso», fate bene; ma se avete riguardi personali, voi commettete un peccato e siete condannati dalla legge quali trasgressori. Chiunque infatti osserva tutta la legge, ma la trasgredisce in un punto solo, si rende colpevole su tutti i punti. Poiché colui che ha detto: «Non commettere adulterio», ha detto anche: «Non uccidere». Quindi, se tu non commetti adulterio ma uccidi, sei trasgressore della legge. Parlate e agite come persone che devono essere giudicate secondo la legge di libertà. Perché il giudizio è senza misericordia contro chi non ha usato misericordia. La misericordia invece trionfa sul giudizio. A che serve, fratelli miei, se uno dice di avere fede ma non ha opere? Può la fede salvarlo? Se un fratello o una sorella non hanno vestiti e mancano del cibo quotidiano, e uno di voi dice loro: «Andate in pace, scaldatevi e saziatevi», ma non date loro le cose necessarie al corpo, a che cosa serve? Così è della fede; se non ha opere, è per se stessa morta. Anzi, uno piuttosto dirà: «Tu hai la fede, e io ho le opere; mostrami la tua fede senza le tue opere, e io con le mie opere ti mostrerò la mia fede». Tu credi che c'è un solo Dio, e fai bene; anche i demòni lo credono e tremano. Insensato! Vuoi renderti conto che la fede senza le opere non ha valore? Abraamo, nostro padre, non fu forse giustificato per le opere quando offrì suo figlio Isacco sull'altare? Tu vedi che la fede agiva insieme alle sue opere e che per le opere la fede fu resa completa; così fu adempiuta la Scrittura che dice: «Abraamo credette a Dio, e ciò gli fu messo in conto come giustizia»; e fu chiamato amico di Dio. Voi vedete dunque che l'uomo è giustificato per opere, e non per fede soltanto. E così Raab, la prostituta, non fu anche lei giustificata per le opere quando accolse gli inviati e li fece ripartire per un'altra strada? Infatti, come il corpo senza lo spirito è morto, così anche la fede senza le opere è morta. Fratelli miei, non 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 svia 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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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, mbe 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 mbe 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'iýì: otú a ka ogaranya gātalata kwa n'iye-ya nile. Ngozi nādiri nwoke onye nātachi obi n'önunwa: n'ihi na mbe 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, mbe 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 mbe agu ihe ojø nke aka ya nādokpufu ya, ewe rafue ya. Mbe ahu agua ihe ojø ahu, mbe o tuworo ime, o we muputa nmehie: nmehie ahu, mbe 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 no, 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 dika n'ubi, nke puru izoputa nkpuru-obi-unu. Ma ghonu ndi nēme okwu ahu, unu abu-kwa-la ndi nānu nání, ndi nārafu onwe-unu. N'ihi na asi na onye 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 mbe amuputara ya: n'ihi na o kiriri onwe-ya, o puwo

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kwa, ngwa ngwa o we chezø aha madu ọ bu. Ma onye nyochaworo nime iwu zuru okè, bú iwu nke inwe-onwe-ya, nke nānogide kwa otú a, ghara ighø onye nānu anu nke nēchezo, kama ọ bu onye nēme eme nke nālu ọlu, onye a gābu onye-ngozi n'omume-ya. Ọ buru na onye ọ bulu nēchè na ya bu onye nēkpere Chineke, mbe ọ dighi-akwa ire nke ya nga, kama ọ nāghø obi-ya aghugħo, okpukpe-Chineke nke onye a bu ihe-efu. Okpukpe-Chineke nke di ocha nke anēmerughi kwa emeru n'iru Chineke-ayi, bú Nna-ayi, bu nka, ileta umu-nbei na ndinyom di-ha nwuru nime nkpaþu-ha, na idebe onwe-ya nēnweghi ntupø site n'uwa. Umu-nnam, unu enwela okwukwe nke Onye-nwe-ayi Jisus Kraist, bú Onye-nwe ebube, n'ile-madu-anyा-ñ'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 nēyi uwe mara nma nke-uku anya, si, Gi onwe-gi nōdu ala n'ebe a nke-qma; unu we si obeye ahu, Gi onwe-gi guzo n'ebe a, ma-qbū nōdu ala n'okpuru ihe-nbākwasi-ukwum; ùnu enweghi obi abua nime onwe-unu, ùnu aghoghi kwa ndi-ikpè nēchè èchìchè ọjọ? Nurunu, umu-nnam ndi m'huru n'anya; Chineke aròputaghi ndi bu obeye n'ihe 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. Ñdi-ogaranya adighi-emeso unu dika ha bu ndi-nwe-unu? Ọ bughi kwa ha onwe-ha nādokpuru unu ga ulo ikpè? Ọ bughi ha onwe-ha nēkwulu aha qma ahu nke aguru unu? Otú ọ di, ọ buru na unu edebezu iwu nke Eze-ayi, dika ihe edeworo n'akwukwø nsø si kwu, Hu onye-abata-obi-gi n'anya dika onwe-gi, unu nēme nke-qma: ma ọ buru na unu ele madu anya n'iru, ọ bu nmehie ka unu nēme, n'ihi na iwu ahu nātu unu nmehie-unu n'anya dika ndi-njehie. N'ihi na onye ọ bulu nke gēdebe iwu ahu dum, ma ọ su ngongo n'otù ihe, emewo ya ka ọ buru onye ikpè 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 nēbu madu, i ghøwo onye-njehie iwu. Nēkwunu otú a, nēme-kwa-nu otú a, dika ndi agaje iwere iwu nke inwe-onwe-onye kpe unu ikpè. N'ihi na ọ bu ikpè nke ebere nādighi ya ka agékpe onye nēmeghi ebere: ebere nānyara ikpè isi. Ùrù gini ka ọ bara, umu-nnam, ma ọ buru na onye ọ bulu asì na o nwere okwukwe, ma o nweghi ọlu? Òkwukwe ahu puru izoputa ya? Ọ buru na nwa-nna-nwoke ma-qbū nwa-nna-nwanyi ọba ọtø, nēnweghi kwa ihe-oriri gēzuru ya kwa-ubochi, ma otù onye n'etiti unu si ha, Labanu n'udo, nyanu ọku, riju-kwa-nu afø; ma unu enyeghi ha ihe nākpa aru-ha; ùrù gini ka ọ bara? Obuná otú a okwukwe, ma ọ buru na o nweghi ọlu, ọ bu ihe nwuru anwu n'onwe-ya. Ma otù onye gāsi, Gi onwe-gi nwere okwukwe, mu onwem nwe-kwa-ra ọlu: gosim okwukwe-gi ma ọlu-gi adighi ya, mu onwem gēsite kwa n'olum gosi gi okwukwem. Gi onwe-gi kwere na Chineke bu otù; i nēme nke-qma: ndi-mq ojø kwe-kwa-ra, we kuja. Ma i nāchø ka i mara, gi madu efu, na okwukwe bu ihe nādighi-aluputa ihe ma ọlu adighi ya? Èsitegħi n'olū gu Abraham nna-ayi n'onye ezi omume, mbe ọ churu Aisak nwa-ya nwoke n'elu ebe-ichu-àjà? I huwo na okwukwe-ya soro ọlu-ya lukø ọlu, esite-kwa-ra n'olū ahu me ka okwukwe ahu zue okè; ewe mezu ihe edeworo n'akwukwø nsø nke nāsi, Abraham we kwere okwu Chineke, ewe gua ya nye ya n'ezi omume; ewe kpø ya eyi nke Chineke. Unu ahuwo na anēsite n'olū gu madu n'onye ezi omume, adighi-esite kwa nání n'okwukwe. Ma n'uzø di otù a èsitegħi kwa n'olū gu Rehab, bú nwanyi nākwa iko, n'onye ezi omume, mbe ọ kpobatara ndi-ozzi ahu, we zipu ha n'uzø di ihe? N'ihi na dika aru bu ihe nwuru anwu ma mq adighi ya, ọbuñá otú a okwukwe bu ihe nwuru anwu ma ọlu adighi ya. Unu agholqa ọtutu ndi-ozizí, umu-nnam, ebe unu matara na ayi gānata ikpè ka uku. N'ihi na ayi nile nāsu ngongo n'otutu ihe. Ọ buru na onye ọ bulu asughi ngongo 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'ọn̄u-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 ọhia 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 ọn̄wu. O bu nka ka ayi ji nāgozi Onye-nwe-ayi, bú Nna-ayi; nka ka ayi ji kwa nābu madu ọn̄u, ndi ekeworo dika oyiyi Chineke si di: n'otù ọn̄u ahu ka ngozi na ọbubu-ọn̄u si puta. Umu-nnam, o kwesighi ka ihe ndia di otú a. Ìsi-iyi nēsi n'otù ọn̄u 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 nēkwu 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

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Onye-nwe-ayi chorø, ayi gādī 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-ocha-unu abawo nchara; nchara-ha gāburu kwa unu ihe-àmà, ọ gēripia kwa anu-aru-unu dika ọku. Unu kpadoro àkù-unu na mbe ikpe-azu. Le, ugwo-olu nke ndi-olu ndi biri ọka n'ubi-unu, nke unu jidere na nmebu, 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 ọnuunu n'elu uwa, di kwa ndu ojø dika ọ nātø aru-unu utø; unu zùru obi-unu n'ubochi obubu. 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 nēche nkpuru di oké ọnu-ahia nke ala, nātachi ogologo-ntachi-obi n'ebe ọ di, rue mbe ọ gānata miri-ozuzo mbu na miri-ozuzo 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-ikpè-ayi nēguzo 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 ańula iyí, unu ejila elu-igwe, ma-øbu ala, ma-øbu ihe ińu-iyi ọ bulu 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 bulu n'etiti unu nāhuju anya? ya kpe ekpere. Ọ di onye ọ bulu nwere obi-utø? ya bùa abù ọma. Ọ di onye ọ bulu 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, nēkwuputanu nmehie nile unu gwarita ibe-unu, nēkpø kwa ekpere n'ihi ibe-unu, ka ewe me ka aru di unu ike. Aririø nke onye ezi omume di ike nke-uku n'ilusi-olu-ike-ya. Elaija bu madu yiri ayi n'aru-ya, o we kpesie ekpere ike ka miri ghara izo; miri ezoghi kwa n'ala arø atø na ọnwa isi. O we kpe ekpere ọzø; elu-igwe we nye miri-ozuzo, ala we mia nkpuru-ya. Umu-nnam, asi na onye ọ bulu n'etiti unu si n'ezì-okwu jehie, ma otù onye we me ka o chigharia; ka ọ mara na onye meworo ka onye-nmehie si na njehie nke uzo-ya chigharia gazoputa nkpuru-obi n'ọnwu, o gēkpuchi kwa otutu nmehie.

