

# HURUF HEBREW

Pengenalan dasar-dasar  
Huruf Hebrew



**Disarikan dari berbagai sumber**

13<sup>th</sup> of Sivan 5779  
~ Behatzlachah ~

## PRAKATA

*“Para pembaca dipersilahkan mengadakan pembacaan karangan ini dengan rela hati, dan penuh minat, lagi pula menaruh kemurahan hati, andai kami sendiri, walaupun sedap-dapatnya mengusahakan terjemahannya, kurang teliti menyalin beberapa kalimat. Sebab segala sesuatu tidak sama daya dan artinya kalau dibaca dalam bahasa aslinya, yaitu Hebrew, atau diterjemahkan ke dalam bahasa lain, dan tidak saja karangan ini saja, tetapi juga Kitab Taurat sendiri, Kitab Para Nabi dan kitab-kitab lain itu tidak kecil perbedaannya, apabila orang membaca dalam bahasa aslinya.”* (Yesus Bin Sirakh, Deuterokanonika)

Kutipan dari pengantar penerjemah Kitab Yesus bin Sirakh di atas menyinggung proses penerjemahan buku tersebut ke dalam bahasa Yunani, sekaligus dinyatakan manfaat membaca Kitab Suci dalam bahasa aslinya, karena setiap terjemahan – WALAUPUN SETELITI MUNGKIN – tidak dapat mengungkapkan segala sesuatu yang ada dalam aslinya tanpa perbedaan apapun.

Melihat begitu sedikitnya buku-buku yang membahas tentang Huruf Hebrew di Indonesia. Penulis mengumpulkan bahan baik dari internet, dari buku-buku tata bahasa Hebrew maupun masukan dari rekan-rekan kemudian menyaring inti sarinya dalam buku elektronik ini. Penulis membatasi diri hanya memaparkan huruf Hebrew secara literal, namun cukup untuk membaca Kitab Suci Hebrew. Jadi apabila pembaca ingin memahami tentang nilai spiritual dan makna rahasia dalam huruf Hebrew. Pembaca harus mengikuti Yeshiva (Seminari). Ini penting, karena jika seseorang mencoba menggali makna rahasia sendiri tanpa mentor, bisa dipastikan pembaca akan lebih banyak keluar dari jalur yang seharusnya.

Orang Hebrew senantiasa mengucapkan berkat, baik sebelum dan sesudah melakukan sesuatu. Sebelum belajar huruf Hebrew mereka biasa mengucapkan:

**ברוך המלמד את ידי לספר את האותיות:**  
Bårukh hamm`lammeidh eth yådi l'sappeir eth hå'otiyoth.  
~ Blessed is the One who has taught my hand to scribe the letters ~

Buku ini tentu saja memiliki kekurangan di sana-sini, baik dari segi materi, cara penyajian dan juga dari segi gramatiskalnya. Dan akhirnya Penulis berharap buku elektronik ini bermanfaat bagi siapapun yang ingin mengenal atau tertarik pada huruf Hebrew. Apabila ada revisi, versi baru dari file ini bisa di unduh di: <https://www.scribd.com/document/336387884/Hebrew-Script> atau [https://www.academia.edu/attachments/57168603/download\\_file?st=MTUzNjE2NTM3MCwxMTQuMTI1Ljk1LjUyLDU1MzI4Njc3&s=profile](https://www.academia.edu/attachments/57168603/download_file?st=MTUzNjE2NTM3MCwxMTQuMTI1Ljk1LjUyLDU1MzI4Njc3&s=profile)

## Brachot V'shalom!

13<sup>th</sup> of Sivan 5779 (Juni 2019)  
Indha Oytesarp, Ilaloyob

# DAFTAR ISI

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## **COVER**

Prakata .....	2
Daftar Isi .....	3

---

## **ALEF (א) PENGANTAR**

A. Rumpun Bahasa Semit .....	9
B. Penulisan .....	9
C. Perkembangan .....	11
D. Istilah Hebrew .....	12

---

## **BEIT (ב) ABJAD HEBREW**

A. Pengenalan .....	14
B. Bentuk, Penulisan dan Pengucapan .....	14
C. Transliterasi .....	17
D. Bentuk Sofit .....	19
E. Huruf yang bisa dipanjangkan .....	19
F. Huruf yang bisa tertukar.....	20
G. Huruf Begadkefat .....	20
H. Fonologi Modern Sefardi .....	21
I. Huruf dengan bentuk khusus .....	22
J. Gematria .....	22
K. STA”M .....	24

---

## **GIMEL (ג) TANDA VOKAL**

A. Latar Belakang .....	26
B. Huruf Vokal .....	26
C. Tanda Vokal .....	27
D. Penempatan Vokal .....	29
E. Vokal Homogen .....	29
F. Diftong (Vokal Rangkap) .....	30
G. Pembacaan Tanda Vokal .....	30
H. Furtive Patach .....	31
I. Huruf Hei di akhir kata .....	31
J. Ejaan Penulisan .....	31

**DALET (ד) PENGUCAPAN**

A. Suku Kata .....	33
B. Kamatz Chatuf .....	33
C. Tanda Meteg .....	34
D. Tekanan Kata .....	34
E. Garis Makeif .....	35
F. Huruf Diam .....	35

**HEI (ה) SH'VA**

A. Pengenalan .....	37
B. Sh'va Vokal .....	37
C. Sh'va Diam .....	37
D. Sh'va Majemuk .....	38

**VAV (ו) DAGEISH**

A. Definisi .....	40
B. Dageish Kal .....	40
C. Dageish Chazak .....	41
D. Dageish pada Huruf Begadkefat .....	42
E. Dageish pada Huruf Tenggorokan dan Reish .....	43
F. Dageish pada Huruf Vav .....	43
G. Rafei .....	44

**ZAYIN (ז) TANDA BACA**

A. Pembukaan .....	45
B. Siluk dan Sof Pasuk .....	45
C. Atnach .....	45
D. Zakeif Katan .....	45
E. Bentuk Perhentian .....	46
F. Ketiv dan Qere .....	46
G. Qere Tetap .....	47
H. Pengucapan Nama TUHAN .....	47
I. Daftar Te'amim .....	49

**CHEIT (ח) DIALEK HEBREW**

A. Variasi Pengucapan Konsonan .....	52
B. Variasi Tradisi Vokal .....	54
C. Vokal Modern Sefardi & Tiberian .....	56
D. Nusach Sefardim .....	58
E. Nusach Ashkenazim .....	59
F. Nusach Teimanim .....	60
G. Nusach Shomronim .....	61

**TEIT (ט) PENULISAN**

A. Penulisan Nama TUHAN .....	63
B. Tanda Baca Modern .....	63
C. Geresh dan Gershayim .....	63
D. Ktav Rashi .....	64
E. Ktav Rahut .....	65
F. Huruf Shin dengan 4 kaki .....	66
G. Huruf Hebrew dalam Kitab Torah .....	67
H. Keyboard Hebrew .....	67
I. Ugaritic .....	67
J. Kaidah Abjadiah .....	68
K. Abjad Siriak / Suryani .....	69
L. Biblia Hebraica Stuttgartensia (Sample) .....	71

**YUD (י) PERKEMBANGAN**

A. Ladino .....	72
B. Yiddish .....	73
C. Jewish Neo-Aramaic .....	74
D. Hebreismo .....	74
E. Kanai .....	75
F. Talismanicmic .....	75
G. Bukhori .....	76
H. Juhuri .....	76
I. Kovrit .....	77
J. Passing The River .....	77
K. Celestial / Angelic .....	77
L. Malachim .....	78
M. Alfa Beta Shel Metatron .....	78
N. Judeo-Arabic .....	79
O. Maaravic Hebrew .....	79
P. Yevanic .....	80

---

Q. Inglith .....	81
R. Domari .....	82
S. Huruf Indish (Indo-Jewish) .....	82
T. Čveneburuli .....	85
U. Šəhəfətä Èsəraelawi .....	86
V. Ibria .....	87
W. Tiāojīnjiao zhī wénzì .....	88
X. Hágrít Nyelv .....	89
Y. Aynu Apcat .....	90
Z. Yahudi Türkçesi .....	90

---

**KAF (כ) GEMATRIA (English)**

1. Preface .....	93
2. The Standard Method .....	94
3. Mispar Gadol Method .....	95
4. Mispar Katan Method .....	96
5. Ordinal Value Method .....	97
6. At Bash Method .....	98
7. Mispar HaKadmi Method .....	99
8. Mispar HaPerati Method .....	100
9. Mispar Shemi Method .....	101

---

**LAMED (ל) STA”M (English)**

1. STA”M .....	102
2. Letter Aleph .....	103
3. Letter Beis .....	103
4. Letter Gimel .....	103
5. Letter Daled .....	104
6. Letter Heh .....	104
7. Letter Vov .....	105
8. Letter Zayin .....	105
9. Letter Ches .....	105
10. Letter Tes .....	106
11. Letter Yud .....	106
12. Letter Chof Kefufa .....	106
13. Letter Chof Peshuta .....	107
14. Letter Lamed .....	107
15. Letter Mem Pesucha .....	108
16. Letter Mem Stumah .....	108
17. Letter Nun Kefufa .....	108
18. Letter Nun Peshuta .....	109
19. Letter Samech .....	109
20. Letter Ayin .....	110
21. Letter Pay Kefufa .....	110

22. Letter Pay Peshuta .....	111
23. Letter Tzadi Kefufa .....	111
24. Letter Tzadi Peshuta .....	112
25. Letter Kuf .....	112
26. Letter Reish .....	113
27. Letter Shin .....	113
28. Letter Tof .....	113
29. Notes .....	114
30. Sample .....	114

---

**MEM (ם) TE'AMIM (English)**

1. Te'amim (Cantillation) .....	115
2. Zarqa Tables .....	115
3. Cantillation Table .....	117
4. Sof Passuk .....	118
5. Etnachta .....	120
6. Segol (Trope) .....	121
7. Shalshelet .....	121
8. Zakef Katan .....	123
9. Zakef Gadol .....	124
10. Tifcha .....	124
11. Rivia .....	125
12. Zarka (Trope) .....	126
13. Pashta .....	127
14. Yetiv .....	128
15. Tevir .....	129
16. Pazer .....	130
17. Karne Parah .....	131
18. Telisha Ketana / Gedola .....	132
19. Geresh .....	133
20. Gershayim .....	134
21. Munach .....	134
22. Mercha .....	137
23. Mahpach .....	138
24. Darga .....	139
25. Kadma (Trope) .....	140
26. Mercha Kefula .....	141
27. Yerach ben Yomo .....	142
28. Torah Reading Table .....	143
29. Additional Cantillation .....	144
30. Sequences of Cantillations .....	144
31. Cantillation Group .....	146

---

**NUN (נ)      ADDITIONAL (MIX)**

A. Hebrew Braille .....	147
B. Hebrew Morse Code .....	149
C. Ôlêf Béith Nösahh Èréss Yisrô'él .....	150
D. Hannèqudöth Ttèvêryôh .....	151
E. Classical Hebrew.....	152
F. Modern Hebrew .....	153
G. Hebrew Alphabet Hand Gestures .....	154
H. Paleo-Hebrew Evolution .....	155
I. Ancient Semitic Alphabet .....	157
J. Biblical “Hebrew to English” Alphabet .....	158
K. Evolution of The Alphabet .....	159
L. Ancient History from the Scribes of Purgatory .....	161
M. Yudu Lipi .....	162

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**REFERENSI**

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**LAMPIRAN**

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- ❖ Ancient Semitic Evolution
  - ❖ Paleo-Hebrew Alphabet
  - ❖ A Comparative Table of Ancient Alphabets
-

# Alef (א)

## PENGANTAR

### A. Rumpun Bahasa Semit

Bahasa-bahasa di Timur Tengah Kuno merupakan suatu rumpun yang biasanya disebut rumpun bahasa Semit, sesuai dengan nama *Shem* (Sem) anak *Noach* (Nuh), yang dianggap nenek moyang bangsa-bangsa Timur Tengah berdasarkan *Sefer Bereshit* (Genesis) pasal 10. Adapun rumpun bahasa Semit secara garis besar terbagi dalam tiga (3) cabang, yakni:

1. Cabang Timur: Bahasa Sumeria (*Akad / Akkadia*), yang mencakup bahasa Babilonia (*Kaldea / Kasdim*) & Asyiria (*Asyur*).
2. Cabang Selatan: Bahasa-bahasa Arab (*Hijaz, Qatabanian, Sabaean, Minaean, Hadramaut, dll*) & bahasa-bahasa Etiopia (*Ge'ez, Amharik, Tigre, Harari, dll*).
3. Cabang Barat: Bahasa-bahasa Kanaan, yang mencakup bahasa Ebla, Ugarit, Moab, Funisia, Hebrew & Aram (*Aramaik / Suryani / Siriak*).

### B. Penulisan

Dijaman kuno, manusia menulis dengan menggunakan gambar, dan setiap gambar akan mengungkapkan sebuah makna dan makna lain yang masih terhubung dengan hal itu. Kadang kala sebuah gambar bisa berupa sebuah kata, atau hanya berupa suku kata. Ide menulis dengan gambar ini masih dipertahankan oleh bangsa Tionghoa dalam tulisan mereka saat ini, kita sering menyebutnya tulisan Kanji / Cina / Mandarin. Terobosan terjadi saat seorang Juru Tulis Hebrew menemukan bahwa: sebuah bahasa dapat dituliskan dengan hanya mengambil satu bunyi konsonan paling depan dari sebuah kata. Misalnya rumah, bahasa Hebrewnya adalah ‘beith’, jadi gambar ‘rumah’ akan mewakili bunyi ‘B’ dalam tulisan. Gagasan ini juga menandai lahirnya Abjad untuk pertama kali. Dalam abjad awal, satu bunyi kadang diwakili beberapa huruf yang berbeda. Terkadang satu huruf mewakili beberapa bunyi juga. Misal gambar **ikan** (**Dagh**) dan **pintu** (**Daleth**) untuk huruf **D**. Bentuk kuno ini sering disebut *Proto-Sinaitik*. Berikut contoh bentuk huruf kuno disandingkan dengan bentuk modern yang dipakai saat ini:

No	Bentuk Huruf			Makna	Nama Kuno	Transliterasi Kuno
	Gambar		Modern			
1				Kepala banteng	'Olef	,
2				Denah kemah, rumah	Beith	b
3				Kaki, unta	Gimel	g
4				Pintu kemah, ikan	Daleth	d
5				Orang dengan tangan terangkat, jendela	Hei	h
6				Pasak tenda, kaitan	Waw	w

No	Bentuk Huruf			Makna	Nama Kuno	Transliterasi Kuno
	Gambar		Modern			
7				Cangkul, senjata	Zayin	z
8				Dinding kemah, pagar	Hheith	hh
9				Keranjang	Tteith	tt
10				Tangan dan lengan	Yod	y
11				Tangan terbuka, telapak tangan	Kaf	k
12				Tongkat gembala, lembu	Lamed	l
13				Air	Meim	m
14				Benih tumbuh, ular	Nun	n
15				Duri, sandaran	Samekh	s
16				Mata	'Ayin	'
				Tali	Ghain	gh
17				Mulut terbuka	Pei	p
18				Langkah dan tujuan, kail	Ssadi	ss
19				Matahari di cakrawala, belakang kepala	Qof	q
20				Kepala orang	Reish	r
21				Dua gigi depan, gigi	Syin	sh
22				Dua tongkat silang, tanda	Taw	t

Para ahli filologi dan epigrafi timur dekat mengungkapkan bahwa cara orang Hebrew kuno melihat dunia mereka berbeda dari yang kita lakukan di abad 21 atau menurut kebudayaan Yunani-Romawi. Dalam Hebrew Kuno, setiap huruf yang digunakan dalam sebuah kata adalah sebuah kalimat dalam dirinya sendiri. Dengan mempelajari kata-kata melalui huruf, akan bisa melihat makna lebih mendalam.

Contoh :



Huruf pertama **'olef** (huruf Hebrew dibaca dari kanan ke kiri) adalah gambar lembu. Sebagaimana lembu yang kuat, huruf ini juga memiliki makna ‘kuat’. Huruf kedua, beith, adalah gambar dari tenda atau rumah tempat tinggal keluarga. Beith memiliki arti keluarga. Kata אָב berarti "yang kuat dari keluarga" - ayah. (אָבִי = 'av)



Kata ini juga dimulai dengan **'olef** yang berarti "kuat". Huruf kedua adalah **meim** berarti air. Kata מֵם berarti "air yang kuat". Orang Hebrew membuat lem dengan merebus kulit binatang dalam air. Mirip kulit yang mengeluarkan cairan kental yang lengket pada permukaan air. Cairan kental ini keluar dari kulit dan digunakan sebagai sarana perekat - "air yang kuat". Kata מֵם berarti "orang yang mengikat bersama-sama keluarga" - ibu. (מֵם = 'eim)



Kata ini juga dimulai dengan **'olef** yang berarti "kuat". Huruf kedua adalah **Hheith**, yaitu dinding. Kata הַהֵת berarti "dinding yang kuat" atau "penghalang kuat". Konsep Hebrew dinding adalah setiap hambatan, vertikal atau horisontal. Kata הַהֵת berarti "orang yang bertindak sebagai penghalang untuk melindungi keluarga" - saudara. (הַהֵת = ahh)



Kata ini diawali dengan **beith** berarti "tenda". Tenda adalah rumah keluarga, huruf ini juga berarti "keluarga". Huruf kedua adalah **nun**, menggambarkan sebuah benih. Benih adalah kehidupan generasi baru yang akan tumbuh dan menghasilkan generasi baru, benih melanjutkan garis dari generasi ke generasi. Maka נָנוֹן adalah "orang yang meneruskan garis keturunan keluarga" - anak. (נוֹן = bein)



Kata ini juga dimulai dengan **'olef** yang berarti "kuat". Huruf kedua adalah **lamed**, yang bermakna "leader/pemimpin". Kata לְמִידָה berarti "pemimpin yang kuat" – EL, yaitu salah satu nama TUHAN yang dipakai sekitar 250 kali dalam Tanach (Kitab Suci Hebrew) dan biasa digabung dengan kata sifat-Nya misalnya EL-Elyon = EL yang Maha Tinggi, EL-Shadday = EL yang Maha Kuasa. (לְמִידָה = 'Eil)

## C. Perkembangan

Seiring waktu, bentuk tulisan kuno yang kaku mulai beralih menjadi bentuk yang lebih nyaman untuk menulis. Para Ahli Purbakala menyebut bentuk ini dengan istilah *Paleo-Hebrew* atau sering disebut *K'tav Ivri*. Gagasan tentang abjad ini menyebar ke berbagai tempat dan dikembangkan sesuai dengan versi mereka sendiri (kecuali ke Cina dan Jepang, karena mereka sampai saat ini masih mempertahankan huruf gambar).

Orang Funisia (*Phoenician*) menyampaikannya gagasan ini pada orang Yunani, di Yunani orang mengembangkan Alfabet (*alfa, beta, gamma, delta, dst*), orang Etruski (*Etruscan*) menerima dan meneruskannya pada orang Latin. Dan sampailah pada kita huruf Latin seperti pada saat ini. Huruf Latin pun masih terus berkembang menjadi semakin kompleks, di Rusia berkembang menjadi huruf Kiril (*Cyrillic*). Dari Funisia juga sampai di Aram. Abjad Aramaic menginspirasi Nabatea dan versi kursif dari Nabatea akhirnya melahirkan Abjad Arab. Dari Arab sampailah di kawasan Asia Tenggara sebagai Pegon dan Jawi. Di Arabia Selatan, Aramaic mulai berkembang dalam bentuk suku kata dan lahirlah huruf-huruf Ethiopia. Agak ke timur, berkembang menjadi Aksara Brahmi, yang menjadi induk aksara-aksara tradisional India dan Asia Tenggara saat ini.

#### Contoh bentuk Paleo-Hebrew di Prasasti Siloam:

No.	Nama Kuno	Bentuk
1	'Olef	
2	Beith	
3	Gimel	
4	Daleth	
5	Hei	
6	Waw	
7	Zayin	
8	Hheith	

No.	Nama Kuno	Bentuk
9	Tteith	
10	Yod	
11	Kaf	
12	Lamed	
13	Meim	
14	Nun	
15	Samekh	
16	'Ayin	

No.	Nama Kuno	Bentuk
17	Pei	
18	Ssadi	
19	Qof	
20	Reish	
21	Syin	
22	Taw	

#### D. Istilah Hebrew

Istilah Hebrew muncul di Kitab Kejadian dan ditujukan kepada Abram yang disebut sebagai orang Hebrew (*Genesis 14:13*). Kelihatannya kata itu berasal dari kata ‘ivri’ yang berarti ‘seberang’ yaitu julukan yang ditujukan kepada Abram yang berasal dari seberang sungai Efrat yang menyeberang ke Kanaan (bandingkan *Joshua 24:2-3*). Istilah ini muncul sekitar 34 kali pada 32 ayat dari Kitab Suci Hebrew. Istilah itu sebagian besar dipakai sebagai sinonim dari bangsa Israel, khususnya pada periode pra-monarki ketika mereka masih nomaden. Beberapa orang juga menggunakan dalam arti yang lebih luas, misal merujuk kepada Fenisia, atau suku bangsa kuno lainnya menjelang runtuhan Zaman Perunggu. Sebuah tafsir mengatakan bahwa istilah ‘Ivri’ juga merupakan sebuah sebutan bagi seseorang atau

komunitas yang cara hidupnya berbeda dengan kebanyakan orang di sekitarnya. Kata Ivri juga menunjuk kepada Eber (Genesis 10:21,24,25), cucu Arphaksad anak Sem, jadi termasuk rumpun semitik. Disamping Arphaksad yang menurunkan bangsa Israel, anak Sem lainnya adalah Aram yang menurunkan bangsa Aram.

Pada zaman Kekaisaran Romawi, istilah Hebraios (Ἐβραῖος) dalam bahasa Yunani merujuk kepada bangsa Yahudi pada umumnya. Strong's Hebrew Dictionary mengartikan istilah tersebut "suku bangsa manapun dari Negara Yahudi" dan pada masa-masa yang lain secara khusus merujuk kepada bangsa Yahudi yang tinggal di Yudea (Ιουδαία). Yudea merupakan sebuah provinsi dimana Bait Suci berdiri.