Ezea Full Text

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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 anwua 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-malewho 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

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iwhe bükota ejø ɔrwu, unu vu, unu ejia obu oyi nata okfu ono, a küyü waru l'ime obu unu, g'oo onye kuru apkürü iwhe. O kwa okfu ono l'a-dü ike dzofuta unu. Ole-a; t'umu bükwaru ndu l'eme okfu Chileke ono eme, unu ba abükwa ndu büllewo anunu be whë l'anuje iya kpü, l'o noo bükwa ome onwunu eswe. L'onye l'anulewo okfu Chileke anunu kpü, to mehe iya eme be düa g'oo nwoke, l'ele g'iwhu iya dü dü l'onyo, mbü iwhu shi iya l'ewho ne iya. Onye ono letagelewo onwiya l'onyo ono, o bebelee alüfö o nyazolekawho lege iwhu iya dü dü. Obenu l'onye l'enyojchaje iwu ono, l'ete adüa èka ntüpo dü iya, mbü iwu ono, l'atoje madzü l'uli; onye ono whuberu iya iwhu, onye ono ta abü onye l'abuje, o -nü-gee ya, ya anyazoshia ya, o bürü onye l'eme iya eme; Chileke l'e-kwobe nke iwhe ono onye ono l'eme, goru önu-oma nü iya. Onye l'arì lë ya bu onye nke Chileke, onye ono te esedeje ire iya, onye ono l'emekwa onwiya eswe. Ememe ɔwhu onye ɔbu l'eme nke Chileke kwa iya whö nke mmaanü. Lë madzü bu onye nke Chileke, bükwanu iya bu ɔwhu Chileke, bu Nna anyi kweru l'qo ɔkpobe iya, bükwaruwu ɔwhu l'ete emerwushia emerwushi, bu anö akwo unwu nwogbee lë mkpa mee anö eyeru ɔnwu-mbunu èka l'iwhe l'atsü whë l'anü mœ osefu èka lë mkparwü nke mgboko-o. Unwunna mu, unubë ndu ɔwhu kweru nke Onye-nwe-anyi Jisosu Kuráyisutu, mbü Onye-Nwe-Öha nwe ɔdu-biribiri, t'umu ba abojelekwa madzü ɔbo. Sua, o -bürü l'onye nweru iwhe gba echi mkpolà-ododo; kwakwaawhö onwiya ngwa l'ama ɔma bataru ɔlo-ndzuko unu, onye ɔkpa yee nwankiriba iwhe batakawhö, nteke unu kwabëru onye who kwaru ngwa whö ugvu su iya: "Byiko bya asugabe onwoghu lë nggada l'èka-a tüsaa ɔhu," unu su onye ɔkpa whö: "Kfuru l'èka ono," ɔdua unu su iya: "Bya anodu l'alì lë mgboro ɔkpa mu l'èka-a." ?Tö dü iya ɔbu bu l'ikpe nmarü unu nkele unu l'abö madzü ɔbo l'ime onwunu, témenu unu gudekwawho ejø obu ekpe ikpe? Unu ngabeduwho nchì, ɔnwunna mu, mu yeru obu, ?Tö dü ndu bu ndu ɔkpa lë mgboko-o be Chileke hoṭtaru të whë shi l'ekwekwe, whë kweru bürü ndu nweru iwhe l'iwu yébe Chileke mékawawho të whë bürü ndu l'e-nwe urwu, dü lë abübü yébe Chileke bu eze whë bu iya bu iweru kweru ndu yeru iya obu l'ukwa. ?Unu gbechia meru iwhere nü onye ɔkpa ono? ?Tö dü ndu nweru iwhe l'anoje apkapyashi unu ishi-a? ?T'øo tö dü whë l'akputaje unu jeshia kòtu-a? ?Tö dü whë l'anoje ekfubyishi eguru ɔwha ono, a guberu unu ekfubyishi-a? O -bürü l'unu l'emezhiiwa iwu ono, shi l'èka Chileke, bu eze be unu l'emekwaa ree, mbü iwu ono, e deru l'èkwo Okfu Chileke su: "T'i ye madzü ibe ghu obu g'i yeru iya onwoghu." Ole-a, unu l'abö-zhiwaa madzü ɔbo be unu l'emekwa iwhe-dü-eji, témenu iwu ono l'anmakwawhö unu ikpe l'unu bu ndu l'eme ejì. O noo l'onye l'emekota iwhe iwu kfuru g'ø ha, onye ɔbu mewhodo iya m'øo nnanü be ikpe nmakwaru l'ø mebyikotaru iwu g'ø ha. O noo l'ø kwawhö onye ono, suru t'i bi rishi ogori, be suru t'i bi gbushi ɔchi. O -bürü l'i tii ridu ogori l'iigbu ɔchi; b'i bùakwaa onye l'emebyi iwu. O ya bu, t'umu kfujee, unu emejee g'øo ndu l'ee-gude iwu ono, l'atoje madzü l'uli kpee ikpe. O noo l'onye l'ete awħħarū madzü ibe iya imiko be Chileke l'abyakwaa l'a-whħru imiko m'o - kpede ikpe. Ole onye l'emeje obu-imiko be l'ete atsħedju ikpe Chileke egvu. ɔnwunna mu, ?ndënu urwu o bëru madzü, suru l'iya kweru nke Chileke, onye ono te egoshi iya l'umere? Egube ekwekwe onona ?l'adjudunu ike dzø ya-e? Nteke bu l'o nweru nwanna għu nke nwoke ɔdua l'qo nke nwanyi, l'agħa qto, t'ø whħejkawho nri ria, onye lanu lege unu ha su iya: "Tökwa ɔhu-o! Laa je anyata ɔku, rijja ɔwha għu," l'ebbe abükwanu l'i nħru iya iwhe bu mkpa ɔhu iya, ?ndënu urwu, dü l'egube iwhe onona? O nokwa għejkawha l'ona? O nokwa għejkawha l'ona? Ole, o -dü onye suru mu: "L'onye-e kwekkwaru nke Chileke, onye ɔwhu l'egoshi iwhe l'oome." Mu asu iya: "Goshiada mu ekwekwe ɔbu, i kweru nke Chileke, m'i -gudee

iwhe l'iime goshi iya. Mbędua l'e-gudekwani 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-ji-malęwho 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 dę chiriri l'iwu Chileke? O kwa iwhe o meru be kparu iya nü nkele o gude nwa iya nwoke, bu Áyiziku je tę ya je egbua ya, gude gbaa ejä 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'ekwo 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 dę chiriri, o tqo lędaa ekwekwe kpü. O nokwawho ge nke nwanyi ɔkpara ono, bu Réhabu dü. Qo iwhe o meru be Chileke kwoberu għa ya l'onye dę chiriri nkele o dubataru ndu Ju, e zhiru ozhi; yeru whę ċeka, whę shia uzzo qdo lashia. Qo g'ehu madzü bu iwhe nwuħħuru anwħħu m'o tqo tħu ume bükawawho ge ekwekwe, e kweru nke Chileke t'e goshi iya l'iwhe l'eme eme nwuħħuru anwħħu. Unwunna mu, t'unu ba adukwa l'igwe bürü o-zhi-iwhe; o noo l'unu maru-a l'anyi bedua, bu o-zhi-iwhe be Chileke l-a-ka okpeshi ikpe ike. Anyi g'anyi ha l'esħiswej uzzo l'igweligwe. Q kwa onye okfu l'eteke elwubua l'önü be bu nwoke, dę onwiya ree. O noo egube onye l'a-dukawawho ike sedekota onwiya. Ole o -bürü l'anyi l'ewojeru mkpūrumkpu igwe gagbabę īnya l'önü nke őwhu l'ooomeje iwhe anyi sru t'o mee, be anyi l'emeje īnya ono l'owhu: ya eshia iwhe bu ċeka anyi sru t'o shia.bits on horse mouth|hkc.tif|col|JAS .|Knowles|Mkpirkpi igwe, l'egudeje agagbabę īnya őunu|Jem. : Unu leedaa ugbo, wherewhere l'emeje ya agba. Unu whuwari-a g'o habe shi tħemenu o bürü oke wherewhere l'anoje anga iya, ole o kwa nwagbaragħbar eku-ugbo be l'egudeje anga iya; ya eshia iwhe bu ċeka onye ishi ugbo l'anga iya eshi. O nokwawho ge ire bu nwiħħe nshji, dę l'ehu anyi, ole qonoje ajakpošhi onwiya lę ya l'emenuka ire. Lewaro ge owhoroto-egu habe shii, ole o icheku-oku lanu l'emeje owhoroto-egu ono: őku awata iya adzudzu. Sua, ire bükwa icheku-őku. Ire be nochiru enya iwhe bükota ejo iwhe dę lę mgħobko-o l'ehu anyi. Ire l'ekfurjuje ogħwelu madzü l'owhu, l'qolotajekwaho őku-al-ħħa tsebe lę ndzü madzü, őku ono ekee ya keypashikota, ya esħilewħo nteke a nwur onye ono, kee ja jeye nteke onye ono l'a-no-be. O tqo dudu egube anu-eworo, ődua l'qo ēnū, ődua l'qo unction anu l'awu l'ewħo, ődua l'qo iwhe bu lę mini, madzü l'eteke agħo jeye o għata iya o buru l'uwhu; o tqo dukwa őwhu l'eteke agħo tħalli l'ebu l'uwhu. Obenu l'ire ta adu madzü-igbalekoma fūru nke agħo iya. Ire bu ejo-iwhe l'ete egħidde ċeka, o dę g'qo ēz-żejjej agħo, l'egħiġi onye o taru oġbuluwhokku. O ya be anyi l'egħidde aja Chileke ono, bu Nna anyi, bükwaru Onye-Nwe-Öħra, o bükwaru iya who be anyi l'egħidde atu madzü ibe anyi őnu, mbükwa-a onye-e, e meru: o dę g'qo Chileke. O bürü l'önü lanu ono be ogo őnu yele őtu őnu shikota. Unwunna mu, o tqo għadu nke t'qo dę nno. O tqo dukwa ċeka mini futajeru, ċeka ono l'anwufuta mini l'atsø utsø, anwukwawho mini őwhu l'atsø ilu. Unwunna mu! Ujiru ta amitajekwa akpūri igħo. Ube ta amitajje ujiru. O nokwawho ge l'eeħe kutaje mini l'atsø utsø l'enya-umaswi. ?O nweru onye l'arj lę ya maru áġu, ya nweru uche lege unu ha? T'onye-o gudekwa ome umere őma goshi iya mċe ome bęlebeli, shi lę mmamagħu. Nteke bu l'qo oke-enya jiru unu obu, unu l'atsø ilu g'qo age, unu bürü ndu l'akpa enya; o ya bu, t'unu be ejekwa őjakpošhi onwunna nke mmamagħu, o noo l'qo ejire be unu gude emebyi őjkpobe-okfu ono. Egħiġi mmamagħu onona te esħikwa l'imigwe, o qo l'ekka ndiħwie b'o shi. O to shikwa l'ekka Ume Chileke. O shi l'ekka Sétanu. O noo l'ekka oke-enya yele őkpa enya