Ada kisah menarik tentang Avram (Avraham) dan hubungannya dengan Bahasa Hebrew, yang bisa kita baca pada Kitab Jubilees Pasal 12: 25-27 (12:31-32):

**ויאמר ה' אליהם אליו פתח פיו ושפתיו ופקח אזניו ואחל לדבר עברית  
כלשון עמו:**

(31) And the Lord God said: "Open his mouth and his ears, that he may hear and speak with his mouth, with the language which hath been revealed"; for it had ceased from the mouths of all the children of men from the day of the overthrow (of Babel).

(25) Dan ADONAI Elohim berfirman: "Bukalah mulutnya dan telinganya, supaya ia dapat mendengar dan berbicara dengan mulutnya, dengan bahasa yang sudah dinyatakan." Karena itu sudah berhenti dari mulut-mulut semua anak-anak manusia sejak hari dikacau-balaukannya (Babel).

**ויקח את ספרי אבותיו הכתובים עברית ויעתיקם או החל ללימוד בהם  
ואבאר לו את כל דבר הקשה וילמד בהם בימי ששת חדשים המטר:**

(32) a) And I opened his mouth, and his ears and his lips, and I began to speak with him in Hebrew in the tongue of the creation. b) And he took the books of his fathers, and these were written in Hebrew and he transcribed them, and he began from henceforth to study them, and I made known to him that which he could not (understand), and he studied them during the six rainy months.

(26) Dan aku membuka mulutnya, dan telinganya dan bibirnya, dan aku mulai berbicara dengan dia dalam bahasa Hebrew, di dalam bahasa penciptaan. (27) Dan dia mengambil buku-buku bapa leluhurnya, dan ini dituliskan dalam Hebrew, dan dia menuliskannya, dan dia mulai sejak saat itu mempelajarinya. Dan aku menyatakan kepadanya apa yang dia tidak dapat (mengerti), dan dia mempelajarinya selama enam bulan musim hujan.

Selain itu, dalam Talmud juga ada pendapat yang cukup menarik:

**ו אמר רב יהודה אמר רב אדם הראשון בלשון ארמי ספר שנאמר  
(תהלים קלט, יז) ול依 מה יקרו רעייך אל**

*And Rav Yehuda says that Rav says: Adam the first man spoke in the language of Aramaic, as it is stated in the chapter of Psalms speaking in the voice of Adam: "How weighty also are Your thoughts to me, O God" (Psalms 139:17). [Talmud Bavli, mas. Sanhendrin 38b]*

# Beit (ב)

## ABJAD HEBREW

### A. Pengenalan

Kitab Tanach (*Kitab Suci Hebrew*) aslinya ditulis dalam bahasa Hebrew dan sebagian kecil dalam bahasa Aram (Ezra 4:8-6:18; 7:12-26, Jeremiah 10:11, Daniel 2:4-7:28). Dalam Bahasa Hebrew, kedua bahasa ini disebut *'Ivrit* (עִבְרִית) atau *Yehudit* / Bahasa Yehuda (יהודית) 2 Kings 18:26) atau *S'fat K'na'an* / Bahasa Kanaan (*שְׁפָתָן*) Isaiah 19:18) dan *Aramit* / Bahasa Aram (*אַרְמִית* Daniel 2:4).

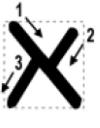
Ada beberapa pandangan tentang pemakaian Huruf Hebrew:

1. Tahun 1859 BCE, Yosef menyusun Mosaic-Hieroglyphic (*Proto-Sinaiticus*). Tahun 1050 BCE, Shemu'el melakukan standarisasi Paleo-Hebrew (*Ktav Ivri*) di Naioth, Ramah. Tahun 458 BCE, Ezra mengadopsi bentuk persegi dari Aramaic-Hebrew (*Ktav Ashuri*). Tahun 600 CE, Para Masoret menciptakan tanda vokal (*nikud*, Jamak: *Nikudot*) dan melodi.
2. K'tav Ivri digunakan untuk menulis di batu, pahatan, prasasti, monumen. K'tav Ashuri digunakan untuk tulis tangan maupun di perkamen dan tulisan spiritual. Gaya tulis ganda sebagaimana lazimnya pada jaman kuno.
3. Loh Batu pertama ditulis dalam bentuk persegi, karena umat memberontak Loh Batu dihancurkan. Loh Batu yang kedua ditulis dalam Paleo Hebrew (*Ktav Ivri*), sampai pada pembuangan. Setelah pembuangan huruf persegi dipulihkan kembali.

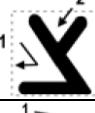
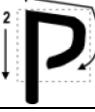
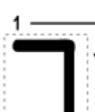
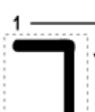
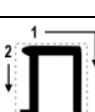
Terlepas dari semua pandangan di atas, bentuk Ashuri adalah bentuk standar yang dipakai oleh Juru Tulis Kitab Suci Hebrew (*Sofer*, jamak: *Soferim*) saat ini untuk menyalin Kitab Suci Hebrew. Bentuk ini sering disebut dengan istilah Tulisan Persegi / Bentuk Persegi (*Ktav Meruba*) karena memang pada dasarnya berbentuk bujur sangkar atau persegi.

### B. Bentuk, Penulisan dan Pengucapan

Bentuk cetak di bawah ini adalah bentuk cetak yang digunakan dalam '*Biblia Hebraica Stuttgartensia*'. Huruf Hebrew mirip seperti tulisan Arab, semuanya berupa konsonan (huruf mati / gundul, tanpa huruf vokal) dan dibaca dari kanan ke kiri. Huruf Hebrew sebenarnya memiliki 29 ucapan konsonan yang diwakili dengan 22 huruf, sehingga ada 7 huruf yang memiliki pengucapan ganda. Pengucapan dan transliterasi huruf Hebrew sangat beragam, sebagai dasar untuk belajar kita pakai pengucapan Hebrew Modern (*meskipun jauh lebih sederhana dibanding pengucapan klasik*), yang sering disebut Modern Sefardi.

Nama	Bentuk		Transliterasi		Catatan
	Cetak	Tulis	Latin	IPA	
'Alef	א		,	?	# Bunyi mirip jeda antar dua vokal. Contoh: Ke'ada'n # Dilambangkan dengan koma di atas ('), apostrof atau tidak sama sekali. # Kadang menjadi huruf diam (Ø), bunyi tergantung pada tanda baca. # Mirip huruf Arab hamza (ء)

Nama	Bentuk		Transliterasi		Catatan
	Cetak	Tulis	Latin	IPA	
Beit			b	b	Bunyi <b>B</b> Contoh: <b>Bulat</b> , <b>Boy</b>
			v	v	Bunyi <b>V</b> (condong ke B) Contoh: <b>Vampir</b> , <b>Vain</b>
Gimel			g	g	Bunyi <b>G</b> Contoh: <b>Gudang</b> , <b>God</b>
Dalet			d	d	Bunyi <b>D</b> Contoh: <b>Dari</b> , <b>Day</b>
Hei			h	h	Bunyi <b>H</b> Contoh: <b>Harga</b> , <b>Hay</b>
Vav			v	v	Bunyi <b>V</b> (condong ke W) Contoh: <b>Varian</b> , <b>Voice</b>
Zayin			z	z	Bunyi <b>Z</b> Contoh: <b>Zebra</b>
Cheit			ch	ħ	# Bunyi <b>H</b> yang ditekan (suara antara <b>H</b> dan <b>KH</b> ) # Mirip huruf Arab ha' (ه)
				χ	# Transliterasi kadang <b>KH</b> kadang <b>ħ</b> # Bunyi <b>KH</b> parau (mirip saat buang dahak) # Contoh: <b>Khotbah</b> , <b>Bach</b> # Standar Israeli <b>ħ</b> namun mayoritas mengucapkan <b>χ</b> # Mirip huruf Arab kha' (خ)
Teit			t	t	# Transliterasi kadang <b>T</b> # Bunyi <b>T</b> Contoh: <b>Tali</b> , <b>Toy</b>
Yud (Yod)			y	j	Bunyi <b>Y</b> Contoh: <b>Ya</b> , <b>Yes</b>
Kaf (כ)			k	k	Bunyi <b>K</b> Contoh: <b>Karpet</b> , <b>King</b>
			ch	χ	# Transliterasi kadang <b>KH</b> # Bunyi <b>KH</b> parau (mirip saat membuang dahak) # Contoh: <b>Akhir</b> , <b>Bach</b> # Mirip huruf Arab kha' (خ)
Lamed			l	l	Bunyi <b>L</b> Contoh: <b>Lari</b> , <b>Lion</b>

Nama	Bentuk		Transliterasi		Catatan
	Cetak	Tulis	Latin	IPA	
Meim (מֵם)	מ		m	m	Bunyi M Contoh: Mata, Mother
Nun (נוֹן)	נוֹן		n	n	Bunyi N Contoh: Nanas, Now
Samech (סָמֶךְ)	סָמֶךְ		s	s	Bunyi S Contoh: Singa, Sugar
‘Ayin	עַיִן		‘	‘	# Bunyi tekak mirip K dalam Rakyat / Ra‘yat # Mirip huruf Arab ‘Ain (ع)  # Standar Israeli ‘ namun mayoritas mengucapkan ? # Koma terbalik di atas (‘), apostrof atau tidak dilambangkan sama sekali. # Huruf diam (Ø), bunyi tergantung pada tanda baca.
Pei (פֵּי)	פֵּי		p	p	Bunyi P Contoh: Pahlawan, Pastor
	פֵּי		f	f	Bunyi F Contoh: Alfabet, Alphabet
Tzadi (צָדִי)	צָדִי		tz	ts	# Kadang dilambangkan TS atau § # Bunyi TS Contoh: Nats, boots
Kuf (Qof)	קֻף		k	k	# Bunyi K Contoh: Karpet, King
Reish	רֵישׁ		r	ʁ	Bunyi R (mayoritas) Contoh: Rouge (Prancis)
	רֵישׁ		r	r	Bunyi R Contoh: Rasa, Run
Sin	שִׁין		s	s	Bunyi S Contoh: Singa, Sugar
Shin	שִׁין		sh	ʃ	Bunyi Sy Contoh: Syukur, Ship
Tav	תָּוָבֵת		t	t	# Bunyi T Contoh: Tali, Toy # mirip huruf Arab Ta' (ت)

Pada dasarnya huruf Hebrew memenuhi sebuah bujur sangkar, namun ada juga yang setengah persegi (גּוֹזֵגּ), ada yang kecil (וּ), ada yang melampaui garis (כּוֹלְבּ).

Semua huruf Hebrew berupa konsonan, jadi jika ingin menulis yang diawali vokal, biasa memakai huruf diam. Contoh :

Latin	Hebrew	Latin	Hebrew
' V ( Av / Ab = Ayah )	אָבָּ	D V D ( David / Daud )	דָּוִיד

### C. Transliterasi

Di bagian sebelumnya kita sudah melihat penjabaran tentang penulisan dan pengucapan huruf Hebrew. Berikut ini dipaparkan tabel standar transliterasi huruf Hebrew yang dipakai dalam buku ini. Ucapan kita mungkin tidak akan sempurna, tapi setidaknya kita sudah satu langkah lebih maju dalam mengenal bentuk, penulisan dan pengucapan huruf Hebrew.

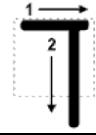
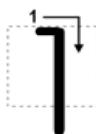
No	Nama	Bentuk	Angka	Transliterasi		
				Modern	Akademis	Alternatif
1	'Alef	א	1	( ' )	'	Apostrof / tidak dilambangkan
2	Beit	ב	2	b	b	b
		בּ		v	<u>b</u>	bh
3	Gimel	ג	3	g	g	g, j (sebuah dialek Yaman)
		גּ			ḡ	gh
4	Dalet	ד	4	d	d	d
		דּ			<u>d</u>	dh
5	Hei	ה	5	h	h	h
6	Vav	ו	6	v	w	w
7	Zayin	ז	7	z	z	z
8	Cheit	ח	8	ch	ḥ	kh, hh, j (Spanyol)
9	Teit	ט	9	t	ṭ	tt
10	Yud	י	10	y	y	y
11	Kaf	כּ	20	k	k	c
		כּּ		ch	<u>k</u>	kh, j (Spanyol)
12	Lamed	ל	30	l	l	l
13	Meim	מּ	40	m	m	m
14	Nun	נּ	50	n	n	n
15	Samech	ס	60	s	s	s
16	'Ayin	עּ	70	( ' )	‘	Apostrof / tidak dilambangkan

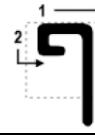
No	Nama	Bentuk	Angka	Transliterasi		
				Modern	Akademis	Alternatif
17	Pei	פֵּי	80	p	p	p
		פֵּי		f	פָּ	ph
18	Tzadi	צָדִי	90	tz	שׂ	ts, ss
19	Kuf	קָוִף	100	k	קָוִף	q, g (sebuah dialek Yaman)
20	Reish	רֵישִׁי	200	r	רֵישִׁי	r
21	Shin	שִׁין	300	sh	שִׁין	sy
	Sin	שִׁין		s	שִׁין	š, s
22	Tav	תָּוָבִּי	400	t	t	t
		תָּוָבִּי		תָּוָבִּי	תָּוָבִּי	th, s (dialek Ashkenazi)

- ❖ Transliterasi akademis biasanya digunakan di universitas dan dalam beberapa buku tata bahasa Hebrew. Transliterasi alternatif merupakan bentuk variasi transliterasi yang ditemui di kehidupan nyata.
- ❖ Alef (א) dan Ayin (ׁ) secara standar tidak dilambangkan, namun dalam kasus tertentu ditulis sebagai apostrof (‘), karena hal ini sangat penting pada saat kedua huruf ini memisahkan sebuah suku kata, seperti dalam kata ne’um.
- ❖ Gimel dengan titik tengah (ג) maupun tidak (ג), diwakili huruf Latin yang sama (G), karena dalam Modern Sefardi pengucapannya tidak dibedakan.
- ❖ Dalet dengan titik (ד) tengah maupun tidak (ד), diwakili huruf Latin yang sama (D), karena dalam Modern Sefardi pengucapannya tidak dibedakan.
- ❖ Cheit (ח) & Kaf tanpa titik (כ/ך) diwakili huruf Latin yang sama karena memiliki bunyi yang sama (Ch).
- ❖ Teit (ת) & Tav (ת/ת) diwakili huruf Latin yang sama karena memiliki bunyi yang sama, yaitu (T).
- ❖ Kaf (כ/ך) & Kuf (קָוִף) meskipun berbeda huruf, tapi karena pengucapannya sama, sama-sama diwakili huruf (K).
- ❖ Samech (ס) & Sin (שׁ) diwakili huruf Latin yang sama karena memiliki bunyi yang sama yaitu (S).
- ❖ Huruf Shin (שׁ) memiliki 2 macam ucapan tergantung titik yang mengikutinya, bila titiknya di kanan (שׁ) maka diucapkan sebagai Sy (sh) dan bila titiknya di sebelah dikiri (שׁ) maka diucapkan sebagai S biasa.
- ❖ Tav dengan titik tengah (ת) maupun tidak (ת), sama-sama diwakili huruf Latin (T), karena dalam Modern Sefardi pengucapannya tidak dibedakan.
- ❖ Angka merupakan nilai alfa-numerik dari huruf Hebrew (disebut dengan Gematria).
- ❖ Dalam transliterasi Spanyol, ucapan CH biasanya ditulis J, karena dalam bahasa mereka J dibaca KH / CH.

## D. Bentuk Sofit

Ada 5 huruf yang memiliki bentuk Sofit (bentuk di akhir kata) dan dapat diingat dengan rumus “Kam-na-petz”.

Nama	Bentuk		
	Biasa	Sofit	Tulis
Kaf	כ	ך	
Meim	מ	ם	
Nun	נ	ן	

Nama	Bentuk		
	Biasa	Sofit	Tulis
Pei	פ	ף	
Tzadi	צ	ץ	

Contoh:  
 אָרֶץ עַיִן מִים בְּרֵךְ אַלְקִת

## E. Huruf yang bisa dipanjangkan

Sebuah kata Hebrew tidak boleh dipisahkan pada akhir baris. Oleh sebab itu ada 5 huruf yang bentuknya dapat diubah (diperpanjang) yaitu alef, hei, lamed, meim, dan tav untuk mengisi sisa baris tersebut. Hal ini digunakan oleh para penyalin naskah Kitab Suci Hebrew dan juga muncul dalam beberapa cetakan Kitab Suci Hebrew. Untuk saat ini, huruf yang bisa dipanjangkan itu ditambah dalet, kaf dan reish.

Nama	Bentuk	
	Biasa	Panjang
Alef	א	אָ
Dalet	ד	דָּ
Hei	ה	הָ
Kaf	כ	כָּ

Nama	Bentuk	
	Biasa	Panjang
Lamed	ל	לָ
Meim	מ	מָ
Reish	ר	רָ
Tav	ת	תָּ

## F. Huruf yang bisa tertukar

Huruf Hebrew harus ditulis dengan sangat teliti agar tidak tertukar. Hal ini penting agar tidak salah dalam mengenali huruf, terutama saat pembacaan dalam peribadatan. Temukan dan rumuskan sendiri perbedaan di antara huruf-huruf yang dikelompokkan bersama:

No	Nama	Serif	Sanserif	David
1	Beit, kaf, pei	ב כ פ	ב כ פ	ב כ פ
2	Gimel, nun	ג נ	ג נ	ג נ
3	Dalet, reish, kaf sofit, pe sofit	ד ר ק פ	ד ר ר פ	ד ר ד פ
4	Hei, cheit, tav	ה ח ת	ה ח ת	ה ח ת
5	Yud, vav, zayin, nun sofit	י ו ז נ	י ו ז נ	י ו ז נ
6	Teit, meim, meim sofit, samech	ט מ מ ס	ט מ מ ס	ט מ ס ס
7	'ayin, tzadi, tzadi sofit	ע צ צ	ע צ צ	ע צ צ
8	Shin, sin	ש ש	ש ש	ש ש

## G. Huruf Begadkefat

Ada 6 huruf Hebrew yang memiliki 2 macam ucapan lembut dan keras. Ucapan keras ditandai dengan titik tengah / Dageish (artinya tusuk), yang berarti pengucapan ditekankan.

No	Huruf	Bunyi	No	Huruf	Bunyi
1	ב	B di Boy	4	כ	K di King
	כ	V di Vine		כ	Ch di Bach
2	ג	G di God	5	פ	P di Pastor
	ג	Gh di Aghast		פ	Ph di Alphabet
3	ד	D di Day	6	ת	T di Toy
	ד	Th di These		ת	Th di Thin

Huruf yang memiliki pengucapan keras dan lembut di atas, dapat dihafal dengan rumus “**B-Gad-Ke-Fat**”. Sekarang dalam pengucapan Modern Sefardi, hanya tinggal 3 huruf saja yang memiliki pengucapan berbeda. Meskipun begitu, tanda dageish pada huruf begadkefat tersebut tetap harus ada, karena sangat penting dalam tata bahasa, dan pembacaan dalam acara-acara keagamaan. Huruf-huruf yang masih diucapkan keras dan lembut tersebut adalah:

No	Nama	Huruf	Bunyi
1	Beit	ב	B di Boy, Bapak
		ב	V di Vine, Volly

No	Nama	Huruf	Bunyi
2	Kaf	כ	K di King, Kamar
		ך	Ch di Bach, Khas
3	Pei	פ	P di Pastor, Prajurit
		ף	Ph di Alphabet, Alfabet

## H. Fonologi Modern Sefardi

Bahasa Hebrew untuk konsonan adalah *'itzurim* (עיצורים). Simbol di bawah menggunakan International Phonetic Alphabet (IPA). Tanda (~) menunjukkan variasi pengucapan dan tanda koma ( , ) menunjukkan pengucapan ganda. Untuk pengucapan konsonan yang tidak ada dalam standar, ada tambahan tanda *geresh* ( ' ).

Huruf	א	ב	בּ	ג	גּ	גּוּ	ד	דּ	דּוּ	ה
IPA	[?], Ø	[b]	[v]	[g]	[dʒ]	[dʒ]	[d]	[ð]	[h~?], Ø	
Transliterasi	' , -	b	v	g	j	j	d	dh	h, -	

Huruf	וּ	וּגּ	וּגּוּ	וּגּוּ, גּוּ	זּ	זּוּ	חּ	חּוּ	טּ	טּוּ
IPA	[v]~[w]	[u]	[ø]	[w]	[z]	[z]	[χ]~[ħ]	[t]	[j]	
Transliterasi	v, w	u	o	w	z	j	ch, kh	t	y	

Huruf	יִ	כּ	כּוּ	לִ	לּ	מּ	נוּ	סּ	עּ	פּ
IPA	[i]	[k]	[χ]	[l]	[m]	[n]	[s]	[?~[f]], Ø	[p]	[f]
Transliterasi	o	k	ch, kh	l	m	n	s	' , -	p	f, ph

Huruf	צּ	צּוּ	צּוּגּ	קּ	רּ	שּׁ	שּׁוּ	תּ	תּוּ	תּוּגּ
IPA	[ts]	[tʃ]	[k]	[ʁ]~[r]	[ʃ]	[s]		[t]		[θ]
Transliterasi	tz, ts	c	k, q	r	sh, sy	s		t		th

Berikut Tabel Fonologi berdasarkan tempat keluarnya huruf:

Consonants							
	Labial	Alveolar	Post-alveolar	Palatal	Velar	Uvular	Glottal
Nasal	m	n					
Plosive	p b	t d			k g		?
Affricate		ts	tʃ dʒ				
Fricative	f v	s z	ʃ ʒ			χ	ʁ
Approximant		l		j	w		

Dari tabel di atas, yang paling perlu kita hafal untuk belajar pembacaan adalah kelompok huruf di bawah ini:

### 1. Huruf Tenggorokan (Glottal)

Terdiri dari: 'alef (א), hei (ה), cheit (כ), 'ayin (ע). Kadang reish (ר) juga diperlakukan sebagai huruf tenggorokan. Bisa kita hafal dengan rumus “He-'ach-re-'a”.

### 2. Huruf Bibir (Labial)

Terdiri dari: beit (ב), meim (מ) dan pei (פ). Bisa kita hafal dengan rumus “Bu-Maf”.

### 3. Huruf Sibilan

Yaitu: zayin (ז), samech (ס), tzadi (צ), shin (שׁ) dan shin (שׂ), digolongkan sibilan karena mengandung bunyi ‘S’. Kehadiran huruf-huruf ini dalam kata kerja tertentu akan mempengaruhi bentuk penulisannya.