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dụ bẹ mkpaka dükawaho, tọ dükawaho egube ejo-iwhe l'ete adua ya. Ole mmamagụ ọwhu shi l'imigwe dù iche. Onye nweru egube mmamagụ ono bẹ dzuru oke. Onye ono l'a-nowaro eme odoo, ya eme ọnụ-utso, ya ekweje t'a chia iwhe idzu. Iwhe o marụ bụ omeru ndu ọdo obu-imiko; l'onoje emeshi iwhe dù ree. O tọ bojedu madzụ ẹbo; tọ bụ iwe-l'obu-ochi-l'ọnụ-eze. Iwhe ndu l'eme tẹ nchị dù ndoo l'amije g'ọ oshi-omii bẹ bu ndzụ, dù chiriri l'iwhu Chileke. ?Qo awee bẹ ọbawie mba mba yele osewhe okfu 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 ẹka, unu ekwobe nke iwhe ono gbulahaa ọchi. Unu konyaaa okoowhoo, ọdua g'ọ dù, unu eselaha okfu; balaha mba. Iwhe l'agụ unu te erwujedụ unu ẹka, o noo nkele unu ta asujedụ Chileke tọ nụ iya unu. Unu l'asụ-gejee 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, gẹ l'ee-shi t'unu gude iya mee nwọha-g'iya ọ-ha-g'iya. Unubẹ ndu ono, bụ ọgheleke g'ọ ụnwanyi, ẹri ogori! ?Unu ta amadụ l'onye yele iwhe-utso, dù l'èmgboko-o l'eshi ọnya buwaa ọhogu Chileke? Qo ya bụ, l'onye hataru l'oo tẹ yele ndiwe shije ọnya bẹ onye ono l'emekwa onwiya ọhogu Chileke, e behuduru onye ọbu bụru onye. ? Tọ dù unu g'iwhé ono, e deru l'èkwo Okfu Chileke bụ nke mmaanụ, sürü le: "Chileke l'eko okoowhoo Ume ono, o yeru t'o buru l'ime anyi." Ole ndu ọwhu, e gude ire whẹ ẹka bẹ Chileke l'anuje iwhe-oma, ka shii. O noo iwhe Ọbu, e deru l'èkwo Okfu Chileke sụ: "Chileke l'akwachije ndu nggangga ụzo. Ndu ọwhu wozeru onwowhe alị bẹ l'oomejeru eze-iwhe-oma." Qo ya bụ, t'unu nödụ Chileke l'èka. Unu kwe Oshifutuswe gagariga, unu awħu l'qo-gbaru unu ọso. Unu nökube Chileke ntse, unu awħu l'qo-nökubekwaho unu ntse. Unu kwôchaa ẹka unu t'o gbu eweke unubẹ ndu l'eme iwhe-dụ-èji. Unu mekwaawho obu unu t'o dù Chileke ree unubẹ ndu l'abó obu ẹbo. T'o rwua unu l'ehu, t'awħu ji unu obu, unu kwashia ẹnya-mini. Tẹ nchichochi bụru unu qtsö-awħu; ẹhu-utso abħru unu iwhere. Unu wozetaje onwunu alị l'iwhu Onye-Nwe-Ọha nggę o kulia unu eli. Ụnwunna mu, t'unu be ekfudeshijekwa ibe unu ẹhu. Onye ono l'ekfudeshi nwanna iya ẹhu, ọdua l'oo onye l'anma nwanna iya ikpe l'obu bẹ kwa iwu be onye ono l'ekfubyishi, t̄emenu ọ kwaruwho iwu ono b'o gbee bya ekpede ikpe, ole nteke l'iikpe iwu ono ikpe, ọ ya bụ l'i tii mehedu iwhe iwu kfuru. Q kwa onye ikpe b'ị bụ. Qo onye lanu kpü bẹ bụ onye l'atuje iwu, ọ kwaru iya whə bẹ onye-ikpe, mbu onye ono, l'aduje ike dzota, ya adukwawho ike gbua. Ole, ?o onye b'ị doberu l'ị bẹ gube onye ono, l'anma ibe ghu ikpe? Unu ngabẹ nchị; unubẹ ndu l'asuje: "Ntanụ; Ọbu echile bẹ anyi l'e-je mkpukpu, dù egube whə, je ano awha ọwhu l'èka ono, gbaa nghə, rita urwu." Lẹ ba bụ l'unu marụ gę echile l'a-dụ. ?Ndzụ unu bụ gunu? Unu dù g'ọ ụnwuru-oku, l'ekpotutaje, a nolewho nwanshi, ya ekosahu. O noo iwhe meru iwhe unu ge ekfujechia bụru: "Q -buru l'qo uche Chileke bẹ anyi l'a-tukokwaa nödụ-gee ndzụ, mee Ọwa, ọdua anyi emee Ọwhu." O be l'Ọwa-a bẹ unu gbeenu etse etsetse, eku onwunu iwhe igwe-charu. T'egube ekuku onona kpolahukwa lẹ ntụ. Qo ya bụ l'onye marụ iwhe dù ree, ọ g'eme, onye ono te emehe iya, ọ kwa iwhe-dụ-èji bẹ onye ono meru. A bya abya ntaa lẹ nke unubẹ ndu nweru iwhe! Unu ngabẹ nchị! Unu kwashia ẹnya-mini, unu echia mkpu ejo áwhu, byakfuturu unu. Eku unu g'ha reshihukotaakwaru ereshihu. Ngwa, unu l'eyeje l'ehu g'ha bükotaakwa iwhe ẹka-mkpu tapyashi-gewaru. Okpoga unu mēe mkpola-ododo unu bẹ gbawarụ ęgba. Qo egba ono, ọ gbaru l'a-kfuru agba unu ẹka-ebe. Oo-kepyashi anụ-ehu unu g'oo ọku. Ntaa bẹ unu kparu eku kubé; swibe onwunu l'oge ikpazu-a. Ndu jeru unu ozhi l'egu bẹ unu gudewaa ugho kpamia ụgwo, unu gege akfụ whə. Áwhu, whę l'agụ bẹ rwuwaru Chileke lẹ nchị. T̄emenu mkpu nke ndu Ọwhu kparu unu iwhe unu meberu l'alị rwuakwaa Chileke lẹ nchị bẹ iya bụ Nnaji-Ọha l'owhu. Unu buwaa

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l'eli-mgboko-o tüsaa ḡihu, eri, angu g'əhu ha unu; eme nwəha-g'iya ə-ha-g'iya, unu gbatarawu ḡeba g'oo anụ-ংbà; kwabəru mbəku, l'ee-gbu unu. Unu nmawarụ madzụ ibe unu, dụ chirişiri ikpe, gbua ya, to yeru unu ənu. Ənwunna mu, unu talékawawho nshi nođu jeye nteke Onye-Nwe-Ọha l'a-bya. Unu whuwara-a g'onye kɔru okfu l'atajé nshi ngabəru okfu iya t'o rwuta iwhe urwu dụ. Qotajelekawawho nshi jeye igweli achia mini mbụ, chikota mini udzumini, ya atakwawhọ nshi ono jeye üboku ewhekarakhu. O nokwawho gę unubędua l'a-ta nshi, obu eshihu unu ike, o noo lę nteke Onye-Nwe-Ọha l'a-bya dıakwaa ntse. Ənwunna mu, t'unu ba agujekwaru ibe unu áwhụ nggę t'e kpe unu ikpe. Unu lekwawho l'onye-ikpe kfıakwaru l'ənu mgbö. Ənwunna mu, unu nyatajé-zhiawho ndu nkfuchiru Chileke ono, shi egudeje əwha Onye-Nwe-Ọha ekfu okfu. Unu gude whę nwüta qta-nshi męe iwhe-otsulanu byarụ unu. Unu l'eleenaa l'qo ndu taru nshi bę anyi l'ekuje ndu əhu-utso bę nke whę. Unu nüwaru-a nke qta-nshi nke Jobu. Unu whükwaawho iwhe Onye-Nwe-Ọha nüru iya l'ikpazụ nkele Onye-Nwe-Ọha bụnuka onye obu-imiko, bükwaruwho onye əgbata. Ole əwhu kakota-gezhia nu ənwunna mu, bürü t'unu ba agujekwa ənwa. Tę bę dükwa iwhe unu l'e-gude gúa ənwa, unu be egudekwa igweli ədua l'qo alị. Unu sujewaa "ee" t'q bükwaruwho: ee; nteke bę l'qo "waawa" bę unu kfuru t'q bükwaruwho: waawa, nggę Chileke ta anma unu ikpe. ?O nweru g'unu ha onye əwhu l'eje iwhe-otsulanu? T'onye ono kfuru nü Chileke. ?O nweru onye əwhu əhu l'adu mma? T'onye ono kukoo ndu e meru əgurenaya chöchi tę whę kfuru nü Chileke l'iswi əhu iya l'iwu iya. Tę whę gudekwaruwho əwha Onye-Nwe-Ọha nyia ya mmamụ l'ishi. Okfu e kfuru nü Chileke kweta l'oo-me iya, bę l'a-dzqata onye əhu l'adu mma. Onye-Nwe-Ọha emee onye ono: ya agbakerehu. Nteke bę l'qo iwhe-dụ-eji bę onye əbu meru, a əgaru iye ya nvụ. Oo ya bę, t'unu kfushijeru ibe unu iwhe-dụ-eji, unu metagbabetu, unu ekfujekwaruwho nü Chileke l'iswi əhu ibe unu nggę e mee t'əhu dụ unu mma. Okfu onye dụ chirişiri kfuru nü Chileke bę ike dıatkarwu shii nke əwhu l'oo-regejée, tachaa alị. Eláyija bę bukwaa madzụ mmaanụ g'anyi bę. O kfuru nü Chileke kfushia ya ike sụ t'igweli buchia mini. A nqo awha eto l'ənwa ishii, mini ta atadajeru l'alị. O bya ekfukwaru nü Chileke ədo, igweli bya mini. Iwhe e meberu l'alị yelahakwaa mebyi ədo. Ənwunna mu; o -nweru g'unu ha onye əwhu shisweru əzo l'okpobe-okfu ono, ə -dụ onye ədo, bya edulatawhu iya azu l'əzo, kfuru nhamunha, t'onye ono maru l'onye dulatawhu onye l'eme iwhe-dụ-eji azu, mbụ onye l'eshi əzo, gberu nko; onye ono bę l'a-dzqata obu iya l'eka ənwu, t̄emenu o mekwaawho: a əgaru iya nvụ l'igweligwe iwhe-dụ-eji.

Bekwarra Full Text

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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 kpèè, k'ucheche dee ehe i ka eni woo iyem r'irityem gbadaa han n'uni abinini. K'unyang ng'uni a che ushang bii Atabuchi dee ì ke ahe iyem, ehe ì naa achi dee Atabuchi i ba ka he iyem ana. Ehe ì chi r'atyangani re, k'ucheche dee uni ang'i yi r'atyangani i yi n'irihe ng'uhum i kum n'àhē nyùng ya ko ba kin nang. Unana uni angin, ì naa achi dee Ukaani i ba ka he iyem ne. Ehe i yi r'ujim iha; i tum bwa geregere. Uni-irikanya ang'a bang har'ikraist, ì nen k'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'ehe 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. Iwijaa ujim ng'i yi uni k'irityem h'a ha he irichom k'ufu k'i sha iben ngin. Iwijaa 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'ugbugbe 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'inuyo 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'íyé angin. Ebwiyyaa, ng'amin e bang har'Ukaani iten Ijisos Kraist ng'i yi r'aheni-uchi fu woo ngin, k'amin e he uni kin k'uchi, ka he uni ang'ichicho ichwan k'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 abuo 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'íye 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'ípi 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'í 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

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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'uni ì máng be bang jii han n'iyem inung ashini. Ami n tyung wo abangani iyi gba k'iyem inung iyi ab'm sha. Ichicho re o ba dee o bang dee Atabuchi i yi itang kin ìhìihè. O kang nang, a taanung. Ayini, were dee unyim pee e bang dee Atabuchi i yi kin ìhìihè, k'abe e tum shere, tyùng gbaa. O ne n'o chom ngana a? K'n tyung wo dee, k'uni a bang jii han n'iyem inung ashini, abangani imin ana i yi k'irikpebe re. O were gbe r'ichia iten Abraham* ka a? Atabuchi a kung he dee i yi kpakpa k'achi imin k'uchecche iyem ang'ahe a shi ng'ahe a kung ungwa imin Ajik dee i shang ukum ka Atabuchi nga re a? O ne ngana a? Abangani imin ahe n'iyem inung ang'ahe a shi, e shi okulo gu-he k'ipi kin. Iyem ang'ahe a shi a ten anyi k'abangani imin a ka giri yirii. Nang h'iyem ang'e mang fuo k'Ashan* Atabuchi a shi ngin. E mang fuo dee, <<Abraham a bang har'Atabuchi; nang ngana, Atabuchi a kung he dee i yi kpakpa k'achi imin.>> Atabuchi a tum mang kuo Abraham dee udim imin nga. Amin e ne ana a? Atabuchi i kung uni dee i yi kpakpa k'achi imin gba k'iyem inung ang'uní ana i sha; i yi dee abangani ìhìihè nga re. Nang utam kin h'Atabuchi a kung unyinye akpara ng'e kuo dee Irahab dee i yi kpakpa k'achi imin gbe 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. Ebwiya, i yi kpakpa k'eni gbuduu k'iriwu inen è chim dee e faa eni iyem ne. Maa kang nang k'uchecche dee e ba nàm abere ab'e faa eni iyem ùchì r'ebodie fa eni abi kin. I yi r'unyang g buduu ng'abere e sha iyem ab'i yi kpakpa re. Gb'i yi r'uni ang'i chom ungwu k'iyem ne gbangg, h'uni ana a nyie n'i bam ufo imin k'a giri mia iku iyem woo. Amin è jim gbe r'ukam-nyam. K'abere e chaa dee ukam-nyam ì shi iyem ang'abere e chaa, abere e kung ungwa-ityen ungwone ha he atatang k'ungwu. Angin i sha k'uni ang'a pom k'ukam-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 fuo inang-umo ikaani angin i tum kwa ungwa-iyem angin sha inang ana k'i nibi ya yè kung-kung-kung ng'ahe a chaa. Utam kin nang, h'abèrè ang'eni e yi r'ahe ngin i yi kwee, i tum ja ebekan kangg. Amin è ne n'ungwa-ine kwee k'á gbé he k'utim ikaani, i shá he ha k'itang gbangg. Abèrè eniom i yi utam kin n'ínè ngin. Abèrè a chie r'ijijaa irikang g buduu. Ijijaa irikang ang'i ba yè k'abèrè i yen ya ben irigwe inyamfo ab'a titung woo. Abèrè i sha irikpen union woo k'i ben gbanggaraa. Ijijaa irikang ang'i yi k'abèrè 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 abèrè ma re. Abèrè i yi ijijaa iyem ang'i bwa geregere nga. Ebejuo ang'i gwa uni i ba yè k'abèrè. Abèrè ang'abèrè e kwa pia Ukaani Atabuchi ng'i yi Ide iten ngin, abèrè anga pii h'abèrè e kwa tem afo ha eni ngin. Eni ab'abèrè e tum tem afo ha abe bana, Atabuchi h'a tum shi abe bii ufo imin ngin. Iyia iripia ahe n'iyia ang'áfó atemeni e ba yè k'ungwu kin. Ebwiya, unana irikang itambin a taanung ne gbangg. Iribung umo kìn i nya umo ang'i nyinyin ahe n'ang'i jujua k'unyang kin ne. Ebwiya, iritin ulyom i wum imangoro re; iritin ebeshuo i tum wum ulyom ne. Iribung ebenuo i tum ba r'umo inung k'e ngwa re. K'i yi r'uni k'iriwu inen kin ng'a

de-achi, k'iyem woo i nung he ngwangg, ehe ì shi iyem inung, ì tum be r'ufo imin k'itang, k'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 nàám 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 nàám 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'ibù 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

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ben ma. Angin h'a tyung nang dee, utam kin h'inyamfo inen i ba tem n'ine i sha iyem tem ngin. K'unyang angin ng'ye i ba n'i mia ngin, h'amin e gung iyem inye 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 ùnè 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'ye angin, e jwen e ja inye 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'ucheche 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'irinyuo a mang be fan ahe. Amin e tum mang ne n'Atabuchi a shi k'irinyuo ana a be r'inung ke he, k'ucheche dee Atabuchi a nyè irityem kangg, i tum na ti ebese. Ebwiya, iyem ichicho fo ang'a dyem fu woo h'a yi ngin: amin è fam iyem naa k'irijun iyem iyem ne. Amin è kwa irijun Atabuchi fam iyem naa re; amin è tum kwa irijun iyem k'ye 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 ekaami 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'áchìchí, k'uni ichicho a be kpere shi he k'a tum itum be fan Atabuchi, amin è nyie dee, uni ang'a kpere ùnè imin ang'i sha iben ana k'a tum itum, a kpen ùnyāng uni ana yè k'irifo ogu-uni. Angin i sha k'Atabuchi i tyang iben uni anga woo ka he.

Cishinini Full Text

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Mpa da Yakubu kagbashi kà Kashile n ke Yesu Vuzagbayin Kishi. Mi tà a kudanaka uma à Kashile a na e nekei àdù dà i idgshi uvishuwì 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 kede àpa'a 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 kotoso. 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 mazanga 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 utài 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

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

vuza nan lo ilikuly'a ba, ko motogu ba. Te dai uga'in u kadanshi u nan lo wi? Ta baci vi nannai, vi nekei 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

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mätäna. U da wi tå m märiki, ayin dem u da wi tå n kusheshe ku singai à ubutå wo otoku. U da wi tå kpamu tukpa n asuvayali n kuya'an ki ili i singai. U ci yotsongu n ucigi kakau ba. U ci dika tå kpamu ili i na yi i mayun, mayun. Aza a na i kpamu a kuzuwa mätäna i tå à kuç'a icu'u i mätäna, kätä a kya'a ili i singai. Yi däi i zuwai da yi o kuyongo n vishili n kanananai uteku u dä à ubutå wi idashi i dä? Ili i na i tsu zuwa dä nannai i däda kusheshe ku kavama ku na ki o kuvon punu à ädu à dä. I ci ciga tå ili, i ciya i dä ba, kätä i gitä kusheshi ku na i ku unanai. Yi tå a ma'iwana adama a na aza o yoku i tå n ili i na i kpädäi kuciya, ya kuciyäkä kaci kä dä ili ya ba, kätä i känä vishili n kükäpädä mapanakpanai adama a na yi isa ili ye ekiye ya aza a na i n i da. Amma ili i na i zuwai dä i kpädäi kuciya ili i na i cigai va i däda adama a na i folono Kashile ili ya ba. Ko feu i folono i ci ciyä ba, adama a na ädu à dä a ga'an ba, i ci ciga tå ili i na i kuneke dä uyo'o koci. Ädä uma a na i kpädäi kutono Kashile, i yeve a na i ciga baci ili ya aduniyan i nam pa, an yi o kokpo arala à Kashile ba? I neke ädu à dä à ubutå wa akaka a Katagarda ka Cida ba, ana u danai Ayinviki à ni i tå asuvu à dä a da kpamu i tå a ku'iwan ili i nan lo n utsura kau. U yotsongu tsu tå uga'in u ni käu. Indiana ili i na Katagarda ka Cida ka danai, <<Kashile ki tå a tsurala n aza a ugbawansuvu, amma u tsu yotsongu tå uga'in u ni wa aza a na o goyo kaci ke le.>> Adama a nannai, kasäkpäi Kashile ko tono n ädä, lokoi Kalijani, wi tå a kusuma u kasäkpä dä. Yawai devu n Kashile ayin tutu, wi tå a kuyawa devu n ädä. Sa'i ekiye a dä adama a na ädä aza à unushi a da, zä'i kpamu ädu à dä adama a na ädä aza a kapalakäshi a da. Shikäi n kujilya adama à unushi u na i ya'in, nambäi åtsuma fon i kasäkpä izoshi ya'an unqambukätsuma u loko mazänga mä dä. Goyoi kaci kä dä à ubutå u Kashile, wi tå à kudengusa dä. Uma à vq, kätä i dansakpanai n kagbani-gbani ba. I dansakpanai baci uteku u na toku vu dä vi ya'in kagbani-gbani, da kpamu yi a kuya'ankpanai afada. I ya'an baci nannai, yi tå a kushika Wilä u Kashile. Amma eyevafada a dä yi ba, vuza na u kusheshe Wilä u Kashile u na wi derere ko u na wi u gbani-gbani. Ulinga u dä u däda i tono u da. Kashile ka'ka ya'in Wilä 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 dä utsura u na i ya'anka vuza dä afada? Panai ili na! I tsu dana tå, <<Anana ko mkpa'a, ci tå a kubana à likuci i yoku kätä tsu dasangü dë ali käyä ke te kätä ci ya'an tsulaga kätä ci ciyä ikebe.>> I tsu dana tå nahannai, amma i yeve ili i na i kuciya dä mkpa'a ba, adama a na wuma u da wi tå an egele a usana. Å tsu tåwa tå n usana kätä 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 tå ili i nam pa ya n i nan de.>> I ci ya'an tå ärädi adama a na yi tå n ugbawansuvu. Ärädi ili i kavama i dä. Ciba a na, vuma u yeve baci ili i singai i na i ga'in u ya'an, da u kpädäi kuya'an i dä, unushi u da. Ädä aza à uciyi, zuwai atsuvu à dä mayin. Yi tå a kuluma ajivu n i kapatsai n i shikäi adama a atakaci a na i lo à kutawä. Uciyi u dä agifa a da, kaya'an ka lya'a tå dë qkumbulä à dä. Gogo na azanariya à dä n azurufa à dä a ya'an tå matsafu. Ili yu uciyi i na yi a kulapa mäkänga n i dä, i dä i kutakuma ikyamba i dä tsa akina. Uciyi u dä u na i bolongi u da u kushamgba, kätä u ya'an tsurala n ädä a kanna ka afada, ko n nannai dem dä yi atakaci o kubolongu ili ya aduniyan a ayin o ukocishi a nam pa. Gogo na panai mäshi ma aza a zamalinga aza a na i doroi, da i wain kutsupa le ikebe i na a cimbakai dä ashina. I wain kutsupa le gogo na ali ikebe ya feu a kuya'an yoroli n utsura n tsurala n ädä. Kashile Mala'imili ma pana tå mäshi m malapa mu una ma aza a zamalinga a nam pa. I yongo tå a aduniyan a kuya'an a'iluwa, amma ko nannai i pana tå uyo'o wi ili dem i na kädü ke sheshei. I bänä tå kaci kä dä mayin, ali da i ya'in ikyamba an kagiri kä kädïvä ka na ka kutsai. Gogo na i fobongu tå kaci kä dä adama a kanna ka na a kuna dä. I ya'anka tå uma a singai

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afada da i nekei le unushi, da yu unai le, ele feu e sheshe a shilika n dà a banya kaci ke le ba. Uma a vã, remei adu adama a ayin a atakaci adama a na i vana kubono ku Vuzagbayin. Indanai bi'i acimbi, a tsu zuwa tã adu kãta a vana ili i kashina i le. A ciya baci mini ma vic'a a ci kede tã 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 tã lo a kutawa. Aza a vã, kãta i ya'ankpanai mololo ba. I ya'an baci mololo n Kashile wi tã a kuya'anka dã afada. Indanai mayin Keyevikafada ka gbayin ki tã lo a kutawa, ayi da lo kashani a utsutsu. Aza a vã, indanai bi'i eneki, aza a na a ya'in kadanshi kã Kashile n utsura u kula ku ni, ele agisana aaza a atakaci a da. Ci neke tã tsugbayin kã ubutã wa aza a na e remei adu a ayin a atakaci. Ayuba wi tã a katsumã ka agisana adama a na u reme tã kãdu n ili i na a ya'ankai ni. A ubutã 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 tã n asuvayali n kasingai. Aza a vã, u la'a tã n kuga'an vuma u kpãdã kukucina n gadî ko n idika ko n ili i yoku kau. Ili i na va kuya'an i dãda dana <E> ko <<A'a>> koci, ta lo va nusa kãta a ya'anka wu afada adama a akucina a na vi ya'in. Vuza yoku wi tã punu a katsumã kã dã n kadama? Vuma vu nan lo u gbagbala kuya'an avasa. Vuza yoku wi tã lo m mazanga? Vuma vu nan lo u ya'an ishipa i kucikpa Kashile. Vuza yoku wi tã lo a katsumã kã dã nu mbalã? Vuma vu nan lo u deke nkoshi m gbara-gbara n Kutoni a ya'anka yi avasa, kãta a sukumaka yi m mani'in, a katsumã ka kula ku Vuzagbayin Yesu. Nkoshi m gbara-gbara a ya'an kavasa ka uneki u kãdu, kavasa ka nan lo ka ki tã o kupotsokpo yi. Kashile ki tã a kudengusã yi. Vuza vu mbalã va u ya'an baci kpamu unushi, Kashile ki tã kpamu a kucinukpaka yi n u da. Adama a nannai, shikai unushi u dã a ubutã wo otoku a dã, kãta i ya'an kavasa adama a na Kashile ko potsokpo dã. Kavasa ka vuma vu na Kashile ka tsu pana uyo'o u ni ka ki tã n utsura kã u tsu matsu tã kpamu ili i singai. Iliya vuma vu da tsu tsu. U ya'an tã kavasa n utsura da u danai kãta Kashile ko yo'o ba, da ta na Kashile ka panakai ni u kpãdã 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 vã, vuma vi yoku a katsumã kã dã u kasãkpã baci Kutoni, vuza yoku u bonoko yi a uye. Ciiba mayin, vuza na baci u bonokoi vuza vu unushi a kubana a ubutã u Kutoni, vuza nam pa wi tã a kisa yi a ubutã wu ukpa. Adama a nannai Kashile ki tã a kucinukpaka n unushi n abundai.