## I. Huruf dengan bentuk khusus

Ada banyak bentuk khusus dalam huruf Hebrew, disini cukup dua yang perlu kita ketahui. Jika pembaca ingin mengetahui lebih detil tentang bentuk yang lain, disarankan untuk mengikuti Seminari (Yeshiva).

### 1. Alef-Lamed



Merupakan gabungan dari huruf Alef (א) dan Lamed (ל). Satu huruf yang mewakili 2 huruf sekali tulis. Sering kita temui dalam Siddur Hebrew (*liturgi doa Hebrew*). Contoh:

ישראל	ישׂרָאֵל	אלֹהִים	אֱלֹהִים
Yisraeil		Elohim	

### 2. Nun Hafuchah



Huruf nun (נ) yang terbalik (ן) muncul dalam Kitab Suci Hebrew dan mengapit Numbers 10:35-36. Ayat tersebut memiliki catatan khusus.

## J. Gematria

Setiap huruf Hebrew dapat berfungsi sebagai angka (*alfa-numerik*). Sistem alfa-numerik ini disebut dengan Gematria. Ada banyak jenis gematria, yang paling umum dipakai adalah Standar Gematria. Tabel nilai numerik setiap huruf Hebrew adalah sebagai berikut:

No	Huruf	Nama	Angka
1	א	'Alef	1
2	ב	Beit	2

No	Huruf	Nama	Angka
15	ס	Samech	60
16	ע	'Ayin	70

No	Huruf	Nama	Angka
3	ג	Gimel	3
4	ד	Dalet	4
5	ה	Hei	5
6	ו	Vav	6
7	ז	Zayin	7
8	ח	Cheit	8
9	ט	Teit	9
10	י	Yud	10
11	כ	Kaf	20
12	ל	Lamed	30
13	מ	Meim	40
14	נ	Nun	50

No	Huruf	Nama	Angka
17	פֵּ	Pei	80
18	צִיּ	Tzadi	90
19	קָ	Kuf	100
20	רֵ	Reish	200
21	שִׁ	Shin	300
22	תֵּ	Tav	400

## Sistem Finalis:

1		Kaf sofit	500
2		Meim sofit	600
3		Nun sofit	700
4		Pei sofit	800
5		Tzadi sofit	900

Bentuk sofit dengan nilai numerik adalah sistem finalis dan dipakai dalam *Mispar Gadol Gematria*. Standar gematria tidak membedakan nilai numerik bentuk biasa maupun bentuk sofit. Untuk menuliskan gematria cukup mudah, kita tinggal menggabungkan huruf Hebrewnya saja. Misalnya untuk menulis 21, secara standar kita tinggal tulis 20+1 yaitu Kaf + alef = כא

Dalam penulisan standar, ada 2 pengecualian yaitu untuk angka 15 dan 16, tidak ditulis **י** dan **ו** karena kombinasi kedua huruf tersebut *merepresentasikan nama TUHAN*. Sebagai gantinya, angka 15 ditulis **טו** (6+9), sedangkan angka 16 dengan **טו** (7+9). Dalam manuskrip-manuskrip Hebrew, huruf Hebrew yang berfungsi sebagai angka biasanya diberi titik di atasnya. Misal **ט** artinya 30, bisa juga dengan titik dua di atas, misal **ׁט** artinya 1.000. Di masa kini, penulisan angka, untuk memisahkan satuan atau angka paling belakang, diberi tanda Gersayim ( „ ). Dalam standar gematria angka 500, 600, 700, 800 dan 900 sering ditunjukkan:

$$\text{ת''ק} \quad 400 + 100 = 500$$

**ת"ר**  $400 + 200 = 600$

$$\text{ת''ש} \quad 400 + 300 = 700$$

$$\text{ת''ת} \quad 400 + 400 = 800$$

$$\text{תת'ק} \quad 400 + 400 + 100 = 900$$

$$764 = (\text{נ}) 4 + (\text{ס}) 60 + (\text{ש}) 300 + (\text{ה}) 400$$

Tambahan geresh ( ' ) pada huruf menjadikan nilainya dikalikan seribu, misalnya:

$$5.777 = \text{ז' ח' ש' ע' ז'} = 7 + 70 + 300 + 400 + (5 \times 1.000)$$

Tidak hanya itu saja, angka 21 juga bisa kita tulis dengan metode yang lain, misalnya  $10+10+1 = \text{Yud-Yud-alef} = \text{א'ב'ג'}$

Dalam Gematria, setiap kata dapat mempunyai makna. Contoh: Torah (תּוֹרָה) bernilai 611 ( $400+6+200+5$ ). Geometri ini dalam kepercayaan Yahudi dipakai untuk melambangkan arti tersembunyi dari nilai suatu kata. Sebagai contoh, angka 18 sangat spesial, karena bermakna “Chai” (חי), yang berarti hidup. Huruf Vav (ו) bermakna 6, karena terpengaruh angka modern, ada orang yang menafsirkan www (וּוּוּ) sebagai 666. Ini kurang tepat karena sistem angka Hebrew tidak dibaca dengan cara itu, sehingga וּוּוּ tidak berarti 666, kesalahan ini mirip jika angka Romawi III kita baca 111 padahal 3. Nilai dari וּוּוּ adalah  $6+6+6=18$ , וּוּוּ memiliki makna ‘hidup’. Contoh angka 666 adalah Kaisar Nero / Neron Qesar (נְרוֹן קֵסָר) :

Nun	(נוּ)	50
Reish	(רֵישׁ)	200
Vav	(וּ)	6
Nun	(נוּ)	50
Kuf	(קָוּ)	100
Samech	(סָמֵךְ)	60
Reish	(רֵישׁ)	200 +
<b>Jumlah</b>		<b>666</b>

## K. STA”M

STA”M (סְתָמֵם) merupakan singkatan dari S-ifrei Torah, T-efillin dan M-ezuzah, yaitu sebuah gaya tulis Hebrew yang digunakan oleh para Soferim (*Juru Tulis*) untuk menulis gulungan Kitab Taurat (*Genesis, Exodus, Leviticus, Numbers dan Deuteronomy*) dan Megilot (*Song of Songs, Ruth, Lamentations, Ecclesiastes dan Esther*) serta perkamen pada Tefillin dan Mezuzah (Jamak: *Mezuzot*).

Ciri khas dari tulisan ini adalah munculnya “tag” (mahkota, jamak: *taggin*) pada beberapa huruf Hebrew. Selain memiliki makna rahasia, mahkota ini juga berfungsi mencegah kebingungan pada huruf yang mirip. Huruf yang memiliki mahkota ini bisa dihafal dengan rumus “sha’at-nez-getz”.

Berikut beberapa gaya tulis STA”M yang perlu kita ketahui:

1. Ashkenazi (Beis Yosef)

אַבְגָּדָה רֹאֶזֶת יִכְרֵל מִמְנָן  
סֻעַּפְפָצָץ קְרִישָׁת

2. Sefardi, juga digunakan oleh komunitas Teimani dan Mizrahi.

אַבְגָּדָה רֹאֶזֶת יִכְרֵל מִמְנָן  
סֻעַּפְפָצָץ קְרִישָׁת

3. Chabad (Beit Ari), disebut juga Arizal.

אַבְגָּדָה רֹאֶזֶת יִכְרֵל מִמְנָן  
סֻעַּפְפָצָץ קְרִישָׁת

4. Velish, Alter Rebbe.

אַבְגָּדָה רֹאֶזֶת יִכְרֵל מִמְנָן  
סֻעַּפְפָצָץ קְרִישָׁת

# Gimel (ג) TANDA VOKAL

## A. Latar Belakang

Sebagaimana telah kita ketahui bersama, huruf Hebrew semuanya hanya berupa konsonan saja. Bukan hanya berupa konsonan saja, tetapi juga ditulis tanpa spasi. Orang Hebrew sangat menguasai bahasanya sehingga untuk mengisi vokal pada saat membaca tidak menjadi soal. Apalagi bahasa Hebrew dibaca dan dibicarakan melalui tradisi oral (lisan) yang diturunkan dari generasi ke generasi. Sebagai gambaran, perhatikan contoh dalam bahasa Indonesia di bawah ini:

symkn'ym'nk

סימכון אים ענד

Cobalah membacanya. Tidak semua penutur bahasa Indonesia bisa dengan mudah. Sekarang kita coba dengan menambahkan spasi, kemudian kita tambahkan vokal.

sy mkn 'ym 'nk  
S<sup>a</sup>y<sup>a</sup> m<sup>a</sup>k<sup>a</sup>n<sup>a</sup> 'y<sup>a</sup>m<sup>a</sup> 'n<sup>a</sup>k<sup>a</sup>

ס י מ כ נ א י מ ע נ ד

Tidak diketahui secara pasti kapan munculnya spasi. Namun tulisan kuno yang ditulis dengan huruf Hebrew, rata-rata sudah memiliki jarak antar kata (spasi).

## B. Huruf Vokal

Sekitar abad VI Masehi, ketika bahasa Hebrew tidak lagi dipakai dalam percakapan sehari-hari melainkan hanya dipakai dalam bidang sastra dan agama, tampaklah kebutuhan untuk menambahkan petunjuk mengenai vokal yang tepat, yang perlu diucapkan terutama pada waktu membaca Kitab Suci Hebrew. Jalan keluar dari masalah tersebut, mula-mula ada tiga (3) konsonan yang dijadikan indikator untuk menunjuk tempat vokal dalam suatu kata :

Huruf yang dipakai	Indikator huruf	Contoh
Hei	ה	A, EH, OH (pada akhir kata)
Vav	ו	O atau U
Yud	י	I atau E

Karena tiga (3) konsonan berfungsi vokal dan dapat mewakili lebih dari satu vokal, maka dengan sistem ini perlu mengenal bahasa Hebrew dengan serius untuk dapat menentukan vokal yang tepat. Ini berarti Kitab Suci Hebrew hanya dapat dibaca secara tepat oleh orang yang mengenal bahasa Hebrew sebagai bahasa sehari-harinya. Pada saat itu makin terasa kebutuhan yang mendesak untuk melengkapi setiap kata dengan keterangan yang pasti mengenai vokal mana yang perlu diucapkan.

## C. Tanda Vokal

Penambahan vokal kepada naskah Kitab Suci Hebrew sungguh menjadi masalah dari segi teologis, sebab dalam keyakinan orang Hebrew, teks yang suci sama sekali tidak boleh diubah ataupun ditambahi. Sampai pada akhirnya ada para ahli naskah, yakni para Masorah yang menemukan jalan keluarnya. Mereka tidak menciptakan huruf vokal yang baru untuk ditambahkan kepada teks Kitab Suci Hebrew, melainkan mereka hanya menciptakan suatu sistem titik, strip dan tanda kecil yang mewakili huruf hidup yang dapat ditulis di dalam atau di sekitar huruf asli tanpa mengganggu kesucian naskah. Hebrew Modern (Modern Sefardi) menerapkan sistem 5 vokal (A, E, I, O, U) dengan analogi: vokal panjang, pendek dan sangat pendek. Di bawah ini akan kita pisah masing-masing vokal berdasarkan kelompoknya. Disitu akan disertai contoh pengucapan, sehingga pembaca akan dengan mudah mengikutinya. Nama nikkud dalam buku ini, akan disebut mengikuti nama alternatif. Transliterasi Akademis yang ditampilkan merupakan transliterasi dari Scholarly System, New Bible Dictionary (NBD) dan Encyclopedia Judaica.

### 1. Nikkud – A

A	Vokal	Nama	Pengucapan	Transliterasi Akademis
Sangat pendek	א	Chataf Patach	Mirip A dalam Father	<sup>a</sup> , ā
Pendek	֤	Patach	Mirip A dalam Father	a
Pendek (Ejaan)	֖ בָּאָ	Patach Malei	Mirip A dalam Father	a
Panjang	֐ בָּ	Kamatz (Kamatz Gadol)	Mirip A dalam Father Ashkenazi: O dalam Saw	ā
Panjang (Ejaan)	֑ בָּ בָּאָ	Kamatz Hei	Mirip A dalam Father Ashkenazi: O dalam Saw	ā , â

### 2. Nikkud – E

E	Vokal	Nama	Pengucapan	Transliterasi Akademis
Sangat pendek	אֵ	Chataf Segol	Mirip E dalam Met	<sup>e</sup> , <sup>ɛ</sup> , ē
Pendek	֤	Segol	Mirip E dalam Met	ɛ , e
Panjang	֐ בֵּזֶרְ	Tzeirei (Tzeirei Chaseir)	Mirip Ey dalam They	ē
Panjang (Ejaan)	֑ בֵּ בָּאָ	Segol Yud	Mirip Ey dalam They	ɛ —

E	Vokal	Nama	Pengucapan	Transliterasi Akademis
Panjang (Ejaan)	בֵּי בָּהּ בָּאּ	Tzeirei Yud (Tzeirei Malei)	Mirip Ey dalam They	ê
Lainnya	בָּ:	Sh'va	Mirip A pada Alone, dibunyikan perlahan, kadang juga 'diam' (sh'va diam/sh'va na)	- , e , ə , ē , ə

### 3. Nikkud – I

I	Vokal	Nama	Pengucapan	Transliterasi Akademis
Pendek	בָּ:	Chirik (Chirik Chaseir)	Mirip I dalam Machine	i , ī
Panjang (Ejaan)	בֵּי	Chirik Yud (Chirik Malei)	Mirip I dalam Machine	î

### 4. Nikkud – O

O	Vokal	Nama	Pengucapan	Transliterasi Akademis
Sangat pendek	ׂ:	Chataf Kamatz (Kamatz Katan)	Mirip O dalam Saw	ׂ , ׂ
Pendek	ּׂ	Kamatz Chatuf (Kamatz Katan)	Mirip O dalam Saw	o
Panjang	ּׂ	Cholam (Cholam Chaseir)	Mirip O dalam Alone	o , ׂ
Panjang (Ejaan)	ּׂ בָּהּ ּׂ בָּאּ	Cholam Malei	Mirip O dalam Alone	ׂ

### 5. Nikkud – U

U	Vokal	Nama	Pengucapan	Transliterasi Akademis
Pendek	ּׂ:	Kubutz	Mirip U dalam Moon	u , ū
Panjang (Ejaan)	ּׂ בּוּהּ ּׂ בּוּאּ	Shuruk	Mirip U dalam Moon	û

#### **D. Penempatan Vokal**

1. Semua tanda vokal pada dasarnya berada tepat di bawah tengah huruf. Contoh: ئ ة ئ
  2. Konsonan yang memiliki hanya satu tiang saja, tanda vokal berada tepat di bawah tiangnya. Contoh : ئ ؤ ئ
  3. Cholam adalah satu-satunya tanda vokal yang ditempatkan di atas kiri huruf. Contoh: ئ ئ
  4. Pada kaf sofit (ئ) penempatan tandanya yaitu :  
ئ ئ ئ
  5. Tanda (ء) memiliki dua pengucakan yaitu A dan O. Hal ini akan dibahas nanti. Ini mengingatkan kita pada ejaan Bahasa Jawa Standar (Jogja-Solo), dimana huruf A kadang dibaca A, kadang dibaca O.
  6. Vav (ء) menerima titik ditengahnya (ء) dan merubah pengucapannya menjadi Shuruk (U).
  7. Secara konsisten, dalam buku ini, tzeirei akan dilambangkan ei. Di Modern Sefardi, tzeirei apabila diikuti oleh huruf yud ditransliterasikan baik ei ataupun e saja.

### **E. Vokal Homogen**

Ada dua jenis tulisan dalam bahasa Hebrew, yaitu tulisan lengkap dan tidak lengkap. Tulisan lengkap apabila terdiri dari tanda vokal dan huruf mati yang menandai bunyi vokal (konsonan yang menandai vokal inilah yang disebut vokal homogen), sedangkan tulisan tidak lengkap apabila tanda vokal tidak bersama dengan vokal homogennya. Contoh :

Tulisan Lengkap	Tulisan Tidak Lengkap	Arti
דוד	דוד	David
Յօաբ	Յաբ	Yoab
ָאָדָם	אָדָם	'Edom
בֵּית	בֵּת	Beit (Rumah)

Huruf Vav (ו) homogen dengan vokal O dan U. Huruf Yud (י) homogen dengan vokal I dan E. Dalam kasus ini huruf Vav atau Yud tidak dianggap sebagai vokal, tetapi membisul sambil memperpanjang bunyi pada vokal homogennya.

### Contoh :

<b>מֵי</b>	= Mei	(Bukan Meiy)
<b>מֵיָּה</b>	= Me	(Bukan Mey)
<b>מִיָּה</b>	= Mi	(Bukan Miy)
<b>מוֹ</b>	= Mo	(Bukan Mow)
<b>מוֹעֵד</b>	= Mu	(Bukan Muw)

Tetapi :

<b>מֵי</b>	= May	(Bukan Ma)
<b>מִי</b>	= May	(Bukan Ma)
<b>מוֹי</b>	= Moy	(Bukan Mo)
<b>מִוּ</b>	= Miv	(Bukan Mi)
<b>מְוַיָּה</b>	= Meiv	(Bukan Mei)

Catatan :

Susunan huruf ( יַדָּו ) meskipun tertulis ayv namun tetap diucapkan sebagai av (aw).

Contoh : יַדָּו = Yadav (Yadaw)

**F. Diftong (Vokal Rangkap)**

Sama seperti halnya banyak bahasa di dunia, bahasa Hebrew juga memiliki vokal rangkap (*diftong*). Diftong sering dijelaskan sebagai bunyi suara yang terbentuk dari gabungan antara dua vokal atau lebih. Pada dasarnya diftong dalam huruf Hebrew adalah gabungan antara sebuah nikkud dan sebuah konsonan. Dibawah ini contoh beberapa diftong:

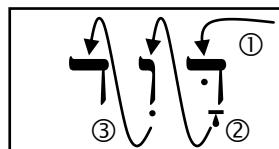
Bentuk	Contoh	Bunyi	Keterangan
יְ	אָיָ	ay	atau ai
יְ	אָיָ	ay	atau ai
וְ	אָוְיָ	uy	atau ui
וְ	אָוְיָ	oy	atau oi
וְ	אָוְיָ	ev	atau ew
וְ	אָוְיָ	av	atau aw

**G. Pembacaan Tanda Vokal**

Pembacaan vokal selalu dalam pola: konsonan terlebih dahulu dan baru disusul vokal (seperti gambar).

Contoh:

**בָּ** akan dibaca BA, bukan AB



**אֲבָ** akan dibaca 'AV (meskipun alef adalah huruf diam, tapi 'alef tetap dianggap sebagai sebuah konsonan)

**אָמָר אֵלִי בֶן דָוִיד**  
amar eilay ben David

**מֶלֶךְ הָעוֹלָם**  
Melech ha'olam

**בָּרָא אֱלֹהִים**  
Bara Elohim

## H. Furtive Patach

Furtive Patach merupakan sebuah kasus bila sebuah kata berakhir dengan huruf tenggorokan (אַחֲרָךְ) dan diikuti dengan patach (ׁ). Maka patach harus dibaca mendahului huruf tenggorokan. Hal ini terjadi karena mendapat tekanan dalam pengucapan. Untuk huruf Hei, adalah huruf Hei yang bertitik tengah (ׁ).

רוּחָךְ	dibaca <b>ruach</b> (roh)	bukan <i>rucha</i>
מִזְבֵּחָךְ	dibaca <b>mizbeiach</b> (mezbah)	bukan <i>mizbeicha</i>
אֱלֹהָךְ	dibaca <b>Eloah</b> (Tuhan, God)	bukan <i>Eloha</i>

## I. Huruf Hei di Akhir Kata

Huruf Hei (ׁ) diakhir kata dalam pembacaan tidak diucapkan, namun hanya berfungsi untuk menandai bahwa kata tersebut berakhir dengan vokal panjang (ׂ /׃ /ׅ). Kasus ini mirip kata “Tujuh” dalam bahasa Indonesia, yang hanya dibaca “Tuju”. Meskipun demikian huruf Hei tetap harus muncul dalam transliterasi.

Contoh:

גָּلָהָךְ	= Galah	גָּלְהָךְ	= Goleih
גָּלָהָךְ	= Goleh	גָּלְהָךְ	= Galoh

Namun apabila huruf Hei muncul dengan sebuah titik di tengahnya (ׁ), maka huruf Hei harus diucapkan sebagai “H”. Titik ini disebut dengan mappik (artinya ‘mengeluarkan’).

Contoh kasus:

סֻסָּה	sus	(kuda)
סֻסָּה	susah	(kuda betina)

Kata סִסְתָּה dengan posesif feminim tunggal menjadi:

סֻסָּתָּה	susah	(kudanya)
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## J. Ejaan Penulisan

Ada tiga ejaan penulisan yang dipakai untuk menulis dengan huruf Hebrew, yaitu:

### 1. Ktiv Haser

Disebut K'tiv Haser karena tidak menggunakan nikkud. Sistem ini banyak dipakai sehari-hari baik dalam tulisan tempat umum, majalah, koran, dan terutama dalam Gulungan Kitab Taurat di Sinagoge.

### 2. Ktiv Menukad

Sistem ini merupakan penulisan huruf Hebrew yang disertai dengan Nikkud. Sistem ini agak jarang digunakan. Biasanya digunakan untuk mencegah ambiguitas misalnya untuk menulis buku anak-anak, puisi, tata bahasa, menulis bahasa kosakata asing, buku Siddur, dll.

### 3. Ktiv Male

Ktiv Male merupakan sistem yang paling banyak digunakan saat ini. Biasa digunakan dalam surat pribadi, subtitle film. Kita sudah belajar tentang Vokal Homogen, disitu dibahas tentang tulisan lengkap dan tulisan tidak lengkap. Tulisan lengkap itulah yang disebut dengan K'tiv Male. Tujuan sistem ini mengurangi penggunaan nikkud.