Okphela Full Text

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

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Mhemhé ijemhisi ni mhi khi oni oq ga oyi Eshinégbá ali oyí ijesu iKirisiti Onomhué mhia kéké ebe ona ghi egbó eni e miesuó, ni é la edéli igbéva eyi egbó iZiréni, ni e ghíaku elemhi eké agbó nya. Mhi tsé é. Inyoghüo-mhé, leli óli shi emhi oghéle ini imufé ódóda e bhale débé. Irari khi u lèshé khi ini a da mu irudunga oyé fé bino ne, iregbemie oyé o ya mè asha fu-a shi o. Zobé ni iregbemie oyé o gbe akanya oyoli pfo, ni a mhóli iwomhélöe, ni o gba pfo, ni a khi eni ingeli eneté éa baku. Ama ini ɔngéé oq nono egbhali, o mhila Eshinégbá ni o pfo elemhi ró o na ogbókpa, ni qa ya mè umha-guékia oyí ogbó. O ya roli na li. Ama ini oq mhila, o mhóli irudunga ni qa mhue akhókhómhé, irari khi oni mhóli akhókhómhé, eri o li abi izughuse oyí oké onímhi ni akpekpelí o pfi é kia. Ogbó oghoghó o khi sa khi lòli mè emhikhoghuo ya mie obó oyí Onomhué. Ogbó oqídu eva o khi, qa ya riéle emini o mu amé. Eni e mie ijesu iKirisiti suó ena umhamé e ke ghéle irari khi e ma ghalé ukpélöe oyí Eshinégbá. Igbaa oyí eni e mie ijesu iKirisiti suó ni e pfue, e ke ghéle ini agbó o ke ti wé tiemhile. Irari khi eri epfue e ta a kua abi udodo. Irari khi ini ovó o ngale khi oq to, eri oq tosé ebúli a, e khakha-a, idodo eyewé e de kua, isomhotse eyewé o ye se a. Igho, oni o pfue o li ya ta kua, abi o li na ya nga na ya tiemhí shi akanya oyoli. Ikhivóṣé o khi na ogbó ni o kie migha ini o mhóli imufé, irari khi ini o dobé ri egbe mie, o ya mie arula ogbie oyí agbó na agbóagbó, ni Eshinégbá o she shobó khi lòli ya ró na eni e nono ingme oyelue. Ini a mu ogbó lighó fé bino, o khi lié khi, << Eshinégbá o mu mhé é fé. >> Irari khi ogbó qa ri onobe ya dobé mu Eshinégbá fé, wékhi eri lòli o mu ogbókhoghuo é fé bino. Ama oghuemhé eyawa ni e di awa mu, e ri awa mhóli imufé. Egheghe aghó oni oghuemhé o kha mè, o bia olamhé, ini olamhé o fi, khi o té, o bia eghuli. Inyoghüo-mhé a khi zé ni a di é. Isomhi-opfa onete kpa ni o gba pfo, idane o te bhale, obini oyí Ita ni o ma ikpa na idane, o róte é tiemhile. Oni qa ya mu pfi abi aroro ni oq je oola je ooobó. Oghuemhé oyoli o ró ri ungmemhi igésekia oyoli ri awa bhale agbó, ini o mè asha ri awa khi imomhi eni ododé elemhi emini o ma nya. A sato ona inyoghüo-mhé, ogbókpa o kélé ke suo ungmemhi, ama o khi kélé ke ngmé unu, o khi gbo kélé ke mhue elemhi ibibi. Irari khi elemhi ibibi oyí ogbó qa ri ogbó o mhóli igué-ngeli oyí Eshinégbá Irarighó, a ti egbe ingeli ichimhi-a ali ingeli ingmobe ni e sha é ma-a. A ri egbe é tiemhile na Eshinégbá, a ri éloé shi ungmemhi oyoli, ikhi oni a ró kó é udu, ni o dobé ya mie é pfuese. A khi khi eni e lèshé ri esó suo tsé ni é di egbe wé, a ri ochoghó ke ri emini a suo gbe akanya. Oni o ri esó suo oni ungmemhi ni qa riéle emini o ngmé, eri o li abi oni o lè ya bino egbóli ughegbe abi lòli li. O kha bino egbóli se, o vu aghó le, aghoghoghó o yele abi o li-a. Ama ogbó ni o bino elemhi ushi ni o gba pfo ni oq rue ogbó o le, ni o kiele é riéle emini o ngmé, ni qa 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 ukpéloe 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 gue egbe e eżo egħo? A ri esq̡ shi mhë ekę inyoghuo-mhë, qa kħi eri Eshinégbä o she zé ena umhamé ukpéloe 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 egbe 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 gue wé eżo, ikħi ushi oni o ri epfua a na ogħo. Irari kħi Eshinégbä qa ya mhöli il-ħelemhi na ogħo ni qa ya mhöli il-ħelemhi, eļe ni Eshinégbä o roli ya gue eżo. Irari kħi ini u mhöli il-ħelemhi, eri u ya ke għelx ini a re e gue 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 ya 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 għeyę 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 għeyę 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 oħġu o kħi, oo ti għba. Egħegħi ayemħe eyi okphagħi e mie ona suq, eż-żu na ulišhi, eż-żu. Yeye omose qoqiegħe, eri u wa noni a għo għe kieb yé, 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, iħeqo irudunga ni qa mhöli akanya o li kħi oni ghua. Emole mhë, eż-żu nya a kħi eni eę sej̥, irari kħi a l-ħeq kħi anye ni anye kħi eni eę

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sese egbo, a ri ezo oni o ze ne nya na ya gue. Awa nya awa mholi ashini awa te pfi do. Ama ini ogbo qa pfi do elemhi ungmembhi oyoli ghué, ogbo qni o gba pfo q khi, ni o dobé e mhésé ni idiegbe oyoli nya. Eri a sò achi aghékpé unu ni o ke suq esó na awa, lóli o zé khi awa dobé nga li e je obini o ghôle awa. Gbo li sa ingme okó oké oniemhi bino, ashini o gbédi ramhi egho, ni o khia khi akpekpelí oniemhi o kha rié e li, ukuku akhuli, oni qo 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 ghue, abi ukuku akhueré o lié ma eré osha. Eri élémhi o li abi erali. Emhi obe o khi ni o la elemhi idiegbe ogbo. Eri qo yese ogbo-a nya odé khi odé. Ilimhi iririé oni erali ogho o te bhale élémhi. Elamhako nya e zé e mu abo, ghe ipfeli o, ghe eni e tialó akpidi eké o, ghe elamhako 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 qo gbe. Oni élémhi awa ró o kuéghie Ita awa Qñomhué. Lóli awa gbo ró o ku itsé na egbo ni a ró khokho Eshinégbá ma. Ikuéghie ali itsé ikuku e róte unu oghuo e lasele. Qa kha khi igho inyoghuo-mhé. Amé eni e ti unu ali amé ni ea ti unu ea dobé ya róte unupfie oyí oké oghuo ke chôchó lasele. Inyoghuo-mhé, ókhua-eni o fé dobé ya mó udumhi olivu? Wékhi eri olomu iba o dobé ya mó udumhi ókhua-eni? Igho oké oni qo chôchó amé ughbeli, qa dobé ri amé eni e ti unu ya lasele. Oghuo o elemhi e o khi ortségbhé ni o mholi iléshé? Oni ogbo o ri angeli onete oyoli róli khasé, ikhi onete ni o ri iregbe-tiemhile ni o róte iléshingme bhale rié. Ama ini u mholi ayémhé ubogbo ali emhi-itoegbe shi udu oyé, khi vuse ipfuá shi o, ni u róli kie oni igéskia. Iléshingme oghogho qa khi iloghie o te bhale, ama onayi agbo ona o khi, ni o róte Ayémhé-no-pfuasé bhale, elemhi ayémhé 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 iléshé ni o te idane bhale, eri o kpé te eké pfuasé, o nono opfomhé. Eri qo kuégbé-a, o ri egbe óli e tiemhile na ogbokpa pfo, o mholi elemhi-iamhé, o ri umomhi angeli onete e khasé. Qa ya gbe azéba, o mholi igéskia. Eni e nono opfomhé ni e ri ayémhé opfomhé ri onete kó, ikhiéshé oyí ipfuasé eé me. Elo qo pfi okholi ali uwola a na e? Qa khi itobó oghuemhé, ni e la e udu nu e a kholi o zé ni a ró nu egbe e kholi? Emhi qo ghôle e, ama aa mholi oli. A gbe ugbeli, a mholi éloe-iamhé ama a dobé mholi emini eé ghôle e. A kha wola, a kholi. AA ya mholi 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 ókpotsó ni qo kia okia, eri aa lëshé khi ini emhi agbo o ghôle e dosé, khi qbe Eshinégbá a khi? Qnini o da zé agbo ona ómole ne, qbe Eshinégbá o khi. Eri u dabi khi afué Ebe-no-pfuasé o ngme óli khi, eri ayémhé ni Eshinégbá o ró shi awa egbe qo kpe ofuma egbegbo, ni o khia khi eri qo nono ni awa khi qyi 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 qni o ti egbe óli e nga o. Qo somhi elemhi qni o ti egboli e tiemhile. >> Ri egbe e tiemhile na Eshinégbá pfo nya. Tséshé ku ókphaghié o ti kia nè, khi o ya na nè. Ti bhale deba Eshinégbá, khi o ya ti bhale debé. 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 oghéié oyé pfi bhale iyese udu-a. Ti egbe e tiemhile odalo oyí Qñomhué, khi o ya ti e nga. A khi ke yese egbe eva inyoghuo-mhé. Ini u da yese ónuzava oyé ni a ga mie iKirisiti suq eva-a ne, ni u ró da gue óli ezo, ushi wa zé ifue, ni u wa gue ezo. Ini u gue ushi ezo, wa ke khi qni o ri ushi e gbe akanya! Ama qni o gue óli ezo u ke khi. Eshinégbá lólighuo tsé o khi qni o ró ue ushi na agbo ni qo gue ogbo ezo 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 ezo? A suq mhé, yeyé 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 e 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 e ya ramhi memena. Waa fali egbọ eni e gbe ikanya ishemhi oyé né ifata ne. Ee vié, eẹ wóló. Evié oyi eni e nu ẹ khipé itsua ishemhi, o she ramhi esó eyi Eshinégbá ni ọ funé nya ni ọ mhué ekholi-okhué na iloghie. Eri u la agbọ e li agbọ nyafunyafu, u li agbọ o tsua kua. Wa le ọkpó, ali ọfọlo, u gbedi-a loqho abí élamhi ni a mu ya gbe-a. U she pfa ẹzo ubgeli mu egbọ eni ẹa mhué abi e li, u gholo wé-a. Wewé na, ea dobé liè khi wewé a lama shi e ọ. 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 e ẹzo. 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 e lu egbọ eni e ri egbe e mie. A she kipé suò eko ijobu abi ọ ri egbe mie tèṣe. A mè emini Eshinégbá o rièlè na li ikpukhokho. Onomhué, ona ilélemhi ọ khi. Inyoghuo-mhé, oni o mu egbe né nya khi, khi romhi iloghie ali eké agbọ ali emhese. Ze ni, < < li 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 egbhalí 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 o róte ughuamhi mu ọli vule. Ini ọ lamhé olamhé, Onomhué ọ ya ró topfa li. Irarigho, a zonó olamhé eyé e egbe e, a lema na egbe, ni a rẹ e 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 ghehuli, ọ guese olamhé ebubu na li.