Contoh:

Kata		Ktiv Haser	Ktiv Menukad	Ktiv Male
Arti	Baca			
keberanian	'ometz	אמֵץ	אמֵץ	אמֵץ
udara	'avir	אֹוִיר	אֹוִיר	אֹוִיר
distribusi	chalukah	חֲלֹקָה	חֲלֹקָה	חֲלֹקָה
dua	sh'nayim	שְׁנִים	שְׁנִים	שְׁנִים

Kita melihat bahwa huruf NG, NY, J, C, maupun X tidak ada dalam standar pengucapan kuno, karena memang kedua huruf itu terbentuk dari gabungan pengucapan beberapa huruf. Namun ada sebuah kasus unik dalam penulisan nama, hal ini bisa ditemukan dalam terjemahan. Contoh:

עָבְדִּיָּה	= Obaja ('ovadyah)	Obadiah 1:1
שְׁפֵטִיָּה	= Sefaca (shefatyah)	2 Samuel 3:4
צְפַנִּיָּה	= Zefanyah (Tzefanyah)	Zephaniah 1:1

Ada kasus yang cukup unik juga, yaitu kata 'Yerusalem' tidak selalu tertulis Yerushalayim (יְרוּשָׁלָם), terkadang tertulis (יְרֻשָּׁלָם) = Yerushalami, dengan kombinasi yang unik, yaitu mem sofit mendapat chirik (namun orang tetap membacanya Yerushalayim). Dalam bagian Kitab yang tertulis dalam Bahasa Aram misalnya dalam Kitab Daniel 5:2 tertulis יְרוּשָׁלָם (Yerushalem).

Contoh perbedaan ejaan tulis Naskah Sektarian (*Naskah Laut Mati / DSS*) dengan Naskah Otentik (*Masoretik*). Ingat baik-baik, Kamatz secara tradisional diucapkan seperti 'O' pada kata 'kotor, botol, bobol'. Sedangkan Cholam, seperti 'O' pada kata 'bola, bocah, bobok'. Pengucapan ini bisa dianalogikan dialek bahasa Jawa *Banyumasan* VS pengucapan *Jogja-Solo*. Sedangkan ejaan penulisan ini bisa dianalogikan penulisan bahasa Jawa dengan huruf latin antara ejaan sekolah (misal: *apa, sapa, krama*) dengan ejaan non sekolah (misal: *opo, sopo, kromo*).

DSS	Masoretik
אלוהים	אֱלֹהִים
קודשכה	קוֹדְשָׁכָה
שמעכה	שְׁמַמְךָ
ידיכה	יְדִיכָה
בכל	בְּכָל

DSS	Masoretik
כו	כָּו
קו	קָו
כה	כָּה
לו	לָו

# Dalet (ד) PENGUCAPAN

## A. Suku Kata

Suku kata adalah satuan bunyi yang diucapkan sekali dalam suatu kata. Contoh: Ra-Ja. Ada dua suku kata dalam kata ‘raja’ yaitu RA dan JA. Dalam bahasa Hebrew, setiap suku kata harus dimulai dengan konsonan yang diikuti paling sedikit oleh satu bunyi vokal.

Contoh: שָׁלוֹם → לוֹם & שָׁ → Sha – Lom

Ada dua jenis suku kata yaitu suku kata terbuka dan suku kata tertutup. Suku kata terbuka diakhiri oleh vokal, sedangkan suku kata tertutup diakhiri oleh konsonan. Apabila sebuah suku kata berakhir dengan huruf diam, suku kata tersebut dianggap sebagai suku kata terbuka.

Contoh: קָטָל katal (*qa-tal*) suku kata yang pertama adalah קָ (qa) terbuka, karena diakhiri oleh sebuah vokal; sedangkan suku kata yang kedua טָל (tal) tertutup, karena diakhiri oleh sebuah konsonan.

Biasanya sebuah suku kata terbuka memiliki vokal panjang, namun jika ia mendapat tekanan, bisa memiliki vokal pendek. Contoh : שָׁמָאֵם : שָׁ - מָ - אֵם (Sha-ma-yim)

### Perhatikan :

- Suku Kata pertama terbuka dengan vokal panjang (*kamatz*).
- Suku Kata kedua terbuka namun dengan vokal pendek (*patach*), sebab mendapatkan tekanan suara.

Sebaliknya, sebuah suku kata tertutup biasanya memiliki vokal pendek, tetapi jika ia mendapat tekanan, bisa memiliki vokal panjang.

Contoh : דָּבָר : דָּ - בָּר (Da - var)

### Perhatikan :

- Suku kata pertama terbuka dengan vokal panjang (*kamatz*).
- Suku kata kedua tertutup namun dengan vokal panjang (*kamatz*), sebab mendapatkan tekanan suara.

## B. Kamatz Chatuf

Ada satu pola yang penting untuk diingat : *setiap suku kata tertutup yang tidak mendapat tekanan suara, mutlak mempunyai vokal pendek. Hal ini berarti, bilamana kamatz muncul dalam suku kata tertutup tersebut, maka kamatz ini harus berubah ucapannya dari “A” panjang menjadi “O” pendek (kamatz chatuf / kamatz katan)*, yang bunyinya sama dengan chataf kamatz (meskipun tidak memakai sh’va gabungan). Dengan kata lain, kamatz chatuf hanya muncul pada suku kata tertutup yang tidak mendapatkan tekanan suara.

### Contoh :

<u>Hebrew</u>	<u>kamatz chatuf</u>
חִכְמָה	choch-mah ( <i>hikmat</i> )
אֲכָלָה	‘och-lah ( <i>makanan</i> )

Namun jika sebuah kata, hanya terdiri dari satu suku kata, biasanya kamatz tetap dibaca A. Sebab kata dengan satu suku kata selalu memiliki aksen (*tekanan suara*) walaupun tidak tertulis (*ditandai*).

Contoh : **קָם** : kam (qam)      **שָׁמָם** : sham      **לָךְ** : lach      **כָּל** : kal (kadang ‘kol’)

## C. Tanda Meteg

Meteg adalah garis vertikal pendek yang terletak di sebelah kiri dari vokal. Meteg artinya ‘kendali’, berfungsi sebagai perpotongan dari suku kata (*berhenti sejenak*).

Contoh :	<b>חֲכָמָה</b>	cha-ch <sup>em</sup> ma	<i>dia (f) bijaksana</i>
	<b>אֲכָלָה</b>	‘a-ch <sup>el</sup> ah	<i>dia (f) telah makan</i>

#### **D. Tekanan Kata**

Sebagian besar kata dalam bahasa Hebrew mendapat aksen pada suku kata terakhir. Disebut dengan Milra' (מִלְרָע 'dari bawah'; yaitu suku kata terakhir / ultima).

Contoh : **דְּבָר** davar (*kata*)

Selebihnya aksen pada suku kata kedua dari belakang yang disebut Mil'eil (**מִלְעֵיל**) ‘dari atas’; yakni suku kata sebelum yang terakhir / paenultima). Hal ini biasa terjadi dalam kasus segolata (ada dua vokal e berturut-turut).

Contoh:	<b>מלך</b>	melech	(raja)
	<b>ארץ</b>	eretz	(bumi, tanah, negeri)
	<b>חסד</b>	chesed	(anugerah)

Dalam sebuah kata yang terdiri lebih dari dua suku kata, aksen bisa terletak di suku kata terakhir atau sebelum suku kata terakhir, namun tidak pernah terletak sebelum dua suku yang terakhir (*antepenultimate*).

Meteg sering muncul dua langkah sebelum aksen dan berfungsi menyerupai aksen.

Contoh: **הָעָרִים** he-'arim  
**מַהֲרֵץ** mei-ha'aretz

## E. Garis Makeif

Makeif (maqqeif artinya ‘pengikat’) adalah sebuah garis horizontal yang menyatukan 2 kata atau lebih, sehingga dalam pengucapannya dianggap sebagai satu kata.

Contoh: **רוּחַ־אֱלֹהִים** Ruach-Elohim (*Roh Tuhan*)

Dalam bahasa Hebrew Modern, tanda makeif sering ditempatkan ditengah kata mirip dalam huruf latin.

Contoh: **רוּחַ־אֱלֹהִים**

Pengaruh makeif terlihat dari hilangnya aksen dari kata-kata yang terletak sebelum kata yang terakhir, karena tekanan kata otomatis akan berpindah pada suku kata terakhir. Meskipun seperti strip, namun tidak boleh dipakai untuk memisahkan kata pada akhir baris.

Contoh: (perhatikan perubahan vokalnya)

<b>את קולי</b>	<b>את־קולי</b>
'eit koli ( <i>suaraku</i> )	'et koli
<b>כל אדם</b>	<b>כל־אדם</b>
Kal 'Adam ( <i>semua manusia</i> )	Kol-'Adam

Pada umumnya makeif muncul bersama dengan kata-kata bersuku tunggal seperti:

<b>אל</b>	Pada
<b>אם</b>	Jika
<b>גם</b>	Juga
<b>כל\bכל</b>	Semua

<b>לא</b>	Tidak
<b>מה</b>	Apa
<b>מי</b>	Siapa
<b>מן</b>	Dari

<b>עד</b>	Pada
<b>על</b>	Atas
<b>עם</b>	Dengan
<b>פְּנָן</b>	Jika tidak

## F. Huruf Diam

Jika diucapkan, huruf-huruf נ ו י ו ה menjadi lemah, sehingga dalam keadaan tertentu mereka bisa kehilangan karakter konsonannya dan tidak diucapkan dalam pembacaan (diam).

Contoh :

- Untuk (ל) + Elohim / God (אֱלֹהִים) = awalnya membentuk kata ‘Le’Elohim’ (לְאֱלֹהִים), huruf א menjadi diam dan kehilangan karakter konsonannya, sehingga kata tersebut menjadi ‘Leilohim’ (לְאֱלֹהִים), ‘untuk Elohim’.
- Untuk (ל) + Yehuda (יְהוּדָה) = לִיְהוּדָה, kombinasi יְהוּדָה + ל, namun karena י menjadi diam, kata itu menjadi לִיהוּדָה (‘lihudah’, untuk Yehuda).

3. Kematian (מוֹתָה) + Musa (מוֹשֵׁה) = karena kata kematian / mavet (mawet) diucapkan dengan tergesa-gesa, huruf ו menjadi diam, sehingga menghasilkan bentuk מות-משה (mot-Mosheh).

Sebagai catatan, jika di akhir sebuah suku kata huruf-huruf dan didahului oleh vokal yang tidak homogen dengan mereka, keduanya tetap memiliki karakter atau status konsonan mereka, misalnya:

(e dan i hanya homogen dengan *yud*), jadi: קָנֵי goy, קָנֵי kanui

(u dan o hanya homogen dengan *vav*), jadi: קָבָב kav / kaw / kow

# Hei (ה)

## SH'VA

### A. Pengenalan

Jika terdapat huruf yang tidak bervokal di awal atau di pertengahan kata, dipakailah tanda , yang disebut sh'va (שְׁוָא). Jadi, daripada menulis לְשָׁמוֹ, para Masorah (*Juru Tulis Hebrew*) menulis לְשָׁמוֹ. Dengan kata lain lishmo ditulis lish<sup>e</sup>mo / lish'mo. Pada dasarnya sh'va dibutuhkan untuk mengisi kekosongan vokal, dan bukan vokal yang sesungguhnya. Bunyinya seperti 'e' yang pendek sekali (yaitu bunyi 'e' pepet, seperti dalam kata *emas*) dan tidak menghasilkan suku kata baru. Biasanya, sebuah sh'va tidak ditulis pada huruf yang terakhir, namun khusus untuk kaf sofit, tanda sh'va sering ditulis (ן), jika ditambah dageish penulisannya menjadi (ן). Sh'va ini secara tradisional dibagi menjadi dua yaitu Sh'va Na (diam / bisu) dan Sh'va Nach (vokal / bersuara).

### B. Sh'va Vokal

1. Sh'va dibawah huruf yang pertama, adalah sh'va vokal. Sebagaimana dalam bahasa Indonesia, kita melihat kemiripan ini, misal beri bisa disingkat bri / b'ri. Contoh : יְרֵחוֹ y'ri – cho / y<sup>e</sup> – ri – cho
2. Sh'va dibelakang vokal panjang, selalu bersuara. Contoh: שָׁמֶרִים sho – m'rīm / sho – m<sup>e</sup> – rim
3. Sh'va dibawah sebuah huruf yang diikuti oleh huruf yang sama, selalu bersuara. Contoh: הַלְּוִי ha – l'lu / ha – l<sup>e</sup> – lu
4. Jika ada dua sh'va berturut-turut di tengah kata, maka yang pertama adalah sh'va diam dan yang belakang adalah sh'va vokal. Contoh: יְשַׁמְּרוּ yish – m'ru / yish – m<sup>e</sup> – ru
5. Sh'va dibawah huruf yang bertitik tengah (ber-dageish), sh'va selalu bersuara. Contoh: קְטַלְוִי k<sup>d</sup>t<sup>r</sup>lu pada dasarnya adalah sama dengan kit – t'lu / kit – t<sup>e</sup> – lu

### C. Sh'va Diam

1. Sh'va pada huruf yang terakhir dalam sebuah kata, selalu diam. Contoh: בָּרוּךְ ba – ruch
2. Sh'va dibelakang vokal pendek, selalu diam. Contoh: זִמְרִי zim – ri
3. Sh'va dibelakang vokal A panjang yang tidak diberi tekanan, selalu diam (kasus Kamatz Chatuf). Contoh: חִכְמָה choch – mah

4. Jika ada dua sh'va berturut-turut di tengah kata, maka yang pertama adalah sh'va diam dan yang belakang adalah sh'va vokal. Contoh:

**יִשְׁמָרוֹ**      yish – m'ru / yish – m<sup>e</sup> – ru

5. Jika ada dua sh'va berturut-turut di akhir kata, maka keduanya adalah sh'va diam. Contoh:

**קַשְׁתִּים**      kosht (qosht, 'kebenaran')

Ada sebuah kasus dalam pembacaan, apabila dua buah sh'va berturut-turut di akhir kata, dan diikuti oleh sebuah kata, maka yang depan diam, yang belakang bersuara.

**וַיַּבְּךָ דָּוִיד**

Wayyeivk<sup>e</sup> Dawid

Vayeivke David

#### D. Sh'va Majemuk

Sh'va apabila muncul pada huruf tenggorokan (terkadang pada reish) berlaku aturan khusus, yaitu huruf-huruf tersebut tidak pernah mendapat sh'va yang biasa melainkan salah satu dari Sh'va Gabungan (majemuk). Berikut tabelnya:

Nama	Bentuk	Contoh	Arti	Contoh	Bacaan
Chataf Patach	֊	אָנָּן	a	אָדָּן	Adonay
Chataf Segol	֋	אָלָּהִים	e	אָלָּהִים	Elohim
Chataf Kamatz	֌	הָלִי	o	הָלִי	Holi

Chataf artinya ‘tergesa-gesa’. Kenapa huruf tenggorokan harus memiliki sh'va majemuk? Perhatikan contoh berikut:

Kata Kerja Sederhana	Bentuk Imperatif
שָׁבַר shavar Dia (m.) telah menghancurkan	שָׁבֵר sh'vor hancurkanlah
עָבַר 'avar Dia (m.) telah menyeberang	(עָבֵר) (עָבֵר) 'avor menyeberanglah

Bentuk Tunggal	Bentuk Plural (Jamak)
יְשָׁרֵךְ yashar tegak, jujur	יְשָׁרִים y'sharim -
חִכְמָם chacham bijaksana	(חִכְמִים) (חִכְמִים) chachamim -

### Catatan:

Sebuah kata, tidak dapat diawali dengan dua sh'va berturut-turut. Tapi, jika dalam kondisi tertentu mengharuskan demikian, maka sh'va vokal yang pertama menjadi vokal pendek yang bunyinya paling dekat dengan sh'eva, yaitu chirik ( . ).

### Contoh:

Untuk (ל) + Sh'mueil (שְׁמַיְעֵיל)  
= ל + שְׁמַיְעֵיל  
= לְשְׁמַיְעֵיל  
= לְשְׁמַיְעֵיל lishmuel (untuk Samuel)

Jika sebuah sh'va biasa ditempatkan tepat sebelum sebuah sh'va majemuk, maka sh'va biasa tersebut berubah menjadi vokal sesuai dengan yang ada dalam sh'va majemuk tersebut.

### Contoh:

Untuk (ל) + 'Edom (אֶדְוֹם)  
= ל + אֶדְוֹם  
= לְאֶדְוֹם  
= לְאֶדְוֹם le-'Edom (untuk Edom)

# Vav (ו)

## DAGEISH

### A. Definisi

Dageish artinya ‘tusuk’, berbentuk sebuah titik (·) yang muncul di tengah-tengah huruf Hebrew. Ada dua macam dageish yaitu:

#### 1. Dageish Kal (Qal)

Disebut juga dageish lene / katan (qatan) atau titik pengeras. Fungsinya untuk menandai huruf begadkefat apakah akan dibaca keras atau lembut.

#### 2. Dageish Chazak (Khazaq)

Disebut juga dageish forte / gadol atau titik pendekalian (mirip tasyjid (ׁ) dalam huruf Arab). Fungsinya untuk menandai huruf yang harus dibaca ganda / ditekan / dobel.

### B. Dageish Kal

Dageish sebagai titik pengeras hanya dimiliki oleh 6 huruf begadkefat. Kita sudah pelajari dalam bahasan tentang konsonan di bagian depan bahwa, huruf begadkefat memiliki dua pengucapan. Kita bisa melihat perbedaannya sebagaimana daftar di bawah ini:

No	Huruf	Bunyi
1	ב	B di Boy
	ב	V di Vine
2	ג	G di God
	ג	Gh di Agast
3	ד	D di Day
	ד	Th di These

No	Huruf	Bunyi
4	ק	K di King
	ק	Ch di Bach
5	פ	P di Pastor
	פ	Ph di Alphabet
6	ט	T di Toy
	ט	Th di Thin

Huruf yang mendapatkan dageish senantiasa dibaca keras, dan huruf tanpa dageish senantiasa dibaca lembut. Untuk saat ini, dalam Modern Sefardi, tiga huruf begadkefat mengalami peleburan pengucapan antara pengucapan keras maupun lembut, sehingga hanya tersisa 3 huruf yang mempunyai pengucapan ganda, sebagaimana tabel berikut:

No	Nama	Huruf	Bunyi
1	Beit	ב	B di Boy, Bapak
		ב	V di Vine, Volly
2	Kaf	כ	K di King, Kamar
		כ	Ch di Bach, Khas
3	Pei	פ	P di Pastor, Prajurit
		פ	Ph di Alphabet, Alfabet

Ada suatu pola dalam naskah Hebrew tentang pemakaian Dageish ini dalam huruf begadkefat:

1. Huruf begadkefat, mendapatkan dageish apabila dia berada di awal sebuah kata.  
Misalnya : **בְּרָאָשֵׁת**
2. Di awal kata apabila kata sebelumnya berakhir dengan suku kata tertutup (*huruf mati*). Misalnya **בְּרָאָשֵׁת בְּרָא** beit di kata kedua mendapatkan dageish karena kata sebelumnya berakhir dengan huruf mati / konsonan.
3. Namun bila berakhir dengan suku kata terbuka (*vokal / huruf hidup / konsonan yang berfungsi sebagai vokal*) maka huruf begadkefat tidak mendapat Dageish (*Modern Sefardi biasanya tetap mendapat Dageish*).

Contoh:

**אָנָּי תָּמִימָם**      *ani tamim*

Tav tidak berdageish karena kata sebelumnya berakhir dengan vokal homogen.

Contoh lain:

**בְּחַיִל**      *Bechayil*

**לֹא-בְּחַיִל**      *Lo 'Vechayil*

Pengecualian :

**אָדָּנוֹ גָּדוֹל**      = *Adonay Gadol*

Huruf Gimel tetap berdageish karena didahului konsonan / vokal yang tidak homogen.

4. Pada permulaan suku kata, apabila suku kata yang mendahuluinya merupakan suku kata tertutup. Contoh:

**מִשְׁפָּט**      *mishpat*

**מִזְבֵּחַ**      *mizbeach*

5. Pada konsonan terakhir dari sebuah kata yang berakhir dengan dua konsonan berturut-turut. Contoh:

**קָטָלָת**      *katalt* (qatalt, *Engkau (f) telah mematikan*)

## C. Dageish Chazak

Dageish Chazak (*titik kuat*) dapat ditempatkan di hampir semua huruf (*kecuali pada huruf tenggorokan dan reish*). Tanda ini menunjukkan bahwa, sebuah huruf harus dibaca rangkap (*dua kali lipat*). Pola dasar dageish chazak sebenarnya adalah sebagai berikut:

**קְטַל**      = **קְטַטְל**      = kit – teil

**מְשַׁר**      = **מְשַׁשְׁר**      = mis – sar

Pemotongan suku kata adalah tepat adalah pada dageish tersebut.

Dilihat dari segi tata bahasa, ada beberapa tipe utama dageish chazak, yaitu :

### 1. Dageish chazak kompensatif

**מְשֻׁל** > **מְנֻשְׁל** = **מְנֻשְׁל** > **מְנֻשְׁל** = **מְנֻשְׁל**

Karena nun (ן) hilang dan melebur atau diganti dengan kompensasi melalui penggandaan huruf berikutnya, karena itulah disebut Dageish Forte Kompensatif.

## 2. Dageish chazak karakteristik

Di dalam kata kerja bahasa Hebrew ada sejumlah konjugasi yang disebut ‘intensif’ karena huruf kedua dari kata kerja tersebut digandakan. Misalnya: **בִּקְשָׁ** (biqqeish, ‘mencari’).

## 3. Dageish chazak eufonik

Kadang kala, untuk memperjelas atau pun memperhalus pengucapan, sebuah huruf dalam sebuah kata digandakan. Penggandaan inilah yang disebut dageish chazak eufonik.

Dageish chazak terkadang mempengaruhi pembacaan kamatz menjadi kamatz chatuf. Misal: חִנְנֵנִי memperoleh dageish chazak di dalam נ yang pertama, dan jika diuraikan menjadi (hon-nei-ni). Kamatz (A) terletak dalam suku kata tertutup yang tidak mendapat aksen, sehingga dibaca kamatz chatuf (O). Akan tetapi dalam kata **לִמְמָה** (lam-mah), vokal A berada dalam suku kata tertutup, namun mendapat aksen (sebab A yang dibelakang tidak mendapat aksen, karena merupakan vokal panjang dan suku kata terbuka), dan oleh karena itu huruf A yang depan tetap A. Kata **רֻמָּהָרֻמָּה** (‘rumah-rumah’) ditulis dengan meteg, yang menjelaskan bahwa kata ini dibaca ‘ba-tim’ bukan ‘bot-tim’. Dalam Modern Sefardi, terkadang tidak ditulis ganda dalam transliterasi. Ada fenomena unik dalam naskah Hebrew, penulisan nama Isakhar dalam bahasa Hebrewnya adalah **יִשְׂחָר**, perhatikan ada huruf Shin yang sama sekali tidak diberi tanda vokal.