Mogolian Full Text

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Ертөнцийн Эзэн болон Их Эзэн Есүс Христийн үнэнч зарц болох Яахоб миний бие нь энд, тэндгүй тархсан Израилийн арван хоёр овгийнхтой адил Ертөнцийн Эзэний бүх хүмүүст хандан энэхүү мэндчилгээг хүргэж байгаа болно. Ахан дүүс минь ээ! Янз бүрийн бэрхшээл сорилт тулгарвал, түүнийгээ баяр баясгалантай зүйлд тооцож байгтуу! Учир нь гэвэл, сорилт туршилтыг тийнхүү давсныхаа 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 гүйгтуу! Тэрбээр хэнийг ч зэмлэн буруушаалгүй өгөөмөр сэтгэлээр өгдөг учраас гүйсан юмыг чинь зайлшгүй өгөх болно. Харин түүнээс юм гүйж байхдаа хариу авна гэдэгтээ эргэлзээгүй бат итгэж байх хэрэгтэй. Учир нь, эргэлзэж байгаа хүн бол салхины ясаар давлагалах 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 арвижуулах гэж зүтгэсээр яваад гэнэт нас бардаг болой. Амьдралын сорилт туршилтыг тэсвэрлэн даваад итгэлтэй хэвээр үлдсэн хүн л ерөлтэй! Учир нь, тийм хүн сорилт туршилт бүхнийг даван туулаад өөрт нь хайртай болсон хүмүүст өгөхөөр Ертөнцийн Эзэний амласан мөнхийн амьдралыг титэм болгон авах болно. Гэмт байдалд уруу татагдсан хүн «Ертөнцийн Эзэн намайг ийнхүү сорин 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 хүсэл 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 сонсох нь хангалттай гэж үзээд өөрийгөө хуурч мэхлэх хэрэггүй юм. Учир нь, тэрхүү сургаалыг сонсоод дагахгүй байгаа хүн нь өөрийгөө толинд харж байгаа хүнтэй л адил болой. Тийм хүн нүүрээ 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 сурахдаа 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 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, сонсогтун! Энэ дэлхийн ядуу хоосон хүмүүсийн дотроос Ертөнцийн Эзэн өөрийнхөө хүмүүсийг сонгож авахдаа тэднийг итгэлээр нь арвин баян байлгаж улмаар өөрт нь хайртай болсон хүмүүст өгөхөөр амласан мөнхийн улсаа өв 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 «Өроол бусдыг өөрийн адил хайрлагтуу!» гэсэн тэрхүү эрхэм дээд хуулийг үнэхээр даган биелүүлж чадвал,

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амжилт оолт олох болно. Харин та нар хүнийг ялгаварлан үзвэл, түүгээрээ гэм хийж байгаа хэргэ бөгөөд Ертөнцийн Эзний тогтоосон хуулийг зөрчсөн хэрэгт орлоо гэсэн үг юм. Учир нь, Ертөнцийн Эзний 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 Эзний 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 хоолгой, өмсөх хувцастай болоороой!» гэж хэлсэн хирнээ хэрэгтэй тусламжийг нь үзүүлэгүй бол, үүнд ямар ашиг байна? Тиймээс үр дүнгүй итгэл гэдэг бол үхдэл мэт ашигтгүй зүйл билээ. Гэтэл зарим нэг нь «Чи бол итгэх чадвартай. Харин би бол юм хий 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 харуулъя» гэж хэлнэ. Ертөнцийн Эзэн цорын ганц байдагт бид итгэдэг гэж та нар хариулах байх. Тэр чинь их сайн хэрэг байна. Гэтэл муу ёрын сүнснүүд хүртэл үүнд итгэн шийтгэлээс нь айн дагжиж байдаг шүү дээ. Тэнэг мунхаг хүмүүс ээ! «Үйл ажилгүй итгэл нь үр ашигтгүй зүйл юм» гэдгийг та нар надаар батлуулах гээд байгаа юм уу? Бидний өвөг эцэг Аврахаам нь Яйцхаах хүүгээ өргөл болгон чулуун дээр тавихдаа л үйлдэж хийсэн тэр зүйлээрээ Ертөнцийн Эзний өмнө өөрийгөө цагаатгуулаагүй гэж үү? Зөвхөн түүний үйлдэж хийсэн зүйлээс л болоод итгэл нь хир зэрэг бодитой болж харрагдсаныг одоо та нар ойлгов уу? Үйлдэж хийсэн зүйлийнх нь үндсэн дээр л түүний итгэл бүрэн төгс болсон ажээ. Тийм учраас л Ертөнцийн Эзний 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 Эзний өмнө гэмээ цагаатгуулдгийг та нар харж байна уу? Үүний нэгэн адилаар Израильчуудын илгээсэн хоёр туршуул эрийг янхан бүсгүй Рахаав хүлээж аваад гэртээ оруулан улмаар замаа буруулан зугтахад нь туслахдаа үйлдэж хийсэн энэ ажлаараа л Ертөнцийн Эзний өмнө гэмээ цагаатгуулсан биш үү? Амь, сүнгүй бие нь үхдэл болдгийн адилаар үйл ажлаар батлан харуулаагүй итгэл нь үхмэл зүйл юм. Анд нөхөд минь, та нарын дотроос олон хүн сургаал заадаг болох гэсний хэрэггүй юм. Яагаад гэвэл, сургаал заадаг хүнийг Ертөнцийн Эзэн хожим бусдаас илүү хатуу ширүүн шүүх болно. Учир нь, хүмүүс 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 биенийг 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 хүчтэй салхины аясаар туугдан явдаг зүйл

боловч далайчин хүн түүнийг өчүүхэн жижиг залуураар дуртай зүгтээ залан чиглүүлж чаддаг билээ. Үүнчлэн хүний хэл нь өчүүхэн бага эрхтэн боловч асар том үйл явдлын тухай 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

Tuesday, December 23, 2014

эсэргүүцнэ гэсэн үг болохыг та нар мэдэх үү? Тиймээс энэ дэлхийн амьдралтай эвсэлдэн найрсан хүн өөрийгөө Ертөнцийн Эзэний дайсан болгож байгаа хэрэг мөн. Ертөнцийн Эзэн хүн төрөлхтөнд зүрх сэтгэл өгсөн билээ. Өгсөн тэр зүрх сэтгэлийг нь хүн өөрөөс нь өөр юманд зориулахад тэрбээр маш их хардан харамнаж байдаг. Ертөнцийн Эзэний сургаалд энэ тухай тодорхой хэлсэн байдаг нь утга учиргүй зүйл гэж үү? Гэхдээ тэр бидэнд хайр ивээлээ илүү ихээр харуулж байдаг учраас «Ертөнцийн Эзэн ихэмсэг бардам хүнийг эсэргүүцж харин төлөв даруу хүнд хайр ивээлээ харуулж байдаг» гэсэн үг түүний сургаалд бий. Тиймээс та нар өөрсдийгөө Ертөнцийн Эзэнд бүрэн гүйцэд захицуулж байгтуу! Адгийн муу ёрын сүнсийг эсэргүүцжэ байгтуу! Тэгвэл, тэр та нараас зугтсан зайлса болно. Та нар өөрсдөө Ертөнцийн Эзэнтэй ойртон дотносохоор ирвэл, тэр бас өөрөө та нартай ойр дотно болно. Гэмт хүмүүс өө! Гэм хийж бузартсан гарaa угааж цэвэрлэгтүн! Хоёрдмол сэтгэлтэй хүмүүс өө! Сэтгэл зүрхээ шулуутган ариутгагтуун! Хир зэрэг гэмтэй болохоо ойлгоод эмгэнэн гашуудаж, мэгшин уйлагтуун! Инээд хөөрөө эмгэнэл гашуудал болгогтуун! Баяр баясгалангаа гуниг гутрал болгогтуун! Тийнхүү Их Эзэний өмнө өөрсдийгөө төлөв даруу болговол, тэр өөрөө та нарыг өөд нь татаад өргөн авах болно. Анд нөхөд минь, бие биенээ бүү муучилж бай! Нэг нөхрийнхөө тухай муучлан ярьж, ялладаг хүн бол Ертөнцийн Эзэний хуулийг муучлан яллаж байгаа хэрэг мөн. Хэрвээ та нар тийнхүү Ертөнцийн Эзэний хуулийг яллаж байгаа бол, түүнийг дагах ёстой хүмүүс нь биш харин шүүгч нар нь гэсэн үг болно. Гэтэл тэрхүү хуулийг бидэнд тогтоож өгсөн бөгөөд түүнийхээ дагуу биднийг аврах ч эрхтэй, хөнөөх ч эрхтэй цорын ганцхан шүүгч л байдаг болой. Харин нэг нөхөө яллах эрхтэй хэмээн үзэж буй хүн чи өөрийгөө хэн гэж бодоод байгаа юм бэ? «Өнөө, маргаашдаа би тийм хотод очоод тэндээ бүтэн жил суун, арилжаа наймаа хийж мөнгөтэй болно» гэх мэтээр ярьдаг хүмүүс өө! Та нар энэ үгийг сонсогтуун! 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 сонсогтуун! Хожим үзэх зовлон гунигаа бодоод та нар одооноос уilan 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 байдаг учраас тэд чинь гомдол мэдүүлэн орилж байна. Ургацыг чинь хурааж байсан тэр хүмүүсийн гомдол үй түмэн ер бусын дайчидтай Мөнхийн Эзэний сонорт хүрээн л байгаа шүү дээ. Энэ дэлхийд байхдаа та нар баян тансаг бөгөөд зугаа цэнгэлгэйгээр амьдарч байгаа улс мөн. Нядлах гэж буй малыг бордохын адилаар та нар сэтгэл зүрхээ өөхлүүлсээр мөнхийн шийтгэлд орох тэр өдөртөө бэлдэж байгаа хүмүүс болно. Та нар үнэнч шударга

хүмүүсийг шийтгүүлэх нь байтугай алуулж байсан хүмүүс мөн. Тэр хүмүүс чинь тэр үед та нарыг 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 ойртох 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 учлах 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.

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Иаков, раб Бога и Господа Иисуса Христа, двенадцати коленам, находящимся в рассеянии, - радоваться. С великою радостью принимайте, братия мои, когда впадаете в различные искушения, зная, что испытание вашей веры производит терпение; терпение же должно иметь совершенное действие, чтобы вы были совершенны во всей полноте, без всякого недостатка. Если же у кого из вас недостает мудрости, да просит у Бога, дающего всем просто и без упреков, - и дастся ему. Но да просит с верою, нимало не сомневаясь, потому что сомневающийся подобен морской волне, ветром поднимаемой и развеиваемой. Да не думает такой человек получить что-нибудь от Господа. Человек с 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 говорит: "Бог меня искушает"; потому что Бог не искушается злом и Сам не искушает никого, но каждый искушается, увлекаясь и обольщаясь собственную похотью; похоть же, зачав, рождает грех, а сделанный грех рождает смерть. Не обманывайтесь, братия мои возлюбленные. Всякое даяние доброе и всякий дар совершенный 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 неоскверненным от мира. Братия мои! имейте веру в Иисуса Христа нашего Господа славы, не взирая на лица. Ибо,

если в собрание ваше войдет человек с золотым перстнем, в богатой одежде, войдет же и бедный в скучной одежде, и вы, смотря на одетого в богатую одежду, скажете ему: "тебе хорошо сесть здесь", а бедному скажете: "ты стань там", или "садись здесь, у ног моих", - то не пересуживаете ли вы в себе и не становитесь ли судьями с худыми мыслями? Послушайте, братия мои возлюбленные: не бедных ли мира избрал Бог быть богатыми верою и наследниками Царствия, которое Он обещал любящим Его? А вы презрели бедного. Не богатые ли притесняют вас, и не они ли влекут вас в суды? Не они ли бесславят доброе имя, которым вы называетесь? Если вы исполняете закон царский, по Писанию: "возлюби ближнего твоего, как себя самого", - хорошо делаете. Но если поступаете с лицеприятием, то грех делаете, и перед законом оказываетесь преступниками. Кто соблюдает весь закон и согрешит в одном чем-нибудь, тот становится виновным во всем. Ибо Тот же, Кто сказал: "не прелюбодействуй", сказал и: "не убей"; посему, если ты не прелюбодействуешь, но убьешь, то ты также преступник закона. Так говорите и так поступайте, как имеющие быть судимы по закону свободы. Ибо суд без милости не оказавшему милости; милость превозносится над судом. Что пользы, братия мои, если кто говорит, что он имеет веру, а дел не имеет? может ли эта вера спасти его? Если брат или сестра наги и не имеют дневного пропитания, а кто-нибудь из вас скажет им: "идите с миром, грейтесь и питайтесь", но не даст им потребного для тела: что пользы? Так и вера, если не имеет дел, 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