## D. Dageish pada Huruf Begadkefat

Dalam bahasa Hebrew, kita perlu tahu bahwa huruf begadkefat yang diucapkan dengan lembut, tidak dapat digandakan. Jadi kita tidak akan menemukan kombinasi pembacaan seperti misalnya: **שָׁבָת** shav-vat atau **סָפִיר** saf-fir. Perhatikan kasus berikut: misalnya jika preposisi **מִן** (min, ‘dari’) digabungkan dengan sebuah kata yang dimulai dengan huruf begadkefat, misalnya **כָּל** (kol, ‘semua, setiap’), secara hipotesis penggabungan itu akan menjadi **מִנְכָּל** (minkol), lalu berkompensasi menjadi **מִכָּל**. Jadi dageish dalam כ berfungsi ganda, baik sebagai Kal maupun sebagai Chazak. Jadi kata **שָׁבָת** di atas, akan dibaca sebagai shab-bat dan **סָפִיר** akan dibaca sebagai sap-pir.

1. Dageish dalam huruf begadkefat apabila tidak didahului oleh vokal, dia hanya merupakan dageish kal.

Misalnya:

<b>בְּרִית</b>	<i>b'rit</i>	bukan bberit
<b>מִדְבָּר</b>	<i>mid-bar</i>	bukan middbar

2. Dageish dalam huruf begadkefat, apabila didahului oleh vokal, maka dageish berfungsi baik sebagai kal maupun chazak.

Contoh:

<b>צָדִיק</b>	<i>tzaddik</i>	tzad – dik
<b>הַבָּן</b>	<i>habbein</i>	hab – bein

Dalam beberapa tradisi pembacaan, huruf begadkefat tidak pernah diuakan saat diberi dageish, namun hanya menandai bahwa huruf begadkefat itu dibaca keras dan lembut. Dalam transliterasi Modern Sefardi sendiri, kadang juga tidak ditulis ganda.

## E. Dageish pada Huruf Tenggorokan dan Reish

Huruf tenggorokan dan reish sulit digandakan dalam ucapan, jadi tidak pernah diuakan. Sebagai konsekuensinya, ada beberapa penyesuaian. Contoh: מִן (dari) + אִישׁ (seorang lelaki) => מִן אִישׁ => מִנְאִישׁ => mi'ish, karena נ tidak bisa memperoleh dageish chazak, penyesuaian dilakukan dengan cara memperpanjang huruf yang mendahului huruf tenggorokan tersebut. Dalam hal ini chirik akan diperpanjang menjadi tzeirei (mei'ish). Dalam kasus yang lain patach akan diperpanjang menjadi kamatz. Namun ada pengecualian, di depan נ dan נ, vokal tidak dipanjangkan, karena kedua huruf tersebut dianggap sudah memiliki pendekalian secara implisit.

## F. Dageish pada Huruf Vav

Huruf vav yang berdageish (וּ) memiliki beberapa ucapan, bisa berupa vokal U panjang (*shuruk*) atau bisa dobel vav (vv). Kadangkala huruf vav juga menyatu dengan cholam (וּ) membentuk ucapan O yang panjang secara ejaan. Perhatikan beberapa kasus di bawah ini:

לוּיָה	= Lovveih
לוּה	= Luh
לוּה	= Loh
לוּוָה	= Lovvah
לוּוָה	= Loveih

Dari contoh di atas, kita bisa melihat bagaimana cara membedakannya. Setiap vav sebagai shuruk maupun cholam malei (*cholam vav*) tidak pernah diikuti atau diawali oleh tanda vokal apapun, namun langsung didahului atau diikuti oleh konsonan. Setiap suku kata dalam bahasa Hebrew senantiasa harus dimulai dengan konsonan, meskipun itu adalah konsonan diam. Tapi ada satu kasus dimana sebuah kata Hebrew dimulai dengan vokal, yaitu saat sebuah kata diawali dengan huruf vav (וּ) yang mendapat titik tengah (ׁ) dan berubah menjadi shuruk (וּ). Contoh kasus yang paling sering ditemui adalah, pada saat kata sambung וּ(v, 'dan') diikuti oleh huruf dari golongan huruf bibir (*bumaf*) serta sh'va vokal. Kata sambung ini, akan berubah bunyinya dari V menjadi U. Contoh:

בַּת + וּ	וּבַת	uvat	dan putri
מֶלֶךְ + וּ	וּמֶלֶךְ	umelech	dan raja
פָּרָעָה + וּ	וּפָרָעָה	ufar'oh	dan Fir'aun
שֶׁלְמָה + וּ	וּשֶׁלְמָה	ush'lomoh	dan Salomo

Perhatikan, karena didahului oleh suku kata terbuka (וּ), huruf begadkefat kehilangan dageishnya, sehingga dibaca dengan lembut.

## G. Rafei

Rafei adalah garis horizontal pendek yang ditempatkan di atas sebuah huruf (א). Rafei artinya lembut. Fungsinya adalah menunjukkan bahwa penggandaan atas huruf itu (*dageish chazak*), diabaikan. Contoh, kata kerja plural ‘mereka mencari’ seharusnya ditulis בְּקֶשֶׁן (bik – k<sup>e</sup>shu / biq – q<sup>e</sup> – shu) dengan dageish chazak karakteristik di dalam konsonan ק, tetapi demi pengucapan yang lebih lembut, dageish chazak diabaikan, sehingga menjadi בְּקֶשֶׁן. Tanda Rafe ini juga muncul pada huruf Hei (ה) di akhir kata maupun pada huruf alef (א) ditengah kata apabila menjadi huruf diam.

Untuk kata-kata yang sering muncul, rafei bahkan tidak dibubuhkan di atas huruf yang seharusnya mendapat penggandaan (dageish chazak). Misalnya, ungkapan ‘maka ia (m.s.) telah’ (Inggris: and he was; and it happened) yang seharusnya וַיְהִי (vayy’hi), sering ditemukan sebagai וַיְהִי (va-y<sup>e</sup>hi) tanpa rafei di atas huruf, namun dengan meteg yang menunjukkan bahwa sh’va setelahnya adalah vokal (*ada jeda berhenti sejenak*), atau tanpa meteg sama sekali וַיְהִי.

Contoh penggunaan tanda rafei (Kejadian 1:1-4):

**בְּרָאָשָׁית בָּרָא אֱלֹהִים אֶת הַשְׁמִים וְאֶת הָאָرֶץ: וְהָאָרֶץ הִיְתָה תְּהֻלָּה וּבָהּ וְחַשְׁךְ עַל-פְּנֵי תְּהֽוּם וּרְוַיתְּךָ אֱלֹהִים מְרַחְפֶּת עַל-פְּנֵי הַמִּים: וַיָּמֶר אֱלֹהִים יְקֻנֵּי אָוֹר נִיהִיד-אָוֹר: וַיָּרֶא אֱלֹהִים אֶת-הָאָוֹר כִּירְטוֹב וַיַּבְּקַל אֱלֹהִים בֵּין הָאָוֹר וּבֵין הַחַשְׁךְ:**

Saat ini, tanda rafei jarang digunakan dalam kebanyakan versi cetak Kitab Suci Hebrew. Selain karena memang fungsinya yang tidak terlalu vital, karakter ini juga mempersulit settingan cetak komputer huruf Hebrew. Bisa diperhatikan dalam huruf kaf sofit, tanda rafei menggeser sh’va turun ke bawah, dan juga pada kata וּבָהּ tidak ditemukan rafe. Sekarang kita lebih sering menemuihnya dalam penulisan bahasa Yiddish maupun dalam Siddur (*Liturgi doa Hebrew*). Di dalam Siddur fungsinya sering untuk menandai sh’va vokal (bersuara). Contoh (ucapan berkat saat mencuci tangan):

**בָּרוּךְ אֱלֹהֵינוּ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְשָׁנוּ בְמִצְוֹתָיו, וַצִּיְינָנוּ עַל נְטִילַת יָדֵינוּ:**

Baruch Atah Adonay Eloheinu melech ha-olam, asher kid’shanu b’mitzvotav v’tzivanu al n’tilat yadayim.

(Diberkatilah Engkau Adonay, Tuhan kami Raja Alam Semesta, yang menguduskan kami dengan perintah-perintah-Nya dan yang memerintahkan kami untuk membasuh tangan.)

# Zayin (ז)

## TANDA BACA

**בְּרֹאשֵׁית בָּרָא אֱלֹהִים אֶת הַשְׁמִים וְאֶת הָאָרֶץ: וְהָאָרֶץ הִיְתָה תְּהִלָּה וּבָהּ וְחַשְׁךּ עַל־פָּנֶיךָ תְּהִוּمָה וְרִיחָה אֱלֹהִים מְרַחְפָּת עַל־פָּנֶיךָ תְּמִימָה:**

(Genesis 1:1,2)

### A. Pembukaan

Di dalam kutipan ayat di atas, kita bisa melihat, ada tanda selain tanda vokal. Para Masorah yang menciptakan dan memberikan tanda vokal pada teks Hebrew, juga menciptakan suatu sistem aksen (*tekanan suara*) yang ditambahkan pada teks untuk membantu pengucapan yang tepat. Setidaknya ada 3 fungsi tanda aksen ini, yaitu:

1. Menandai suku kata yang mendapat aksen.
2. Sebagai tanda baca yang membagi sebuah ayat ke dalam beberapa bagian makna yang logis.
3. Sebagai tanda musikal (*trop, te'anim, kantilasi*) untuk pelantunan Kitab Suci di Sinagoge.

Disini, hanya akan dibahas beberapa tanda baca yang paling penting untuk diketahui. Jika pembaca ingin mengetahui secara detil semua tanda aksen tersebut, pembaca bisa mencari mentor atau literatur yang secara khusus membahas tentang hal ini.

### B. Siluk & Sof Pasuk

Siluk (סִלּוּק, *silluq*), memiliki bentuk seperti meteg (,). Siluk selalu muncul di bawah kata terakhir dalam sebuah ayat, sebagaimana kita lihat dalam kata נָאָרֶץ di akhir ayat 1. Tanda ini merupakan tanda henti paling utama dalam sebuah ayat dan biasanya diikuti oleh tanda : yang disebut Sof Pasuk (סּוֹף פָּסּוּק, ‘akhir ayat’). Jika dianalogikan dengan tanda baca modern, tanda ini bisa dibilang mirip dengan sebuah titik ( . ).

### C. Atnach

Atnach (אַתְנָחָה), sebagaimana terdapat di bawah kata אֱלֹהִים, merupakan tanda berhenti kedua terbesar, dan memisahkan ayat itu ke dalam dua bagian yang logis, biasanya di tengah kalimat. Bisa dianalogikan seperti ‘titik dua’ ( : ) dalam kalimat Indonesia.

### D. Zakeif Katan

Merupakan titik dua di atas sebuah kata וּבָהּ, dapat disejajarkan dengan ‘koma’ ( , ) dalam bahasa Indonesia.

## E. Bentuk Perhentian

Ketiga tanda yang sudah kita pelajari di atas, bisa kita analogikan:

- Siluk dan Sof Pasuk menandai akhir kalimat.
- Atnach membagi kalimat menjadi dua anak kalimat.
- Zakeif katan menandai pembagian dalam anak kalimat.

Perubahan vokal terjadi saat sebuah kata berada dalam kondisi berhenti / istirahat (*in pause*). Setiap kata yang memiliki aksen atnach atau siluk akan berada dalam keadaan ‘in pause’. Maksud sebutan ini menunjukkan adanya suatu istirahat sejenak. Dalam kondisi demikian, sebuah kata harus memiliki sebuah vokal panjang sebagai tekanan atau dengan istilah lain tone syllable. Jadi vokal pendek yang disertai tanda tersebut, akan menjadi panjang ucapannya sehingga harus diperpanjang. Ketentuan yang berlaku untuk memperpanjang vokal pendek tersebut adalah sebagai berikut :

Patach akan berubah menjadi kamatz:

<u>Biasa</u>	<u>In Pause</u>	<u>Arti</u>	<u>Terdapat di</u>
אַתָּה	אַתָּה	Engkau	Isaiah 44:17
מִם	מִם	Air	Genesis 26:32
בֵּית	בֵּית	Rumah	1 Chronicles 17:12
יְין	יְין	Air Anggur	Jeremiah 35:5

Vokal chataf berubah menjadi vokal saja tanpa sh'wa:

<u>Biasa</u>	<u>In Pause</u>	<u>Arti</u>	<u>Terdapat di</u>
אֲנִי	אֲנִי	Saya	Jeremiah 17:18

Kata benda segolata (yang memiliki dua vokal segol) akan berubah sebagai berikut:

<u>Biasa</u>	<u>In Pause</u>	<u>Arti</u>	<u>Terdapat di</u>
לֶחֶם	לֶחֶם	Roti	Psalms 37:25
אֶרֶץ	אֶרֶץ	Bumi, negeri	Exodus 15:12
הָבֵל	הָבֵל	Habel	Genesis 4:2

## F. Ketiv & Qere

Dalam naskah Kitab Suci bahasa Hebrew terdapat kata-kata yang menurut kebiasaan orang Yahudi tidak boleh diucapkan sebagaimana tertulis, sebab konsonan yang tertulis itu keliru atau oleh karena sebab yang lain. Berkaitan dengan susunan konsonan dalam naskah suci tidak boleh diubah sama sekali, walaupun ada kekeliruan, maka susunan konsonan yang benar (קְרִיאָה = Qere = *terbaca*) ditulis di pinggir dan vokalisasi yang tepat ditulis di bawah konsonan yang tertulis dalam naskah (קְרִיאָה בְּתִירָן = Ketiv = *tertulis*). Sebuah lingkaran atau bintang kecil di atas Ketiv memperingatkan pembaca bahwa ada versi yang tepat di pinggir halaman. Contoh : **Psalms 5 : 9**

Model pertama, konsonan diberi vokalisasi yang benar, kemudian diberi lingkaran masorah, jadi pembaca akan melihat konsonan yang tepat dipinggir halaman, kemudian menggabungkannya dengan tanda vokal yang sudah ada dalam naskah.

**יְהוָה | נָתַנִי בָּצֶדֶקְתָּךְ לְמַעַן שׂוֹרְרִי הַוֹּשֶׁר לְפָנֵי דָּרְכֶךָ :** ק הוש

Model kedua, dengan memberikan vokalisai baik pada ketiv maupun qerenya, dan menambahkan langsung ke dalam naskah:

**יְהוָה | נָתַנִי בָּצֶדֶקְתָּךְ לְמַעַן שׂוֹרְרִי הַוֹּשֶׁר (הַיְשָׁר) לְפָנֵי דָּרְכֶךָ :**

Model ketiga, hampir sama dengan model kedua:

**יְהוָה | נָתַנִי בָּצֶדֶקְתָּךְ לְמַעַן שׂוֹרְרִי הַוֹּשֶׁר (כ:הַוֹּשֶׁר ק:הַיְשָׁר) לְפָנֵי דָּרְכֶךָ :**

Model keempat, konsonan asli dimasukkan ke dalam tanda kurung, bacaan yang tepat langsung disatukan dalam vokal:

**יְהוָה | נָתַנִי בָּצֶדֶקְתָּךְ לְמַעַן שׂוֹרְרִי הַיְשָׁר (הַוֹּשֶׁר) לְפָנֵי דָּרְכֶךָ :**

Model kelima, konsonan didiamkan apa adanya, kemudian disampingnya diberikan tanda kurung yang berisi pembacaan yang tepat:

**יְהוָה | נָתַנִי בָּצֶדֶקְתָּךְ לְמַעַן שׂוֹרְרִי הַוֹּשֶׁר (הַיְשָׁר) לְפָנֵי דָּרְכֶךָ :**

Ada juga model-model yang lain, namun pada dasarnya fungsinya sama saja. Bahkan dalam beberapa cetakan, tidak lagi mencantumkan tanda lingkaran masorah. Dalam Kitab Suci Hebrew, tanda lingkaran masorah juga menandai apabila naskah tersebut memiliki catatan khusus, misalnya referensi ke dalam Masorah Gedolah / Masorah Magna (*Masorah Besar*). Dalam beberapa siddur, tanda lingkaran masorah menandai Kamatz Chatuf (*Kamatz Katan*).

## G. Qere Tetap

Disebut juga Qere Perpetuum. Contoh: kata ganti orang ketiga feminim tunggal **הִיא** (hi, dia). Kata ini sering muncul dalam Kelima Kitab Musa dalam bentuk **הָוֹא** yang akan aneh kalau dibaca adanya, dengan kata lain tidak bisa dibaca. Penyebabnya adalah kerancuan dengan kata ganti orang ketiga maskulin tunggal **הָאָה** (hu, dia). Konsonan dari bentuk **הָוֹא** yang keliru (*ketiv*) diberi vokalisasi (*qere*) **הִיא**, yaitu vokal chirik. Muncullah bentuk **הָוֹא** yang aneh jika dibaca. Karena seringnya muncul, qere tidak dicantumkan lagi, baik di pinggir maupun bawah teks. Jadi pembaca dianggap sudah tahu, bagaimana kata itu harus dibaca.

## H. Pengucapan Nama TUHAN

Empat Huruf dari nama TUHAN / Tetragrammaton (י-ה-ו-ה) sering disebut dengan Sheim Ha-Meforash (*Nama yang tidak terkatakan*). Mengindikasikan bahwa TUHAN tidak terbatas baik oleh ruang maupun waktu. Empat huruf tersebut mengungkapkan “HAYAH HOVEH V’YIHYEH”, secara mudah maknanya adalah: YANG TELAH ADA, YANG ADA DAN YANG AKAN DATANG.

Nama TUHAN dalam cetakan maupun salinan Kitab Suci Hebrew biasanya tertulis (יְהֹוָה) atau (יְהָוָה), atau bahkan tanpa nikud sama sekali. Tapi saat berdoa, mengucapkan berkat atau pada saat membaca Kitab Suci, Empat Huruf tersebut secara tradisional dibaca **אָדָנִי** Adonay – yang mengindikasikan bahwa TUHAN adalah penguasa dari segalanya. Dalam

pembacaan, saat Nama TUHAN didahului kata depan atau awalan, akan diucapkan: Badonay (בָּדוֹנָי), Hadonay (הָדוֹנָי), Vadonay (וָדוֹנָי), Kadonay (קָדוֹנָי), Ladonay (לָדוֹנָי), dll

Jika muncul pola Nama TUHAN tidak lagi dibaca Adonay, tetapi Elohim. Istilah ini mengekspresikan bahwa TUHAN itu esa dan memiliki kekuatan yang dasyat. Dalam cetakan maupun salinan, kadang kala penulisannya menjadi : יְהֹוָה atau יהוה atau tanpa nikud sama sekali. Saat mendapat kata depan / awalan akan dibaca: Lalohim (לְהֹוָה), dll.

Dalam percakapan sehari-hari Nama TUHAN diungkapkan dengan istilah הָשֵׁם (HaShem, ‘Sang Nama’). Beberapa komunitas ada yang menggunakan istilah ‘Adoshem’.

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**Mazal Tov!! Congratulations!!** Sampai disini, pembaca pasti sudah siap untuk membaca naskah Hebrew sendiri. Cobalah untuk mengeja Kitab Lamentations (*Eicha*) Pasal 1 di bawah ini. Dan perhatikan baik-baik, setiap ayat dimulai dengan huruf Hebrew secara berurutan, ini merupakan salah satu ciri khas dari sastra Hebrew. Huruf Samech di antara ayat {ס}, artinya adalah ‘Setuma’ yang berfungsi menandai pergantian alinea tapi masih dalam satu baris dan juga huruf Pei {פ}, singkatan dari ‘Petucha’, juga menandai pergantian paragraf dan sudah beda baris.

## איכה פרק א

אֵיכָה | יִשְׁבָּה בַּרְדֵּךְ הָעִיר רַבְתִּי עִם הַיְתָה כְּאֶלְמָנָה רַבְתִּי בְּגּוֹם שְׁרָתִי  
בַּמִּדְינּוֹת הַיְתָה לְמָס: {ס} בְּכָבוֹ חַבְכָּה בְּלִילָה וְדַמְעָתָה עַל לְחִיה  
אַיְזָלָה מְנַחַם מְכַלְּאַחֲבִיה כָּלְרַעַיָּה בְּגַדְיוֹ בְּתָה הַיּוֹ לְהָ לְאִיבִים: {ס}  
גְּלִיתָה יְהֹוָה מַעֲנִי וּמְרַב עֲבָדָה הַיּוֹ יִשְׁבָּה בְּגּוֹם לֹא מַצְאָה מַנְחָה  
כָּלְרַדְפִּיה הַשִּׁגְוָה בֵּין הַמִּצְרִים: {ס} דְּרַכֵּי צִיּוֹן אֲבָלוֹת מְבָלֵי בָּאֵי  
מוֹעֵד כָּלְשָׁעַלְיָה שׂוֹמְמִין כְּהַנְּנָה נָאָנָחִים בְּתִילְתִּיה פְּנוּנָה וְהִיא מְרַלְּהָ:  
{ס} הַ הַיּוֹ צָרִיחָ לְרַאשׁ אִיבִּיה שְׁלֹי כִּי־יְהֹוָה הַוְּנָה עַל רַב־פְּשָׁעָיה  
עוֹלָלִית הַלְּכָיו שְׁבֵי לְפִנֵּי־צָרָ: {ס} וַיַּאֲמַן בְּתָה (מִבְתָּה) צִיּוֹן  
כָּל־הַדָּרָה הַנִּי שְׁרִיָּה כְּאַיִלִים לְאַמְצָאוֹ מִרְעָה וַיַּלְכֵוּ בְּלָא־כָּחָ לְפִנֵּי  
רוֹדֵף: {ס} זְכָרָה יְרוּשָׁלָם יְמִי עֲנֵיה וּמְרוֹדָה כָּל מַחְמָדִיה אֲשֶׁר הַיּוֹ  
מִיְמִי קָדָם בְּנֶפֶל עַמָּה בִּיד־צָר וְאַיּוֹן עֹזֵז לְהָ רָאוּתָה צָרִים שְׁחַקְיוֹ עַל  
מִשְׁבָּתָה: {ס} חַטָּא חַטָּא יְרוּשָׁלָם עַל־כֵּן לְנִידָּה הַיְתָה כָּל־מִכְבָּדִיה  
הַזְּיוּתָה כִּירָאוּ עַרְוָתָה גַּם־הִיא נָאָנָחָה וְתַשְּׁבָּ אַחֲרָ: {ס} טַמְאָתָה

בשׂוֹלִיתָה לֹא זָכַרְתָּ אֶת־חַיְתָה וַיַּרְדֵּן פָּלָאִים אֵין מְנַחַם לְהָרְאָה יְהוָה אֶת־עֲנֵי כִּי הַגְּדוּלָה אֹוֵב: {ס} יָדָו פְּרַשׁ צָר עַל כָּל־מִחְמָדָה כִּי־רָאָתָה גּוֹיִם בָּאוּ מִקְדָּשָׁה אֲשֶׁר צְיוֹתָה לְאִזְבָּאוּ בְּקָהָל לְדָךְ: {ס} כָּל־עַמָּה נָאָנָחִים מַבְקָשִׁים לְלִחְם נְתַנְנוּ מַחְמֹדִיהם (מַחְמֹדִיהם) בְּאֶכְלָל לְהַשִּׁיב נְפָשָׁת רָאָה יְהוָה וַיַּהֲבִיטהָ כִּי חַיְתוִי זָוֵלֶת: {ס} בְּלֹא אַלְיכָם כָּל־עֲבָרִי דָּרָךְ הַבְּיִטָּה וַיַּרְא אִם־יִשׁ מִכְאֹבֵל כִּמְכָאָבֵי אֲשֶׁר עַזְלֵל לְיַי אֲשֶׁר הַוְּנָה יְהוָה בַּיּוֹם חַרְוֹן אָפָּוּ: {ס} גַּג מִפְּרוּם שְׁלָח־אָש בְּעַצְמָה וַיַּרְהַנֵּה פְּרַשׁ רְשָׁת לְרַגְלֵי הַשִּׁבְנִי אַחֲרֵנָה נְתַנְנוּ שְׁמָמָה כָּל־הַיּוֹם דָּוָה: {ס} דְּנַשְׁקָד עַל פְּשָׁעֵי בִּידָוּ יִשְׁתְּרֹנְנוּ עַל־עַל־צְוָאָרִי הַכְּשִׁיל בְּחַי נְתַנְנוּ אַדְנִי בִּידֵי לְאַ-אִיכְלָל קִוִּים: {ס} טְ סִלְהָ כָּל־אַבְירִי אַדְנִי בְּקַרְבֵּי קָרָא עַלְיִ מַוְעֵד לְשִׁבְרָה בְּחוּרִי גַּת דָּבָד אַדְנִי לְבִתּוּלָה בְּתִיְהָדָה: {ס} טְ עַל־אַלְהָה אֲנִי בּוֹכֵה עַיְנִי עַיְנִי וַיַּדְהָ פְּרַשָּׁה צְיוּן בִּינְיָה אֵין מְנַחַם לְהַצּוֹה יְהוָה לְיעַקְבָּר סְבִיבָיו צָרִיו הַיּוֹתָה יְרִישָׁלָם לְנָדָה בִּינְיָהָם: {ס} יְהָ צְדִיק הַיָּה יְהוָה כִּי פִיהוּ מִרְיָתִי שְׁמָעוּנָא כָּל־עַמִּים (הָעָמִים) וַיַּרְא מִכְאָבֵי בְּתוּלָתִי וְבְחוּרִי הַלְּכוּ בְשָׁבִי: {ס} יְהָ קָרָא תֵּי לְמַאֲהָבֵי הַמָּה רַמְנוּנִי כְּהַנִּי וַזְקָנִי בְּעִיר גַּעַוּ כִּירְבָּשׁוּ אַכְלָל לְמוֹזִי וַיְשִׁיבוּ אֶת־נְפָשָׁם: {ס} יְהָ רָאָה יְהוָה כִּי־צָרָלִי מַעַי חַמְרָמָרִי נַחַפְךָ לְבֵי בְּקַרְבֵּי כִּי מַרְוָה מִרְיָתִי מַחְווֵז שְׁכָלָה־חַרְבָּבְבֵית כְּפֹותָה: {ס} יְהָ שְׁמַעוּ כִּי נָאָנָחָה אָנִי אֵין מְנַחַם לְיַי כָּל־אַבְיָה שְׁמַעַי רַעַתִּי שָׁשָׁו כִּי אַתָּה עֲשִׂית הַבָּאָתָּה יוֹסְמָקָרָאת וַיְהִי כְּמַנִּי: {ס} יְהָ הַבָּא כָּל־רַעַתָּם לְפָנֵיךְ וַעֲזַל לְלֹמֶז כְּאֶשֶּׁר עַזְלָתָה לְיַי עַל כָּל־פְּשָׁעֵי כִּי־רַבָּות אֶנְחָתִי וַלְּבֵי דָוִי: {פְ}

## I. Daftar Te'amim

Di bawah ini daftar seluruh te'amim (*tanda musikal / melodi / trop*) yang digunakan dalam Kitab Suci Hebrew beserta namanya, penjelasan terperinci untuk setiap tanda melodi dibahas pada bagian MEM (מ) TE'AMIM (English).

Tanda	Nama (menurut dialek)			
	Ashkenazi	Sefardi	Italian	Teimani
בָּזָה	סֹוף פָּסִוק Sof Pasuq/ Silluq	סֹוף פָּסִוק Sof Pasuq	סֹוף פָּסִוק Sof Pasuq	סָלִיק Silluq
בָּתָה	אַתְּנַחְתָּא Etnachta	אַתְּנָחָה Atnach	אַתְּנָחָה Atnach	אַתְּנַחְתָּא Etnacha

Tanda	Nama (menurut dialek)			
	Ashkenazi	Sefardi	Italian	Teimani
בָּ	סְגֹּולְּיָה Segol	סְגֹּולְּתָאָה Segolta	שֵׁרִי Sherei	-
בָּּ	שְׁלַשְׁלָתָה Shalshelet	שְׁלַשְׁלָתָה Shalshelet	שְׁלַשְׁלָתָה Shalshelet	שִׁשְׁלָאָה Shishla
בָּּ	זָקֵף קָטָן Zaqeif Qatan	זָקֵף קָטָן Zaqeif Qaton	זָקֵף קָטָן Zaqeif Qaton	זָקֵף קָטָן Zaqeif Qaton
בָּּ	זָקֵף גָּדוֹלָה Zaqeif gadol	זָקֵף גָּדוֹלָה Zaqeif Gadol	זָקֵף גָּדוֹלָה Zaqeif Gadol	זָקֵף גָּדוֹלָה Zaqeif Gadol
בָּּ	טִפְחָא Tifcha	טִרְחָא Tarcha	טִרְחָא Tarcha	נֶטוּיָה Netuyah
בָּּ	רְבִיעִיָּה Revi'a/revi'i	רְבִיעִיָּה Revi'a	רְבִיעִיָּה Revi'a	רְבִיעִיָּה/רְבִיעִיָּה Revi'/Ravi'a
בָּּ	זָרְקָאָה Zarqa	זָרְקָאָה Zarqa	זָרְקָאָה Zarqa	צְנוּרָה Tzinnor
בָּּ	פְּשְׂתָאָה Pashta	קְדֻמָּאָה Qadma	פְּשְׂתָאָה Pashta	אַזְלָאָה Azla
בָּּבָּ	שְׁנֵי פְּשְׂתִּיןָה Shenei Pashtin /Pashtayim	תְּרֵי קְדֻמִּיןָה Terei qadmin	שְׁנֵי פְּשְׂתִּיןָה (Shenei) Pashtin	-
בָּּבָּ	יְתִיבָּה Yetiv	יְתִיבָּה Yetiv	שׁוֹפֵר יְתִיבָּה Shofar Yetiv	יְתִיבָּה Yetiv
בָּּבָּ	תְּבִירָה Tevir	תְּבִירָה Tevir	תְּבִירָה Tevir	תְּבִרָאָה Tavra
בָּּבָּ	פָּזֵירָה Pazeir	פָּזֵירָה גָּדוֹלָה Pazeir Gadol	פָּזֵירָה גָּדוֹלָה Pazeir Gadol	-
בָּּבָּ	קָרְנֵי פָּרָה Qarnei Farah / Pazer Gadol	קָרְנֵי פָּרָה Qarnei Farah	קָרְנֵי פָּרָה Qarnei Farah	קָרְנֵי פָּרָה Qarnei Farah
בָּּבָּ	תְּלִישָׁא גָּדוֹלָה Telisha Gedolah	תִּרְצָה Tirtzah	תְּלִשָּׁא Talsha	תְּלִשָּׁא גָּדוֹלָה Telisha Gedolah
בָּּבָּ	גֵּרִישָׁה Geireish / Azla	גֵּרִישָׁה Gerish	גֵּרִישָׁה Geireish/Azla	טָרֵסָה Tares
בָּּבָּ	גֵּרְשִׁיםָה Geirshayim	שְׁנֵי גֵּרִישִׁיןָה Shenei Gerishin	שְׁנֵי גֵּרִישִׁיןָה Shene Gerishin	טָרְסִיןָה Tarsin
בָּּבָּ	מְנַחָּה לְגָרְמָהָה Munach Legarmeih	פְּסָקָה Paseiq	לְגָרְמָהָה Legarmeih	-
בָּּבָּ	מְרָכָא Meircha	מְאַרְיךָ Ma-arich	מְאַרְיךָ Ma-arich	מְאַרְכָּא Ma-archa
בָּּבָּ	מְנַחָּה Munach	שׁוֹפֵר הַוְּלִיכָּה Shofar Holeich	שׁוֹפֵר עֲלִיכָּה Shofar illui	-

Tanda	Nama (menurut dialek)			
	Ashkenazi	Sefardi	Italian	Teimani
בְ	מַהְפֵךְ Mahpach	(שׁוֹפֵר) מַהְפֵךְ (Shofar) Mehuppach	שׁוֹפֵר הַפּוֹךְ Shofar Hafuch	מַהְפֵךְ Mehuppach
בֶּ	דָּרְגָּא Darga	דָּרְגָּא Darga	דָּרְגָּא Darga	דָּרְגָּא Darga
בַּ	קָדְמָא Qadma	אֶזְלָא Azla	קָדְמָא Qadma	-
בָּ	תְּלִישָׁא קְטַנָּה Telisha Qetannah	תְּלִשָּׁא Talsha	תְּרָסָא Tarsa	תְּלִישָׁא קְטַנָּה Telisha Qetannah
בָּבָ	מְרֻכָּא כְּפֻולָּה Mercha Kefulah	תְּרֵי טָעַמִּי Terei Ta'amei	תְּרֵין חֻטְרֵין Terein Chutrin	-
בָּבָבָ	יְרֵחַ בֵּן יוֹמָו Yeirech Ben Yomo/ Galgal	יְרֵחַ בֵּן יוֹמָו Yeirach Ben Yomo	יְרֵחַ בֵּן יוֹמָו Yeirach Ben Yomo	יְרֵחַ בֵּן יוֹמָו Yeirach Ben Yomo

Simbol tambahan yang dipakai dalam Kitab Puisi (Sastra):

Bentuk	Nama
בְּ	גִּרְשַׁ מַקְדָּם Geireish Muqdam
בֶּ	אַתְנָחַ הַפּוֹךְ Atnach Hafukh
בַּ	עַוְלָה Oleh

Bentuk	Nama
בְּ	עַלְלֵי illuy
בֶּ	דְּכֵי Dechi
בַּ	צְנִינָרִית Tzinnorit

# Cheit (ח)

## DIALEK HEBREW

### A. Variasi Pengucapan Konsonan

Bahasa Hebrew saat ini memiliki beberapa ragam dialek dalam pengucapannya, hal ini terutama terjadi karena diaspora, sehingga kemampuan untuk melaftalkan bahasa Hebrew mendapatkan interfensi baik dari bahasa dominan ataupun keterbatasan kemampuan alat ucapan. Ini bukan hal baru karena di jaman kuno pun, suku Benyamin sulit membedakan ucapan שְׂבָלוֹת [syibolet] dengan סְבָלוֹת [sibolet] (Judges 12:16). Kita tidak akan membahas detil perbedaan dan variasi dari dialek-dialek tersebut, namun tabel di bawah ini akan memberikan gambaran perbandingan pengucapan Modern Sefardi dengan dialek lainnya yang masih eksis saat ini.

Nama	Cetak	Transliterasi		Catatan
		Latin	IPA	
'Alef	א	,	?	# Huruf diam ( $\emptyset$ ), bunyi tergantung pada tanda baca. # Bunyi mirip jeda antar dua vokal. Contoh: Ke'ada'n # Koma di atas ('), apostrof atau tidak sama sekali. # Mirip huruf Arab hamza (ء)
	אֶ			'Alef-Dageish, merupakan fenomena langka. Contoh : נִיבִיאָה dalam Kitab Genesis 43:26
Beit	ב	b	b	Bunyi B Contoh: Bulat, Boy
	בֶּ	v	v	Bunyi V (condong ke B) Contoh: Vampir, Vain
Gimel	ג	g	g	Bunyi G Contoh: Gudang, God # Sebuah dialek Teimani, mirip huruf J (dʒ) Contoh: George
	גֶּ	gh	ɣ	# Sefardi dan Teimani, mirip huruf Arab Ghain (غ) Contoh: aghast
Dalet	ד	d	d	Bunyi D Contoh: Dari, Day
	דֶּ	dh	ð	# Mirip bunyi Th pada these # Mirip huruf Arab Dzal (ڏ)
Hei	ה	h	h	Bunyi H Contoh: Harga, Hay
	הֶ		∅	Dialek Italian membaca ini sebagai huruf diam ( $\emptyset$ ), misalnya Kohen / Cohen dibaca Koen / Coen.
Vav	ו	v	v	Bunyi V (condong ke W) Contoh: Varian, Voice
	וֶ	w	w	Bunyi W (dalam tradisi yang lebih tua). Contoh: Way
Zayin	ז	z	z	Bunyi Z Contoh: Zebra

Nama	Cetak	Transliterasi		Catatan
		Latin	IPA	
Cheit	<b>ח</b>	ch	ħ	# Bunyi <b>H</b> yang ditekan (suara antara <b>H</b> dan <b>KH</b> ) # Mirip huruf Arab ha' (ح)
			χ	# Transliterasi kadang <b>KH</b> kadang <b>ħ</b> # Bunyi <b>KH</b> parau (mirip saat ingin membuang dahak) # Contoh: <b>Khotbah</b> , <b>Bach</b> # Standar Israeli <b>ħ</b> namun mayoritas mengucapkan <b>χ</b> # Mirip huruf Arab kha' (خ)
Teit	<b>ט</b>	t	t	# Transliterasi kadang <b>T</b> # Bunyi <b>T</b> Contoh: <b>Tali</b> , <b>Toy</b> # Sefardi dan Teiman bunyi <b>T</b> yang ditekan (t <sup>č</sup> ), mirip huruf Arab Tha' (ٿ)
Yud (Yod)	<b>י</b>	y	j	Bunyi <b>Y</b> Contoh: <b>Ya</b> , <b>Yes</b>
Kaf	<b>כָּ</b>	k	k	Bunyi <b>K</b> Contoh: <b>Karpet</b> , <b>King</b>
	<b>כָּ</b>	ch	χ	#Transliterasi kadang <b>KH</b> # Bunyi <b>KH</b> parau (mirip saat ingin membuang dahak) # Contoh: <b>Akhir</b> , <b>Bach</b> # Mirip huruf Arab kha' (خ) #Tradisi tua membaca [x]
Lamed	<b>לָ</b>	l	l	Bunyi <b>L</b> Contoh: <b>Lari</b> , <b>Lion</b>
Meim	<b>מָ</b>	m	m	Bunyi <b>M</b> Contoh: <b>Mata</b> , <b>Mother</b>
Nun	<b>נָ</b>	n	n	Bunyi <b>N</b> Contoh: <b>Nanas</b> , <b>Now</b>
Samech	<b>סָ</b>	s	s	Bunyi <b>S</b> Contoh: <b>Singa</b> , <b>Sugar</b>
'Ayin	<b>עָ</b>	‘	ʕ	# Bunyi tekak mirip <b>K</b> dalam Rakyat / Ra‘yat # Mirip huruf Arab Ain (ع) # Sebuah dialek Sefardi membacanya sebagai ɳ (Ng dalam Ring)
			ʔ	# Huruf diam (Ø), bunyi tergantung pada tanda baca. # Koma terbalik di atas (‘), apostrof atau tidak dilambangkan sama sekali. # Standar Israeli ʕ namun mayoritas mengucapkan ʔ
	<b>עָ</b>	gh	ɣ	# Sebuah dialek Teimani, mirip huruf Arab Ghain (غ), # Contoh: <b>aghast</b>
Pei	<b>פָּ</b>	p	p	Bunyi <b>P</b> Contoh: <b>Pahlawan</b> , <b>Pastor</b>
	<b>פָּ</b>	f	f	Bunyi <b>F</b> Contoh: <b>Alfabet</b> , <b>Alphabet</b>
Tzadi	<b>צָ</b>	tz	ts	# Kadang dilambangkan <b>TS</b> atau <b>ش</b> # Bunyi <b>TS</b> Contoh: <b>Nats</b> , <b>boots</b> # Sefardi dan Teiman (s <sup>č</sup> ), mirip huruf Arab Shad (ص)
Kuf (Qof)	<b>קָ</b>	q	k	# Bunyi <b>K</b> Contoh: <b>Karpet</b> , <b>King</b> # Pembacaan yang lebih tua, membacanya sebagai <b>Q</b> (q) # Sebuah dialek Teimani mengucapkan <b>G</b> (g)

Nama	Cetak	Transliterasi		Catatan
		Latin	IPA	
Reish	ר	r	r	Bunyi R (majoritas) Contoh: <b>Rouge</b> (Prancis)
			r	Bunyi R Contoh: <b>Rasa, Run</b>
	רֵ	rh	r:	Pengucapan dilakukan dengan peningkatan panjang konsonan ini. Contoh: <b>הָרָאִיתָם</b> [hər.a'iθ̚.t̚.m] (1 Samuel 10:24)
Sin	שׁ	s	s	Bunyi S Contoh: <b>Singa, Sugar</b>
Shin	שׂ	sh	ʃ	Bunyi Sy Contoh: <b>Syukur, Ship</b>
Tav	תּ	t	t	# Bunyi T Contoh: <b>Tali, Toy</b> # mirip huruf Arab Ta' (ت)
			θ	# Kadang dilambangkan Th # Bunyi Th, Contoh: <b>Think</b> # Sefardi dan Teimani mirip huruf Arab Tsa' (ث)
	תּ	s	s	Pengucapan Ashkenazi untuk Tav tanpa titik tengah. Bunyi S, Contoh: <b>Singa, Sugar</b>

Tradisi membaca tradisional menambahkan huruf Reish (ר) sebagai huruf yang diucapkan ganda. Sebagai *Reish* (ר) dan *Rheish* (רֵ). Sehingga rumusnya menjadi “**Be-Gad-Ke-Po-Rat**”. Dalam tradisi timur, huruf ’ayin (ע) juga memiliki pengucapan ganda, yaitu sebagai ’Ayin (ע) dan Ghain (غ). Misal: *Gomora*, dalam Kitab Suci Hebrew ditulis *’Amorah* [עָמֹרָה], kita mendapatkan G dari ’Ayin (ع), bukan dari Gimel (ג). Ini fenomena yang unik, karena di Septuaginta pun, dituliskan dengan G (Γγ - gamma). Secara garis besar, inilah variasi pengucapan bahasa Hebrew. Seperti orang Jawa, ada dialek yang tidak bisa membedakan ucapan antara dhå (ڏ) dan då (ڏ) maupun thå (ڻ) dan tå (ڻ).

## B. Variasi Tradisi Vokal

Di masa lalu, ada 3 sistem vokal yang dipakai yaitu **Babylonian** (dipakai para Masorah di wilayah Babel dan sekitarnya), **Israeli** (dipakai para Masorah di wilayah Israel dan sekitarnya) dan **Tiberian** (dipakai para Masorah di wilayah Tiberias dan sekitarnya). Namun pada akhirnya bentuk nikkud Tiberianlah yang dipakai sampai saat ini.

### 1. Nikkud Teveryani (Tiberian)

Nikkud & אַ	אַ	אָ	אֵ	אִ
Nama	patach	segol	tzeirei	chirik
IPA	/a/	/ɛ/	/e/	/i/

Nikkud & אָ				
Nama	kamatz	cholam	kubutz	shuruk
IPA	/ɔ/	/o/		/u/

Nikkud & אָ				
Nama	sh'va	chataf patach	chataf segol	chataf kamatz
IPA	/ă/, ø	/ă/	/ɛ/	/ɔ/

## 2. Nikkud Bavli (Babylonian)

Nikkud & בָּ				
Tiberian analogi	patach, segol	kamatz	tzeirei	chirik
IPA	/a/	/ɔ/	/e/	/i/

Nikkud & בָּ			
Tiberian analogi	cholam	kubutz, shuruk	Sh'va bersuara (sh'va na)
IPA	/o/	/u/	/ə/

Beberapa dialek Teimani masih menggunakan pengucapan Babilonian ini. Ada dua Tipe, Pertama: baik *patach* maupun *segol* sama-sama mewakili vokal A dan memiliki satu tanda saja, Kedua: tanda dan pengucapan dibedakan, *segol* mirip dengan tanda *Israeli*. Meski demikian, bentuk nikkud yang akhirnya dipakai adalah nikkud Tiberian.

## 3. Nikkud Eretz Yisrael (Israeli)

Tipe pertama adalah vokalisasi yang menggunakan sistem 5 vokal A, E, I, O, U seperti di bawah ini.

Nikkud & בָּ				
Tiberian analogi	patach, kamatz	segol, tzeirei	chirik	cholam
IPA	/a/	/e/	/i/	/o/

Nikkud & בָּ		???
Tiberian analogi	kubutz, shuruk	sh'va
IPA	/u/	/ə/

Model pertama ini mirip sekali dengan tradisi pelafalan Sefardi maupun Modern Sefardi yang menggunakan sistem 5 vokal. Sistem yang kedua, lebih dekat dengan vokalisasi Tiberian maupun pengucapan Hebrew Klasik.