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на самом деле добрым поведением с мудрою кротостью. Но если в вашем сердце вы имеете горькую зависть и сварливость, то не хвалитесь и не лгите на истину. Это не есть мудрость, нисходящая свыше, но земная, душевная, бесовская, ибо где зависть и сварливость, там неустройство и все худое. Но мудрость, сходящая свыше, во-первых, чиста, потом мирна, скромна, послушлива, полна милосердия и добрых плодов, беспристрастна и нелицемерна. Плод же правды в мире сеется у тех, которые хранят мир. Откуда у вас вражды и распри? не отсюда ли, от вожделений ваших, воюющих в членах ваших? Желаете - и не имеете; убиваете и завидуете - и не можете достигнуть; препираетесь и враждуете - и не имеете, потому что не просите. Просите, и не получаете, потому что просите не на добро, а чтобы употребить для ваших вожделений. Прелюбодеи и прелюбодейцы! не знаете ли, что дружба с миром есть вражда против Бога? Итак, кто хочет быть другом миру, тот становится врагом Богу. Или вы думаете, что напрасно говорит Писание: "до ревности любит дух, живущий в нас"? Но тем большую дает благодать; посему и сказано: "Бог гордым противится, а смиренным дает благодать". Итак покоритесь Богу; противостаньте диаволу, и убежит от вас. Приблизьтесь к Богу, и приблизится к вам; очистите руки, грешники, исправьте сердца, двоедушные. Сокрушайтесь, плачьте и райдайте; 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 райдайте 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 сокровище на последние дни. Вот, плата,держанная вами у работников, пожавших поля ваши, вопиет, и вопли жнецов дошли до слуха Господа Саваофа. Вы роскошествовали на земле и наслаждались, напитали сердца ваши, как бы на день заклания. Вы осудили, убили Праведника; Он не противился вам. Итак, братия, будьте долготерпеливы до пришествия Господня. Вот, земледелец ждет драгоценного плода от земли и для него терпит долго, пока получит дождь ранний и поздний. Долготерпите и вы, укрепите сердца ваши, потому что пришествие Господне приближается. Не сетуйте, братия, друг на друга, чтобы не быть осужденными: вот, Судия стоит у дверей. В пример злострадания и долготерпения возьмите, братия мои, пророков, которые говорили именем Господним. Вот, мы ублажаем тех, которые терпели. Вы слышали о терпении Иова и видели конец онего от Господа, ибо Господь весьма милосерд и сострадателен. Прежде же всего, братия мои, не клянитесь ни небом, ни землею, ни никакою другою клятвою, но да будет у вас: "да, да" и "нет, нет", дабы вам не подпасть осуждению. Злостраждует ли кто из вас, пусть молится. Весел ли кто, пусть поет псалмы. Болен ли

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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 Bóhólníhii Jesus Christ yá naal'aí nishlínii, naakits'áadahgo Ízrel dine'é danohlínii tadaníhidi'nooskaadígíi nihich'í' naaltsoos áshléehgo k'é nihidishní. Shik'isóó danohlínii, al'ąą át'éego nanihídahodi'nitaahgo, baa hózhóqgo baa nitsídaahkees, háálá nihe'oodla' nabídahonitaahígíí bee nízaadgóó ha'jólñí áhool'íjhgo nihil béédahózin. Áko bíni'dii ha'ahóní nihinaalnishgo altso la'yiléeh, ákót'éego nihe'oodla' bee ts'ídá t'áá ákóne' ádanoht'éego índa t'áadoo bee nihich'í' anáhóót'i'ígoó dahinohnáa doo. Nihí la' bee hódzáanii bídin nohłíjgo Diyin God bíidóohkił, éí bił hadlee'go índa doo ak'fhá'áhgoó t'áá altso aidii'aah, áko honohságó ánihidoolííł. Nidi ts'ídá t'áadoo nihil naaki nilní iinohdláago yídóohkił, áko doo nihil naanaáyoł nidahonohlin da doo. Háálá hoł naaki nilníngíí níyol yááhoolgohtgo tónteel yilk'ooflígíí nahojílin. Diné ákójít'éii éí t'áadoo le'é Bóhólníhii bits'áądéké' nídiideeshléél t'áadoo jinízíni nijigháa doo. Diné naakigo nitsídzíkeesii éí t'áá altsoji' doo béehózingóó nijighá. Ak'is hojooba' át'éii bohónedzjá ábi'diilyaago yaa bił hózhóq le', áadóó ak'is at'íinii bahojoobá'í ábi'diilyaago yaa bił hózhóq le', háálá ajit'íinii ch'ilátah hózhóón níiñahígí át'éego ahwíidoołkááł. Jó, hadoh bił háá'át'áahgo ch'il néízis, áadóó ch'ilátah hózhóónii ninádahinidah, áko doo t'áá nizhónígo ahool'áa da. T'áá éigi át'éego diné ajit'íinii t'áá joolnishgo ahwíidoołkááł. Diné nabóhonitaahgo ha'olníngíí bik'ihojidlí, háálá na'ihonitaah bik'esdeesdlíjí'go béehoozingo iináájí naat'á ch'ah Diyin God haididoó'áál, éí Bóhólníhii ayóó'adabó'níinii bí' dooleelgo yee yich'í' haadzíí'. Nahóhodi'nitaahgo, Diyin God nashínítah, doo jiníi da, háálá Diyin God éí nichxq'íii doo yee na'ínítaah da, áadóó t'áá bí diné doo la' naynítaah da. Nidi diné t'áálá'í jinítímigo nahóhodi'nitaahgo t'áá hó bidázhnoolníinii hodíñ'ah áadóó nichxq'íii yiih honi'ah. Áko bąąhágí át'éego adáhonooní i'niiltsqą́hgo bąąhágí át'éii yiłchííh, áadóó bąąhágí át'éii niniséehgo aniné nádleeh. Shik'isóó ayóó'ánihósh'níinii, nihida'dódleeh lágó. Yá'ádaat'éehii índa ts'ídá t'áá ákóne' ádaat'éii t'áá altso yá'ąąshdéké' aTaa' bee da'di'nídíin áyíilaii bits'áądéké' nihaa hidit'aah. Diyin God doo tąąhgo óonééh át'ee da, doo chaha'oh náhoodleelígí át'ee da. T'áá bí iinízingo hane' t'áá aaníinii bee nínaádanihí' dízhchíí, jó, nihí aláqíjí' ba'átlchímí nídasíidlíjí'. Éí bąą, shik'isóó ayóó'ánihósh'níinii, diné t'áálá'í jinítímigo hazhó'ó ajísts'ąą' doo, nidi tąądee háadzíidziih doo, tąądee hánáháchjih doo. Háálá Diyin God ts'ídá t'áá ákogi át'éego yinaha'áhígíí éí diné bi'áháchjí' doo yee la'yidoolííł da. Éí bąą badaa'ihií índa bąąhágí át'éego nitsáhákees k'ee'ąą dadínées'qądii t'áá altso yóó'adahidoh'ah áadóó a'ohgo áda'díinolzíingo Diyin God bizaad ayi'di k'ididoolyéelií nídadooħlé, éí nihii' naazíinii yisdáyiinílgó yíneel'ąą. Diyin God bizaad bik'eh dahonol'í, t'áadoo t'óó dадооhts'a'go ádinida'ohdlo'i. Háálá t'áá háiida t'óó bizaad jidiits'a'go doo bik'eh hojil'ínígíí éí diné kót'éii nahojílin,

diné bii' adéest'ii' yii' hazhó'ó ádiníl'ijh, nidi ádiníl'ijhgo áadóó dah diigháahgo ánoolnini t'óó 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'át'ihídá yaa naagháago Diyin God bik'izhdoodlii, háálá yidiits'a'ii doo yaa yoonééhgóó yik'eh hól'íjgo át'í. Diné t'áá háiida shinahaghá' hólí jinízingo, yájílti'gi doo baa áhojilyáágóó t'óó ádinijidlo'go ájít'í, éí dinéhígíí hanahaghá' t'áadoo nánídlíní da. Álc'híni bizhé'é áadaadinii índa sáanii bąąh ádahasdiđidii bich'b' nidadhwíi'náago bıká aníjílwo'ígíí, índa nihoká'a'gi bąąhágí át'éii adąąq jít'inígíí éí Diyin God aTaa' nilíinii bináál nahadlá t'áá aaníinii índa t'áá ákogi át'éii át'é. Shik'isóó, Jesus Christ nihiBóhólñíihii, éí Bóhólñíihii ayóó át'éii deinohdláago t'áadoo diné a'l'ohgo baa nitsídaahkeesí. Jó, diné la' óola yoostsah bąąh si'ąągo áádóó éé' t'áá úiyisí nizhónígíí yee hadít'éego álah nohlíi góne' nihil yah úiyáago, áádóó nít'éé' diné la' bahojoobá'íii anilí yee hadít'éego nihil yah anáánaádzáago, nít'éé' diné t'áá úiyisí nizhónígo hadít'éii t'eyíá nihil nilíjgo, Kwe'é dah nídaah, bidooniidgo índa diné bahojoobá'ígíí, T'áá aadi sínízí, doodaii', Shijáthadóó nídaah, bidooniidgo, da' doósh a'l'ohgo ahaa nitsídaakeesii dasoolíj' da? Da' doósh nichxó'ógo aa nitsídaahkeesgo aa nídaat'iinii dasoolíj' da? Da'íísółts'áq', shik'isóó ayóó'aníhósh'níinii, jó, nihoká'a'gi badahojoobá'íii oodla' deidot'íjigó índa Diyin God bee bóhólñíihgo bił haz'áanii bii' dadooleelgo ts'ídá nábiizláá'. Éí ayóó'ádabó'níinii bí' dooleelgo yee nihon'á. Nidi diné bahojoobá'íii doo nihil dáalijid da. Jó, da'at'iinii ts'ídá nihide ádahósın ya? Jó, aa nídat'íjíi' ts'ídá adaniih'éesh ya? Hó lá yízhí iłíinii bee danihi'dójíhígíí 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'níngi át'éego bił kéehót'iinii ayóó'iín'ní. Éí bee haz'áñigíí bik'eh dahonoł'íjgo yá'át'éhígíí ádaah'tíj doo. Nidi diné a'l'ohgo baa nitsídaahkeesgo éí nida'iyohsíh, áko bee haz'áanii yilááh nidahidiltaałii danohlíjgo bee haz'áanii nihainít'í. Háálá t'áá háiida bee haz'áanii t'áá át'é bik'eh hojíl'íj nidi, t'ááláhígó haz'á dzisiihgo, t'áá át'é bee ádihozhdíi'l'i'go át'é. Háálá, Ts'ídá doo azhdilée da, níñigíí addó, Diné ts'ídá doo dyíílhééł da, ní. Áko doo adílée da nidi diné sínílhíjgo bee haz'áanii yilááh nideeltáalii sínílji'. Áko Diyin God yee has'aanii diné yéé'iílníihii bik'ehgo nihá nihwiit'aah dooleetii danohlíjgo éí bik'ehgo hadahohdziih áádóó ádaahníi'l le'. Háálá doo aa a'áah jiniizi'ígíí éí Diyin God doo haa a'áah nízingóó há nihodoo'áátl; aa a'áah hasin éí aa hwiinít'í yik'eh didlj. Shik'isóó, diné la', Ooshdlá, nífigo, nidi bi'oodla' doo yik'eh át'éégóó, ha'át'íish bá nídoodeleef? Oodla' ákót'éii daats'í yisdábidoołtééł? Dooda lág! Ak'is, doodaléi' alah nilíinii la' bik'i ni'lizt'óodgo áádóó ch'iyáán bee ádingo, yídin nilíinii t'áadoo la' baa nołéhé, T'óó nilááh, nił hózhqogo t'áadoo nidlöhí índa hwih nilíjgo yínaáátl, bidooniidgo, éishq' ha'át'íi nídoodeleef? T'áá ákót'éego hwe'oodla' t'áá bázhánígo, óoo'níiili bąąh ádingo, t'áadoo nánídlíní da. Nidi diné la' da ádidoonii, Ni éí iinídlá, nidi shí t'éí yá'át'éehgo ááshníi'l. Haa'íshq' ááníili t'áágéed ne'oodla' shíl úíshjání áñflééh, áko shí ałdó' ááshnílgíí bik'ehgo she'oodla' nił úíshjání ádeeshlíi'l. Diyin God t'ááláí hólqogo yinídlánígíí éí yá'át'éeh. Jó, ních'i bida'iiníziinii ákót'éego da'oodláq nidi yik'ee bił daayée'go bitah dahodithid. Dooládó' diné doo hóyáanii nilíinii, ájooníili t'áágéed hwe'oodla' t'áadoo nánídlíní daigíish shíl bééhoozijíl níñizin? Éíbraham yéé, nihizhé'é nilíinii, bikáá' náá'iiníhí bikáá'gi biye' Áázak niinílti yééđáq' t'áá bí ádzaaígíí bee ts'ídá t'áá ákogi át'éego bá ha'oodzíi'. Jó, Éíbraham bi'oodla' áádóó ááñflígíí t'áá yił yoof'ihgo ááñflígíí bee bi'oodla' la'yíyiilaáigíí k'ad nił bázhánígo. Áko Diyin God bizaad bee ak'e'ashchíinii kóníñígíí bohoolyaa, Éíbraham éí Diyin God joosdlaqd, áko ts'ídá t'áá ákogi ájít'éego há haadzíi'. Áko Diyin God bik'is jílífígo há ha'oodzíi'. Jó, kót'éego nihil bázhánígo, diné ájoonílgíí bee Diyin God bił t'áá ákogi ájít'é jileeh,