Nikkud & ב	ב	ב	ב	ב
Tiberian analogi	patach	kamatz	segol	tzeirei
IPA	/a/	/ɔ/	/ɛ/	/e/

Nikkud & ב	בּ	בּ	בּ
Tiberian analogi	chirik	cholam	kubutz, shuruk
IPA	/i/	/o/	/u/

### C. Vokal Modern Sefardi & Tiberian

Kita sudah melihat tiga nikkud utama di masa lalu. Selanjutnya mari kita lihat perbandingan pengucapan Modern Sefardi & Tiberian (*pengucapan tradisional / klasik*). Bentuk simbol akan diikuti oleh sebuah huruf Hebrew untuk memberikan gambaran penempatannya dalam penulisan.

Simbol	Tipe	Nama		IPA	Transliterasi & Keterangan
		Alternatif	Hebrew		
בּ	Modern Sefardi	Sh'va	שְׁוָא	[ə] atau Ø	ə / e / ' atau tidak dilambangkan
	Tiberian		שְׁוָא	[ă] [ĕ] [ē] [î] [ɔ] [ă] [ū]	-
כּ	Modern Sefardi	Chataf Segol	חֲטָף סְנוּל	[ĕ]	e
	Tiberian		חֲטָף סְנוּל	[ă]	ă
כּ	Modern Sefardi	Chataf Patach	חֲטָף פֶתַח	[a]	a
	Tiberian		חֲטָף פֶתַח	[ă]	ă
כּ	Modern Sefardi	Chataf Kamatz	חֲטָף קָמֵץ	[ɔ]	o
	Tiberian		חֲטָף קָמֵץ	[ă]	ă
כּ	Modern Sefardi	Chataf Chirik ( <i>Fenomena langka di Aleppo Codex</i> )	חֲטָף חִירִיק	[i]	i
	Tiberian		חֲטָף חִירִיק		
כּ	Modern Sefardi	Chirik	חִירִיק	[i]	i
	Tiberian		חִירִיק	[i] atau [i:]	i atau í
כּ	Modern Sefardi	Chirik Yud	חִירִיק מֶלֶא	[i]	i
	Tiberian		חִירִיק מֶלֶא	[i:]	î
כּ	Modern Sefardi	Tzeirei	צִירִי	[e]	e
	Tiberian		צִרִי	[e:]	ē

Simbol	Tipe	Nama		IPA	Transliterasi & Keterangan
		Alternatif	Hebrew		
<b>בִּ בָּה</b>	Modern Sefardi	Tzeirei Yud	צִירֵי מְלָא	[e]	e
	Tiberian		צִירֵי מְלָא	[e:]	ê
<b>בַּ</b>	Modern Sefardi	Segol	סֶגֹּל	[e]	e
	Tiberian		סֶגֹּל	[ɛ] atau [ε:]	e atau é
<b>בִּ בָּה</b>	Modern Sefardi	Segol Yud	סֶגֹּל מְלָא	[e]	e
	Tiberian		סֶגֹּל מְלָא	[ɛ:]	ê
<b>בַּ</b>	Modern Sefardi	Patach	פֶתַח	[a]	a
	Tiberian		פֶתַח	[a] atau [ɔ:]	a atau á
<b>בָּה בָּא</b>	Modern Sefardi	Patach Malei	פֶתַח מְלָא	[a]	a
	Tiberian		פֶתַח מְלָא	[ɔ:]	â
<b>בַּ</b>	Modern Sefardi	Kamatz	קֶמֶץ גָדוֹל	[a]	a
	Tiberian		קֶמֶץ גָדוֹל	[ɔ:]	â
<b>בָּה בָּא</b>	Modern Sefardi	Kamatz Hei	קֶמֶץ מְלָא	[a]	a
	Tiberian		קֶמֶץ מְלָא	[ɔ:]	â
<b>בָּ</b>	Modern Sefardi	Kamatz Chatuf	קֶמֶץ קָטָנוֹ	[ø]	o
	Tiberian		קֶמֶץ קָטָנוֹ	[ɔ]	ô
<b>בָּ</b>	Modern Sefardi	Cholam	חוֹלָם	[ø]	o
	Tiberian		חוֹלָם	[o:]	ô
<b>בּוּ בָּה</b>	Modern Sefardi	Cholam Malei	חוֹלָם מְלָא	[ø]	o
	Tiberian		חוֹלָם מְלָא	[o:]	ô
<b>בָּ</b>	Modern Sefardi	Kubutz	קְבֻוץִין	[u]	u
	Tiberian		קְבֻוץִין	[u] atau [u:]	u atau ú
<b>בָּה בּוּהָ</b>	Modern Sefardi	Shuruk	שׁוּרָוק	[u]	u
	Tiberian		שׁוּרָק	[u:]	û

Varian pengucapan vokal ini, bisa dianalogikan seperti halnya bahasa Jawa untuk darah adalah  ‘gêtih’ (ê dibaca seperti ê pada êmas), ada beragam ucapan : *gêtéh* (ê yang belakang seperti è pada èntèng), *gêtéh* (é yang belakang seperti é pada saté), *gêtih* (dengan i pada ini).

## D. Nusach Sefardim

Hebrew Sefardi adalah pengucapan yang digunakan oleh Yahudi Sefardi. Fonologinya dipengaruhi oleh bahasa kontak seperti Spanyol, Ladino, Portugis, Belanda dan Arab. Ada beberapa variasi antara berbagai bentuk Hebrew Sefardi, tetapi secara garis besar adalah sebagai berikut:

- a) Tekanan pada suku kata terakhir.
- b) Mengucapkan 'Ayin (ע), meskipun bervariasi dalam beberapa sub dialek Sefardi.
- c) "Reish" (ר) diucapkan R Spanyol, bukan R Perancis (uvular).
- d) /t/ (ת) dan /d/ (ד) lebih sering direalisasikan sebagai gigiplosif daripada alveolar.
- e) Ada perbedaan ucapan antara ת (tav) dan ס (samech)
- f) Menggunakan sistem lima vokal (aeiou):
  - Tseirei diucapkan [e(:)], bukan [ei]
  - Cholam diucapkan [o(:)], bukan [au] atau [oi]
  - Kamatz gadol diucapkan [a(:)], bukan [o]

Perbedaan terakhir adalah standar untuk membedakan Sefardi dari Ashkenazi dan Teimani. Perbedaan antara kamatz gadol dan kamatz katan (*kamatz chatuf*) dibuat sesuai dengan aturan fonetik murni tanpa memperhatikan etimologi, sehingga sering mengarah ke lafal ejaan yang bertentangan dengan aturan yang ditetapkan dalam buku tata bahasa Kitab Suci Hebrew. Contoh, כל (semua), ketika tidak diberi tekanan, diucapkan "kal" bukan "kol" ("atsmotai kal" dan "Kal Nidre"), dan צהרים (siang) diucapkan "tsahorayim" bukan "tsohorayim". Hal ini juga ada dalam Hebrew Mizrahi, namun tidak ditemukan di Modern Sefardi. Kasus ini ditunjukkan dalam transliterasi dari nama-nama seperti "Naomi", "Aholah" dan "Aholibamah". Sefardi bervariasi dalam pengucapan rafe beith ב (beit tanpa Dageish). Maroko, Yunani, Turki, Balkan dan Yerusalem Sefardi sering mengucapkan [v], dan ini tercermin dalam bahasa Hebrew Modern (Modern Sefardi). Yahudi tradisional Spanyol dan Portugis mengucapkan sebagai [b] (seperti dalam Mizrahi Yahudi), meskipun saat ini mulai menurun di bawah pengaruh Modern Sefardi.

Ada perbedaan dalam pengucapan ת (Tav tanpa Dageish):

- Pengucapan Sefardi standar (mirip bahasa Hebrew Israel / modern Sefardi) yaitu gigi tak terucap / plosif ([t]) ;
- Sefardi Yunani (mirip Mizrahi, misalnya Irak dan Yaman) mengucapkan sebagai frikatif dental tak bersuara ([θ]) ;
- Dialek Yahudi Spanyol, Portugis dan dari tradisi Spanyol-Maroko, dan beberapa orang Yahudi Italia, mengucapkannya sebagai plosif gigi bersuara ([d]) atau frikatif ([ð]).

Pengucapan Sefardi dekat dengan pengucapan Hebrew Italia, sehingga dapat dianggap sebagai varian. Dalam masyarakat dari Italia, Yunani dan Turki, huruf Hei tidak dibaca sebagai [h], tetapi sebagai huruf diam. Ini disebabkan pengaruh Italia, Ladino dan (*pada tingkat lebih rendah*) Yunani, yang semuanya tidak memiliki konsonan H. Sering terjadi pada transliterasi naskah Spanyol-Portugis (misalnya Ashkibenu vs Hashkibenu, Aleluyah vs Haleluyah). Saat ini Hei secara konsisten diucapkan di Hebrew Italia (*meskipun dianggap kurang fasih*).

## E. Nusach Ashkenazim

Hebrew Ashkenazi adalah sistem pengucapan untuk Kitab Suci dan Hebrew Mishna yang digunakan komunitas Yahudi Ashkenazi. Fonologinya dipengaruhi oleh bahasa kontak, seperti Yiddish, Jerman, dan berbagai bahasa Slavia. Dialek ini saat ini tetap eksis berdampingan bersama Modern Sefardi di Israel.

Fitur seperti Hebrew Modern dengan perbedaan sebagai berikut:

- נ 'alef dan נ 'Ayin merupakan huruf diam (kedua huruf itu sering diucapkan sebagai glotal dalam bahasa Hebrew Modern). Bandingkan: Yisroel (Lithuania) atau Yisruayl (Polandia-Galisia) vs Yisra'el (Modern). Di Belanda 'Ayin di diucapkan sebagai nasal velar [n], ada kemungkinan terpengaruh Spanyol dan Portugis.
- נ Tav diucapkan [s] dalam Hebrew Ashkenazi, kecuali ada Dageish di נ, akan diucapkan [t]. Dalam bahasa Hebrew Modern, selalu diucapkan [t]. Bandingkan: Shabbos vs Shabbat, atau Es vs. Et.
- Tzeirei /e/ diucapkan [ej] (atau [aj]) dalam Hebrew Ashkenazi. Sedangkan di Hebrew Sefardi [e]; Modern Sefardi bervariasi antara dua lafad [e] dan [ei]. Bandingkan: Omein (Lithuania) atau Umayn (Polandia-Galisia) vs Amen (Modern).
- Kamatz Gadol /a/ dilafalkan [ɔ] (kadang-kadang [u]) dalam Hebrew Ashkenazi. Dalam Hebrew modern [a]. Bandingkan: Dovid (Lithuania) atau Duvid (Polandia-Galisia) vs David (Modern).
- Cholam /o/ tergantung pada subdialect, kadang-kadang diucapkan [au], [ou], [oi], atau [ei] dalam Hebrew Ashkenazi. Dalam Hebrew modern [o]. Bandingkan: Moishe vs. Moshe.
- Kubutz tanpa tekanan atau shuruk /u/ kadang-kadang menjadi [i] dalam Hebrew Ashkenazi. Perhatikan: kiddúsh vs kiddish.
- Ada beberapa variasi antara akhir tzeirei /e/ dan chirik /i/ di akhir kata, seperti: Tishrei vs Tishri; Sifri vs. Sifre.
- Beberapa abad lalu tekanan pengucapan Hebrew Ashkenazi jatuh pada suku kata kedua dari belakang, bukan suku kata terakhir seperti dalam kebanyakan dialek. Pada abad ketujuh belas dan kedelapan belas ada dorongan dari Rabi Ashkenazi seperti Yakub Emden dan Gaon Vilna untuk mengucapkan dengan tekanan pada suku kata terakhir sesuai dengan pengucapan Kitab Suci. Hal ini akhirnya berhasil digunakan dalam liturgi di Sinagoge.

Ada perbedaan antara Lithuania, Polandia (juga dikenal sebagai Galisia) dan pengucapan Jerman. Yang paling jelas adalah pengucapan cholam: pengucapan Jerman adalah [au], Polandia / pengucapan Galisia adalah [oi] dan pengucapan Lithuania adalah [ei]. Ada varian lain: misalnya di Britania Raya, tradisi asli adalah pelafalan Jerman, tetapi selama bertahun-tahun, cholam cenderung diucapkan dengan vokal lokal panjang "o" seperti pada "foot". Saat ini beberapa komunitas meninggalkan Ashkenazi sekaligus mendukung pengucapan Israel-Sefardi. Komunitas Haredi di Inggris biasanya menggunakan Galisia / Polandia [oi].

## F. Nusach Teimanim

Hebrew Yaman, disebut juga Hebrew Teimani, merupakan tradisi yang digunakan oleh orang Yahudi Yaman. Para ahli meyakini bahwa fonologinya sangat dipengaruhi oleh bahasa Arab Yaman.

Di antara dialek Hebrew, Hebrew Yaman secara tradisional dianggap sebagai bentuk yang paling dekat dengan bahasa Hebrew zaman kuno, khususnya Hebrew Tiberian dan Hebrew Mishna. Hal ini dibuktikan dengan fakta Hebrew Yaman mengucapkan suara yang terpisah untuk setiap konsonan kecuali **ד** samech dan **ש** sin, yang keduanya dilafalkan /s/. Ciri khas dialek ini adalah:

- Ada pengucapan ganda untuk enam huruf begadkefat: gimel tanpa dageish (ג) diucapkan **خ** /χ/ seperti Arab ghain, dan dalet tanpa dageish (daleth ד) diucapkan **ذ** /ð/ seperti "this".
- Tav tanpa dageish (ת) diucapkan **ث** /θ/ seperti dalam "thin" begitu juga Mizrahi Hebrew dialek seperti Irak.
- Vav (ו) diucapkan /w/ seperti dalam Hebrew Irak dan **و** dalam bahasa Arab.
- Huruf tenggorokan diucapkan sama seperti dalam bahasa Arab, sehingga Cheit ת = **ح** /h/ dan Ayin י = **ع** /ʕ/.
- Tidak ada perbedaan ucapan antara patach, segol dan sh'va vokal, semua yang diucapkan /æ(:)/ seperti fatha Arab (ini menunjukkan pengaruh Arab, tetapi juga ditemukan dalam vokalisasi Hebrew Babilonia, di mana satu tanda digunakan untuk mewakili tiga ucapan tersebut).
- Sh'va vokal dibaca /i/ sebelum Yud, berasimilasi dengan vokal dengan huruf tenggorokan (*Alef, Hei, Cheit, Ayin*), dan /æ/ dalam situasi lain.
- Kamatz gadol diucapkan /ɔ:/, seperti Hebrew Ashkenazi.
- Di akhir kata, Hei dengan mappik (*titik di tengah*) memiliki suara lebih kuat daripada Hei pada umumnya.
- Suara semivokal terdengar sebelum furtive patach. Misal: ruach (roh) terdengar seperti ruwwakh dan Siach (pidato) terdengar seperti siyyakh.

Pengucapan Yaman tidak seragam, yang paling dikenal mungkin Sana'ani, yang awalnya diucapkan oleh orang Yahudi di wilayah sekitar Sana'a.

- Cholam ("o" panjang dalam bahasa Hebrew modern) diucapkan /:ø/ (seperti non-rhotic "eh bahasa Inggris" atau Jerman-o umlaut ), sub dialek lain melafalkan seperti /e:/ tzeirei.
- Gimel dengan dageish diucapkan seperti 'g' bahasa Inggris "j" /dʒ/, dan Kuf (Qof) diucapkan /g/. Dialek lain, gimel dengan dageish adalah /g/, dan kuf (qof) seperti Arab Klasik ق /q/ (uvular).
- Beberapa dialek (misalnya Sharab) tidak membedakan pengucapan beit yang memiliki dageish maupun tidak.
- Sub-Dialek Sana'ani mengucapkan dengan suku kata kedua dari belakang, seperti dalam Hebrew Ashkenazi.

## G. Nusach Shomronim

Bahasa Hebrew Samaria disebut juga Hebrew Shomroni, saat ini digunakan oleh 700an orang di Nablus dan Holon. Huruf Samaria mirip Paleo-Hebrew (*K'tav Ivri*).

Pengucapan Hebrew Samaria dalam beberapa hal berbeda dari kebanyakan dialek lain. Huruf tenggorokan Hei dan Cheit hilang atau berubah menjadi vokal. Beit dan Vav keduanya diucapkan sebagai B (nama kedua huruf tersebut adalah Bihth dan Baa), Vav sebagai kata sambung dibaca sebagai U. Tidak ada pengucapan ganda Shin; jadi selalu diucapkan SH. Konsonan dengan dageish diucapkan rangkap. Tekanan kata umumnya kedua dari belakang, bukan suku kata terakhir.

Shomroni			Nama	Hebrew	Fonem dan alofon
אָ	אָ	אָ	'Ālāph	אָ	/ ? /
בְּ	בְּ	בְּ	bîht̄	בְּ	/ b / - v allophonically
גְּ	גְּ	גְּ	Gā'mān	גְּ	/ g / - χ allophonically
דְּ	דְּ	דְּ	Dā'lath	דְּ	/ d / - ð allophonically
הְ	הְ	הְ	IE'	הְ	/ i /, diam pada akhir kata.
בָּ	בָּ	בָּ	ba	בָּ	/ b /, diam setelah / o / atau / u
צָ	צָ	צָ	zen	צָ	/ ð /
חָ	חָ	חָ	ihēt̄	חָ	/ i /
טָ	טָ	טָ	Chest	טָ	/ t̄ /
יָ	יָ	יָ	Yūhth	יָ	/ j /, diam setelah / ε /, / e /, atau / i
כָּ	כָּ	כָּ	káph	כָּ, כְּ	/ k / - x allophonically <sup>1</sup>
לָ	לָ	לָ	Lā'bāth.	לָ	/ l /
מָ	מָ	מָ	mim	מָ, מְ	/ m /

Shomroni			Nama	Hebrew	Fonem dan alofon
נ	נ	נ	nun	נ, ב	/ n /
ס	ס	ס	Sîn'gath / Sîn'kath.	ס	/ s /
ע	ע	ע	'A'yîn	ע	/ ɿ /, (/ ɿ / <sup>3</sup> )
פ	פ	פ	phi"	פ, פ	/ p / - f allophonically
צ	צ	צ	Tsa•dhey '	צ, צ	/ s ɿ /
ק	ק	ק	Qûhph.	ק	/ kɿ / (atau / q /)
ר	ר	ר	Rîhsh.	ר	/ r / (bergetar seperti di Arab)
ש	ש	ש	Shan/	ש	/ ɻ /, / ʃ /
ת	ת	ת	tâph	ת	- θ

Hebrew Samaria juga mempunyai tanda vokal tersendiri. Secara garis besar seperti ini:

Nikud + 				
Vokal	/a/, /ɒ/	/e/	/e/, /i/	/o/, /u/

Nikud + 		 ع
Vokal	(geminate consonant)	/ɑ/

# Teit (ת) PENULISAN

## A. Penulisan Nama TUHAN

Ada berbagai variasi penulisan Nama TUHAN. Empat Huruf nama TUHAN tidak selalu ditulis apa adanya. Hal ini banyak terjadi terutama dalam Siddur (*buku liturgi doa Hebrew*) maupun dalam percakapan dalam kehidupan sehari-hari. Nama TUHAN sering ditulis dengan berbagai cara, misalnya:

<b>יְהוָה</b> <b>אֱלֹקִים</b>	<b>יְהוָה</b> <b>אֱלֹהִים</b>	<b>יְהוָה</b> <b>אֱלֹהִים</b>	<b>יְהוָה</b> <b>אֱלֹהִים</b>
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## B. Tanda Baca Modern

Di masa kini, dalam kehidupan sehari-hari, huruf Hebrew lebih sering menggunakan tanda baca modern seperti titik ( . ), koma ( , ), tanda tanya ( ? ), tanda seru ( ! ), dll. Dalam cetakan khusus kadang ditandai dengan Sof Pasuk. Untuk lambang mata uang (*New Shekel*) dipakai simbol (₪).

## C. Geresh dan Gershayim

Bunyi **C** [tʃ], **J** [dʒ] / [ʒ], ditulis "צָ", "גָ" / "גָ", dan [w], non-standar ditulis גָ or גָ. Tanda Geresh (') adalah tanda apostrof yang ditulis setelah huruf Hebrew yang menandai bunyi yang berbeda dari biasanya. Lambang double geresh ("") disebut Gershayim, yaitu sebuah simbol yang digunakan dalam bahasa Hebrew untuk menuliskan akronim (*singkatan*). Lambang ini ditulis sebelum huruf terakhir dalam akronim tersebut. Geresh dan Gershayim juga merupakan sebuah nama tanda melodi untuk membaca Naskah Hebrew. Geresh dan Gershayim juga berfungsi dalam penulisan angka sebagaimana sudah kita pelajari di depan.

Penulisan konsonan yang tidak ada dalam konsonan standar Hebrew, biasanya ditulis dengan cara di bawah ini. Ada juga metode lain, misalnya dengan gabungan huruf atau bunyi huruf yang paling mendekati.

Bentuk	Keterangan	IPA	Transliterasi	Ucapan	Tulisan
גָ'	Gimel Geresh	[dʒ]	ğ (j)	Ğáhnun	גָּהָןּוּן
				George	גָּזָרְגּוּ
זָ'	Zayin Geresh	[ʒ]	ž	Koláž	קוֹלָאֶז
				Jabotinsky	זָבּוֹטִינְסְּקִי
				Jacques	זָקִיבָּס
צָ'	Tzadi Geresh	[tʃ]	č	Čupár (treat)	צָ'פֵר
				Chernobyl	צָרְנוּבִּיל

Bentuk	Keterangan	IPA	Transliterasi	Ucapan	Tulisan
וּ & וּ (non standard)	Vav geresh & double Vav	[w]	w	Awánta (boastful act)	אנְגִּנְטָה
				William	וִילִיאָם
				Yawan (Greek)	יוֹן
גּ	Nun Gimel	[ŋ]	ng	Slang	סְלִנְג
קּ	Kuf Samech	[ks]	x	Mexico	מִקְסִיקּוֹ

Contoh penulisan Hebrew untuk mewakili konsonan Arab.