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hwe'oodla'ígíi ájooníili doo bił jooltihgóó éí doo bígah da. T'áá ákót'éego aldó' Réíhab, aljiñii nilíinii, éí hane' neii'ahí yah ayííeezh yéçdáq', áadóó nák'ee'qago ch'inéini'l'a' yéçdáq'; ádziidzaaígíi bee Diyin God bił ts'ídá t'áá ákogi ájít'é dzizljj'. Háálá hwii' sizíinii t'áágéedgo hats'íis doo hináa da, t'áá ákót'éego aldó' ájoonílgíi hwe'oodla' doo bił jooltihgóó t'áadoo nánídlíní da. Shik'isóó, lq'í nolt'éego na'nitiní daohle' lágo, háálá nida'niitnígíi t'ah aláhidi át'éego bik'e'ashch'íi'go nihaa nídhódóot'ijilgo nihił bée dahózín. T'áá áníltso lq'ígoó nida'ayiilzíi. T'áá háiida saad doo nidziisíhgóó hadziidzihígíi éí diné ts'ídá t'áá ákóne' át'éii jílì, hats'íis aldó' hak'eh hól'í ádzósingo bízhneel'á. Jó, lq'í nihił'eh hól'íi doo biniyé biza'iiltihgo bee bits'íis neidlo'. Tsinaa'eet aldó' baa nitsídaahkees; azhá ayóó áníltso nidi, áadóó níyol bidzilií yee naa'eel nidi, bee naadlo'í ált'síísi nidi na'a'l'eelií t'áá bí nízingóó neilo'. T'áá ákót'éego aldó' atsoo' ált'síísi lá nidi ayóó ádaat'íi yee ádaa ha'niih. Jó'akon, kq' t'íjhdígo nidi, tsin ayóogo bee hodítlch'ilii yidiiltl'. Atsoo'ígíi éí kq' nahalin. Atsoo' éí iiyisí doo yá'át'éehii nihił'igo nihiits'íis yee hadít'éii yitah hóló, nihiits'íis t'áá át'é niyiłchxqoh. Hool'áágóó ti'hoo'nílh bił haz'qádi hodook'álgíi bits'áqdóó nihił hoolzhishígíi yidiiltl'. Jó, naaldlooshii, nidaat'a'ii, nidaa'na'iida índa tónteel yii' dahólónionii nidi nadahazqoh, éí diné nidabiishqoh. Nidi diné éí atsoo' doo yóshqoh át'ée da. Doo hasht'edit'éégóó doo yá'áshónionii niłi, da'agháanii bii' héél. Éí Diyin God aTaa' nilíinii bee baa dahwi'iñih, áadóó Diyin God honáit'éego diné ájíilaágíi aldó' bee dayíiñdzih. Azéé' t'áálá'ígíi bits'áqdóó saad bee ak'ihojidlí índa saad bee ódziihii hahwiileh. Shik'isóó, díi doo ákódeit'íi da dooleet' nít'éé! Da' t'áálá'í tó háálínídéç'esh tó likango índa dök'qózhgo hááljj' ɬeh? Shik'isóó, fig sikaadgoósh álivz bąąh hodooleet, éí doodago ch'il na'att'o'ii sikaadgoósh fig bąąh hodooleet? Dooda láq! T'áá ákót'éego tó dök'qózh hááljj'dóó tó likanii doo hóle' át'ée da. Nihitahdóosha' háí hóyá áadóó ak'idi'yiitjh? Hánidii yá'át'éehgo jiinánígíi áadóó baa hojíyáago a'ohgo íz'dólzingo ájoonílgíi ííshjání ádzósin le'. Nidi da'iinołch'íjdgó nihił' nídhodik'qósh ládáq' áadóó alch'qáh nidaah'na' lágáq', t'áadoo ádaa dahoh'níih, t'áá aaniinii t'áadoo bik'ij' danihiyooch' idí. Hódzá ákót'éhígíi doo yá'qashdéç' nihwileeh da, nidi nihokáa'gi hólónionii át'é, áko doo Diyin God bits'áqdóó át'ée da, nidi niłch'i bi'iiníziinii bits'áqdóó át'é. Háálá t'áá haa'ida ooch'íjld índa alch'qáh na'a'na' hólóqgi ákwii doo hasht'ehodít'ee da, áadóó baa'ihii t'áá altso baa ooldah ɬeh. Nidi yá'qashdéç' bee hódzáanii éí, átséh góne' chin bąąh ádinii át'é, áadóó k'énídzin, áadóó á'áhwiinít'íi, índa lá nízin, t'áá siyisí aa a'áah hasin índa yá'át'éeh ó'oo'níi, áadóó al'ohgo ahaa nitsáhákeesii índa t'óó áhodi'ı' bąąh ádin. K'é nídhahoolelii t'áá ákogi át'éii bineest'q' bąąq hózhqógo k'éédeidle'. Nihitahgi ahigá índa ahinídiiltláadshä' háádéç' nihwileeh? Da' doósh nihe'adáhonooni' nihiyi'di naalnishígíi bits'áqdéç' nihwileeh da? Laanaa danohsin nidi doo nihee dahaleeh da; nida'olseed, áadóó nihił adááh dahanii nidi doo shódeinolt'eeh dago, t'óó ahináádoohjäh áadóó da'ahogq. Bídin danohlínígíi doo Diyin God bídeínóhkeedgóó biníinää doo nihee dahaleeh da. Dayínóhkeed nidi doo nihee dahaleeh da, háálá biniyé dayínóhkeedgíi doo yá'át'éeh da, nihił dahoneeli t'éi biniyé dayínóhkeed. Nihí adiléhí danohlínii, nihokáa' bił nidaahazt'i ii nihił bidáádahaníigo Diyin God bi'ana'í danohlínígíi doo nihił bée dahózín da? Éí bąąq t'áá háiida nihokáa' bił nidaahazt'i ii hoł bidááháníngíi Diyin God bi'ana'í íz'dólzingo át'é. Diyin God bizaad bee ak'e'ashchínígíi doo t'áadoo biniyéhígóó kóníigo bee ak'e'ashchj, Níłch'i nihił' naazjíjgo áyiilaii Éí laanaa nízingo oołch'íjld. Nidi t'ah aláhídi át'éego Diyin God aa jooba', éí bąąq bizaad bee ak'e'ashchíinii kóní, Diyin God éí diné ádaa dahaníih yik'ijíi' niłi, nidi diné a'ohgo ádaa nitsídaakesii yaa jooba'. Éí bąąq Diyin God baa ádadiyoht'aah. Níłch'i bida'iiníziinii binanit'a'í bich'í' nidaalddzilgo nihiits'ádoolwoł. Diyin God baa hohkááh, áko bí aldó' nihaa doogááł. Bąąhági ádaahníili, nihił'a'

táádaahgis. T'áá naaki niljigo nitsídaahkeesii, nihijéé chin bąąh áadaadingo áadaahlééh. Yíníft bik'ee ti'dahoohnífh, áadóó atnídadinoħleeh, índa daahcha. Bíni'dii 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 yádaalti'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' iđoođijjgo 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 bééházin da nidi ádadohní. Jó, nihe'iina'shq' ha'át'íi át'é? Áhí t'óó kónígháníjí' haleehgo ádjihígíí 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 ádoolnítílgíí hoł bééházin nidi doo ájoonílgóó éí bee ádil ni'dziilzííh. Haa'íyee' da'oht'iinii, bik'ee ti'dahwiidoohníhii bich'í hoolzhishígíí biniinnaa dadolwoshgo daahcha. Daah't'ímígíí dadílldzid, 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, nidaalníshii nihidáda'ak'ehgóó da'ííshé'e'go bik'é na'azhnishii t'áadoo nidasooláa da. Áko nihik'íjí' yádaalti'go hahóó'lá. Índa Diyin God éí t'áá altsoní bee Bóhólníhii da'ííshé'ígíí hahóó'láago yidiizts'áq'. Nahasdzáán bikáá' t'áá altsoní daaht'íjgo bee ák'idaahdláago ts'i'nisoohkai. Na'atseed bijíiji' biniyé nihijéé hwihh daniljigo ádaahláa. 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 nahaltíjhíjí' ha'ólníi leh. Nihí aldó' hada'íinóhní. Nihijéé bidziilgo ádeéñóhsin, háálá Bóhólníhii nídooodátlígo koshídéé' hadzih. Shik'isóó, Diyin God doo nihá nihodiyoo'aal daígíí biniyé t'áadoo alch'í' saad dahonoł'íni. Jó'akon, ánihwii'aahii ch'éétiindéé' sizi! Shik'isóó, Diyin God yá dahalne'ii Bóhólníhii bízhí' 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'oosniidígií baa dahosidoots'áq', áadóó nihołzhiihdi Bóhólníhii há i'ilaafigíí nihil bééházin. 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? Bíni' éí sodilzin. La'daásh bił hózhó. Bíni' éí Diyin God yaa haniihgo hataał. La'daásh nihitahgi bitah honeezgai? Bíni' éí da'oodlání álah nádleehii yá alajíjí' naazíinii hágó bizhdidooniilgo éí hatsii't'áagi ak'ah yadeidooziłgo Bóhólníhii bízhí' dayózhfigo há sodadidoozíjí. Díí Diyin God dayoodlágó yaa dadzólígo sodadilzinígíí beego, hatah honeezgai doo ájít'éhí da nízħħoodleel; Bóhólníhii náħħodidooħláál, índa ádil ni'dziilzííh lágáq' há yóó'anídidoot'áál. Áko alch'í' bąąhági ádaah't'ímígíí ahidinílnáago bee ádaa dahoħne', áadóó doo ádanoħt'éhí da nídadooħħleeł biniyé ahá sodadożzin. 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' nááhaidóó hastqáh nídeezidji' nahasdzáán biká'a'gi t'áadoo nahóóltqá da. Áádóó sonáádoolzin, áko nít'éé' wót'ááhdéé' nahóóltqá, áko nahasdzáán biká'a'gi nída'neest'á. Shik'isóó, nihitahgi ł'a'da hane' t'áá aaníinii bits'ánooyáago, nít'éé' éí ł'a'da bił nánooht'áazhgo díí baa ákodanoohsjíh, baqhági áaníilii ni'iisfíihgo bá honít'i'déé' bił níjít'ázhígíí éí aniné bits'áqají' bií' sizíinii yisdázhdooltééł, áko haa shíí néeláq'íjí' Diyin God bich'í' ádił ni'iisi' nidi altso Diyin God há yóó'anéididoo'áát.