Bentuk	Keterangan	IPA	Arab	Ucapan	Tulisan
דּ	Dalet Geresh	[ð]	Dāl (د)	Dū l-Hiğgah (ذو الحجة)	דֵּאַל-חִיגָּה
תּ	Tav Geresh	[θ]	Tā' (ث)	'Uthman (عثمان)	עוֹתְמָאן
חּ	Cheit Geresh	[χ]	Hā' (خ)	Sheikh (شيخ)	שִׁיחָ'
סּ	Samech Geresh	[s̪]	Ṣad (ص)	-	-
עּ	‘Ayin Geresh	[q]	Gayn (غ)	Ğağar (غجر)	רַגֵּר
רּ	Resh Geresh				

#### D. Ktav Rashi

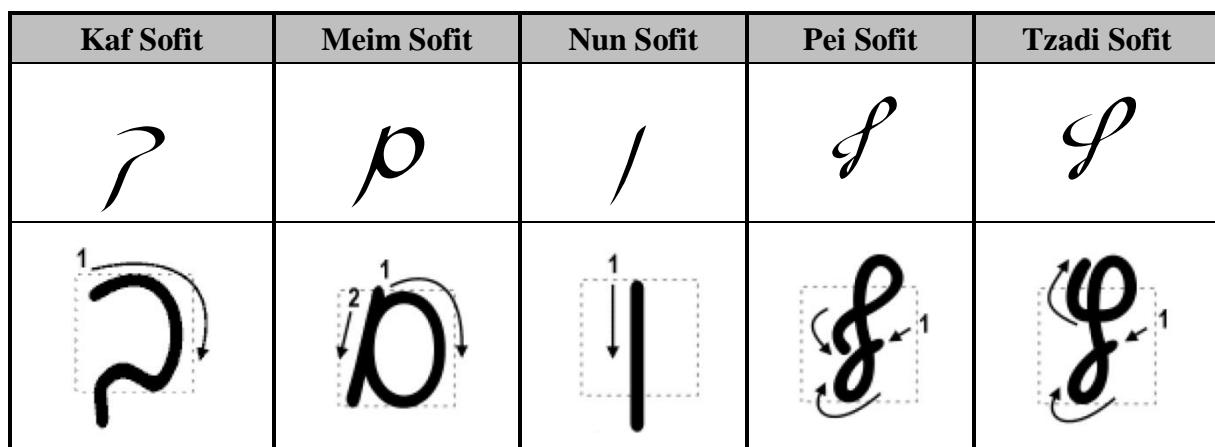
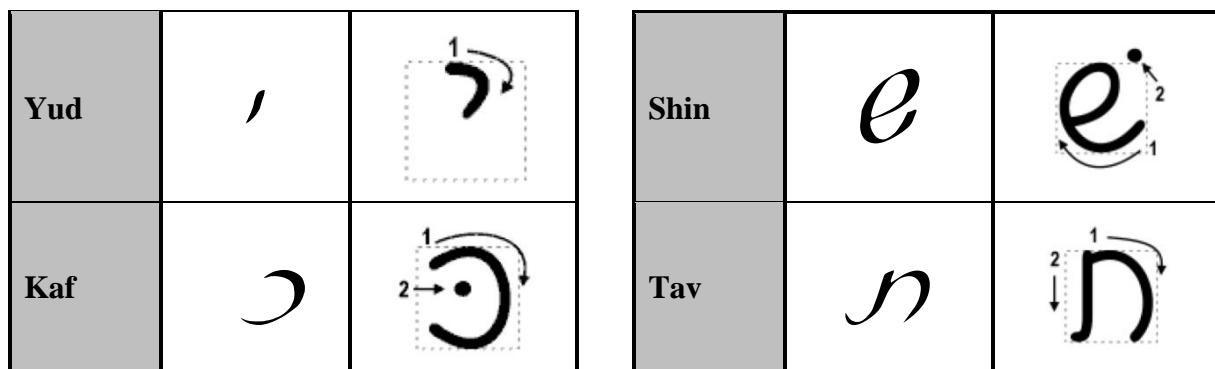
Gaya tulis ini merupakan gaya tulis semi-kursif yang digunakan dalam komentar naskah. Biasanya dipakai dalam Talmud sebagai komentar disamping naskah induk.

’Alef	א	Teit	ט	Pei	פּ
Beit	בּ	Yud	יּ	Tzadi	צּ
Gimel	גּ	Kaf	כּ	Kuf	קּ
Dalet	דּ	Lamed	לּ	Reish	רּ
Hei	הּ	Meim	מּ	Shin	שּׂ
Vav	וּ	Nun	נוּ	Tav	תּ
Zayin	זּ	Samech	סּ		
Cheit	חּ	‘Ayin	עּ		

## E. Ktav Rahut

Ktav Rahut (*tulisan mengalir*) atau Kursiv Hebrew adalah gaya tulisan tangan yang digunakan untuk menulis bahasa Hebrew Modern, khususnya untuk menulis sehari-hari di Israel. Hal ini karena dapat ditulis lebih cepat daripada menulis dalam gaya tradisional.

'Alef			Lamed		
Beit			Meim		
Gimel			Nun		
Dalet			Samech		
Hei			'Ayin		
Vav			Pei		
Zayin			Tzadi		
Cheit			Kuf		
Teit			Reish		



#### F. Huruf Shin dengan 4 kaki



Ada huruf Shin dengan 4 kaki dalam kotak Tefillin. Huruf ini tidak ada dalam daftar standar huruf Hebrew.

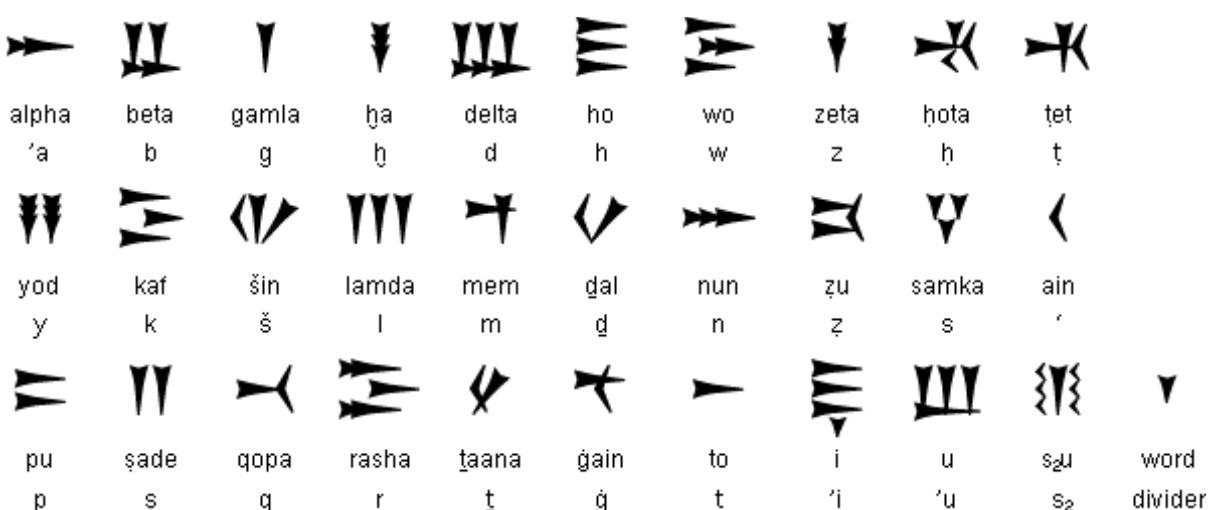
## G. Huruf Hebrew dalam Kitab Torah

There Are 304,805 Letters In A Sefer Torah							
4,694	כ	25,095	נ	2,198	ז	27,057	א
18,125	ר	14,141	ג	7,187	ח	17,344	ב
15,596	ש	1,833	ס	1,802	ט	2,109	ג
17,949	ת	11,247	ש	31,530	י	7,032	ד
TOTAL		4,809	פ	11,940	כ	28,052	ה
304,805		3,982	צ	21,570	ל	30,513	ו

## H. Keyboard Hebrew



## I. Ugaritic



## J. Kaidah Abjadiah

Kaidah Abjadiah merupakan alfa-numerik dari Abjad Arab.

ي	ط	ح	ز	و	ه	د	ج	ب	א
ي	ط	ح	ز	و	ه	د	ج	ب	ا
y	th/t	h	z	w	h	d	j	b	-
ya'	tā'	ḥā'	zāy	wāw	hā'	dāl	gīm	bā'	alif
10	9	8	7	6	5	4	3	2	1

ر	ك	ظ	ف	ع	س	ن	م	ل	כ
r	q	sh/s (s)	f	'	s	n	m	l	k
rā'	qāf	ṣād	fā'	'ayn	sīn	nūn	mīm	lām	kāf
200	100	90	80	70	60	50	40	30	20

گ	ڦ	ڙ	ڏ	ڻ	ڻ	ٿ	ٿ	ٿ	ڦ
غ	ڦ	ڙ	ڏ	ڻ	ڻ	ٿ	ٿ	ٿ	ش
gh	zh/z (z)	dh/d/dl	dz/ž (dh)	kh	ts/s (th)	t	sy (sh)		
gayn	zā'	ḍād	ḍāl	ḥā'	tā'	tā'	śīn		
1.000	900	800	700	600	500	400	300		

Transliterasi dikurung merupakan transliterasi yang biasa dipakai di Eropa.

Kaidah Abjadiah biasa dihafal dengan rumus:

أَبْجَدُ هَوْزُ حُطِّيٌّ كَلْمُنْ سَعْفَصُ قَرَشَتُ ثَخَذُ ضَظَغُّ.

- 1) *Abjadun hawazun huthiyyun kalamun sa'afash qarasyat tsakhadzun dhazhaghun.*
- 2) *Abajadun hawazun hathoya kalamanun sa'a-fa shun qorosyun ta tsa kho dzun dlo zho ghun.*

Selain ini, tulisan Arab juga mengadopsi sistem angka India yang bersifat puluhan dan efisien, sehingga angka ini sering juga disebut Angka Arab atau Hindu-Arab.

India	०	१	२	३	४	५	६	७	८	९	१०	२५	२०१७	dst.
Arab	.	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠	٢٥	٢٠١٧	dst.
Modern	0	1	2	3	4	5	6	7	8	9	10	25	2017	dst.

## K. Abjad Suryani / Siriak

Nama Huruf	Transliterasi	Syriac (Classical <sup>1)</sup> , Eastern <sup>2)</sup> & Western <sup>3)</sup>		
		Estrangelo <sup>1)</sup> Edessa	Nestorian <sup>2)</sup> (Madnhaya) Ctesiphon	Serto <sup>3)</sup> Jerusalem
Alap	,	ܐ	ܻ	ܻ
Beith	b, b/bh	ܒ	ܭ	ܭ
Gamal	g, ġ/gh	ܓ	ܮ	ܮ
Dalath	d,d/dh	ܱ	ܳ	ܳ
He	h	ܳ	ܳ	ܳ
Waw	w	ܾ	ܾ	ܾ
Zayn	z	ܿ	ܿ	ܿ
Heith	ḥ	ܺ	ܺ	ܺ
Teith	t	ܻ	ܻ	ܻ
Yodh	y	ܻ	ܻ	ܻ
Kap	k, k/kh	ܻ	ܻ	ܻ
Lamadh	l	ܻ	ܻ	ܻ
Meem	m	ܻ	ܻ	ܻ
Nun	n	ܻ	ܻ	ܻ
Simkath	s	ܻ	ܻ	ܻ
‘Ain	‘	ܻ	ܻ	ܻ
Pe	p, f/ph	ܻ	ܻ	ܻ
Sadhe	ṣ	ܻ	ܻ	ܻ
Qop	q	ܻ	ܻ	ܻ
Resh	r	ܻ	ܻ	ܻ
Sheen	sh	ܻ	ܻ	ܻ
Taw	t, t/th	ܻ	ܻ	ܻ

Isolated	Final	Middle	Initial	1st Row - Mađinhāyā (ማንኛያ) / Swāđlāyā (ሠዋልያ) Style - Eastern/Conversational																			
				2nd Row - Sertā (ሱጥታ) / Psītā (ሴጥታ) Style - Line/Simple																			
				3rd Row - 'Estrāngelā (አስትራንጻል) - Rounded																			
Heth is sometimes incorrectly used as Χ or "KH" in Eastern Syriac dialects.	Heth	Z	Zayn	W	Waw	H	Heh	D	Dalath														
The sound for ' or ئ is usually unpronounced in Eastern Syriac	ه	ز	ڙ	و	و	ه	ه	د	ڌ														
S	Semkath	N	Noon	M	Meem	L	Lamadħ	K	Kaph														
س	سِمْكَاث	ن	نُون	م	مِيم	ل	لَامَدْ	ك	كَاف														
T	Taw	ـ	ـ	ـ	ـ	ـ	ـ	ـ	ـ														
<b>Vowel Markings</b>		○ = any letter																					
Vowel Name	Vowel Sound	Eastern	Western	Taw-Alaph	ـ	ـ	ـ	ـ	ـ														
Ptāħā	(a)	ـ	ـ	Lamadħ-Alaph	ـ	ـ	ـ	ـ	ـ														
Zqāpā	(ā)	ـ	ـ	Ligatures	ـ	ـ	ـ	ـ	ـ														
Rvāšā arīxā	(e)	ـ	ـ	MadnHayā	ـ	ـ	ـ	ـ	ـ														
Rħāšā karyā	(ē)	ـ	ـ	Heh-Yodh	ـ	ـ	ـ	ـ	ـ														
Hbāšā	(ī or i)	ـ	ـ	Taw	ـ	ـ	ـ	ـ	ـ														
'eŠāšā allišā or Rħāšā	(ū)	ـ	ـ																				
'Sāšā rwīħā or Rwħāħā	(ō)	ـ	ـ																				
<b>New Alaph-Beth Instructional Diagram by Sahda 'Kevin' Yonan</b>																							
<b>○ = rūkkāxā (soft)</b> <b>○ = qūssāyā (hard)</b> <b>~ = Magliyanā</b> <b>For foreign sounds, use Magliyanā.</b>																							
<table border="1"> <thead> <tr> <th>Letter Alteration</th> <th>Sound</th> </tr> </thead> <tbody> <tr> <td>ـ</td> <td>(b or v)</td> </tr> <tr> <td>ـ</td> <td>(għ or g̟)</td> </tr> <tr> <td>ـ</td> <td>(d or ð)</td> </tr> <tr> <td>ـ</td> <td>(k or X)</td> </tr> <tr> <td>ـ</td> <td>(f or ph)</td> </tr> <tr> <td>ـ</td> <td>(t or θ)</td> </tr> </tbody> </table>										Letter Alteration	Sound	ـ	(b or v)	ـ	(għ or g̟)	ـ	(d or ð)	ـ	(k or X)	ـ	(f or ph)	ـ	(t or θ)
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Letter Alteration	Sound																						
ـ	(d̥ or d̥̥)																						
ـ	(z̥ or z̥̥)																						
<b>When writing/typing in Syriac without any vowel markings, the writer MUST use Qushaya and Rukkakha markings to inform readers if letters are changed or not in reading. When writing/typing WITH vowel markings, Qushaya markings are unnecessary but rukkakha markings are still required on letters that need them.</b>																							
<i>A Qushaya on a letter will make the letter have its original sound, for example if Beth has a Qushaya on it, Beth will still have the "B" sound. Letter Alteration rules apply to all Syriac writing styles.</i>																							
<b>ـ = Any oblique or straight, thin line under or over any letter will make the letter silent.</b>																							
<b>❖ = Marks the end of a Paragraph</b>																							
<b>= Music mark</b>																							
<b>= Kashida/Tatweel/Elongator</b>																							

## L. Biblia Hebraica Stuttgartensia (Sample)

Contoh salah satu halaman dari cetakan Kitab Suci Hebrew.

826	ירמיה	Ketiv	22,23—23,5	Qere	Masorah K'tanah / Parva	
		כִּי אָוֹ פְּבַשֵּׂר וְנַכְלָמָת מִכֶּל רְעַתָּךְ:				
		יְשַׁבְּתָלֵי בְּלִבְנָן מִקְּנוֹתֵיכִי בָּאָרוֹם:	23			
		מִה־גְּמַנְתָּל בְּבָאָלֶד חֲבָלִים חַיל כִּילָה:				
		חַי־אָנִי נָאָס־יְהוָה כִּי אָס־יְהוָה כָּנָהוּ בְּנֵי־יְהוּדִים מֶלֶךְ יְהוָה	24			
		חַוָּתָם עַל־לִיד יְמִינִי כִּי מִשֵּׁם אַתְּקָנָךְ:	25	וַיְמַתֵּח בְּרֵרֶב קְבָשִׁי גְּפַשָּׁךְ		
		וּבְירֵר אֲשֶׁר־אַתָּה יָנוֹר מִפְנִיהם יַבְיד נִבְכְּרָא צָר מֶלֶךְ־בָּבֶל וּבְנִידָה				
		הַכְּשָׁדִים:	26	וְהַטְּלָפָץ אַתָּךְ וְאַתָּה־אַמְּפָץ אֲשֶׁר יַלְתַּחַד עַל הָאָרֶץ		
		אַחֲרָתִי אֲשֶׁר לְאַיְלָתָם שֵׁם וְשֵׁם תְּכוֹנוֹתָו:	27	וְעַל־הָאָרֶץ אֲשֶׁר־הָם		
		מִנְשָׁאִים אֲתִינְפָּשָׁם לְשׁוֹב שֵׁם שְׁמָה לֹא יִשְׁבוּ:	28			
		הַעֲצָב נִבְזָה נִפְזָעָה הָאִישׁ הַזָּהָה כָּנָהוּ אָס־כָּלִי אָנוּ חַבֵּץ בָּו				
		מִדְרֹוע הַוְתָּלָה הַזָּהָה וּרְעוֹ וְהַשְּׁלָכָה עַל־הָאָרֶץ אֲשֶׁר לְאַיְדָעָה:				
		אָרֶץ אָרֶץ שְׁמַעַי דְּבָר־יְהוָה:	29	כִּי אָמַר יְהוָה:	30	a. כִּי אָמַר יְהוָה b. יְהוָה בְּסִיטָם
		בְּחֻבוֹ אֲתִה־הָאִישׁ הַזָּהָה עַרְיוֹנִים גָּבָר לְאַיְצָלָח בִּיכְנִוָּה כִּי לֹא יִצְלָח אִישׁ יִשְׁבַּל עַל־כִּסְאָדוֹד וּמְשָׁלֵּה עֹוד בִּיהוּרָה:				
		23. הָיָה רְעִים מְאַבְדִּים וּמְפָצִים אֲתִה־צָאן מִרְעִיחִי נָאָס־יְהוָה:				
		2. לְכָן כִּי אָמַר יְהוָה אַלְתָּנוּ יִשְׁרָאֵל עַל־הָרָעִים הָרָעִים אַתָּה עַמִּי אַתָּם הַפְּצַחְתֶּם אֲתִה־צָאן וּפְתָחוֹם וְלֹא פְקָרָתֶם אַתָּם הַנְּגִי פְּקִד עַלְיכֶם אֲתִה־רָע מַעַלְלִיכֶם נָאָס־יְהוָה:				
		3. נָאָנִי אֲקָבֵץ אֲתִה־שָׁאָרִיךְ צָאן מִכֶּל הָאָרֶץ אֲשֶׁר־הַדְּחַתְּ אַתָּה־נָעַל־נָהָן וּפְרוּ וּרְבוּ וְלֹא יִרְאָא עוֹד וְלֹא־יִתְחַנּוּ וְלֹא יִלְאָזְבָּן וְלֹא יִפְקְדוּ נָאָס־יְהוָה:				
		5. הַנְּהָה יִמְים בָּאִם נָאָס־יְהוָה וְהַקְמָתָה לְדוֹד צְמָח צְדִיקָה				

<sup>23</sup>Sine Q. cf. Mp sub loco. <sup>26</sup>Mm 3911. <sup>27</sup>Mm 2057. <sup>28</sup>On 11,4. <sup>29</sup>Mm 970. Cp 23 <sup>1</sup> Mp sub loco.<sup>2</sup>Mm 2647.

Masorah G'dolah / Magna

22 <sup>a</sup> ḥ tāw φιλοσόντιον σε = vel רְשִׁיךְ? ? רְעַתָּךְ || 23 <sup>a</sup> K <sup>b</sup> sic L, mlt MSS Edd נְנַחַת || 24 <sup>a</sup> אַתְּקָנָךְ || 25 <sup>a</sup> > ḥ\* || <sup>b-b</sup> > ḥ\* || 26 <sup>a</sup> אָרֶץ cf ḥ\*, it 28<sup>c</sup> || <sup>b</sup> > ḥ\* || 27 <sup>a</sup> שְׁמָה || 28 <sup>a</sup> > ḥ\* || <sup>b</sup> > ḥ\*; errp ex אָז חַפְץ? || <sup>c-c</sup> > ḥ\*, dl (ex 30) || <sup>d</sup> ḥ sg, 1 כָּל, כָּל, עַל cf ס || <sup>e-e</sup> > ḥ\*, dl || <sup>f</sup> cf 26<sup>a</sup> || 30 <sup>a-a</sup> > ḥ\*, dl || <sup>b</sup> ḥ ἐκκαίρωντον, ḥ abdicatum || <sup>c-c</sup> > ḥ\*, dl cf etiam ס || <sup>d</sup> ḥ om cop || Cp 23,1 <sup>a</sup> ḥ suff 3 pl = תְּמַ — || <sup>b-b</sup> > ḥ\* || 2 <sup>a-a</sup> > ḥ\* || 3 <sup>a</sup> add || <sup>b</sup> ḥ sg || 4 <sup>a-a</sup> > ḥ\*; <sup>b</sup> et nullus quaeretur ex numero || 5 <sup>a</sup> 5,6 cf 33,15,16 || <sup>b</sup> ḥ ḫוֹתָלָבָב :: מִ, ס — מִ verbotenus, sed smbh — radius, splendor; <sup>c</sup> msjh cf 33,15<sup>b</sup> || <sup>c</sup> ḥ dzdjkwt' אָזְךָ cf 33,15.

Critical Apparatus

Kitab Nabi  
Yeremia22:22b  
s/d  
23:5a

# Yud (י)

## PERKEMBANGAN

### A. Ladino

Ladino atau Judeo-Spanish adalah bahasa abad pertengahan di Spanyol, yang digunakan oleh orang Yahudi Spanyol.

<b>ה</b>	<b>ד</b>	<b>ג</b>	<b>ג'</b>	<b>ב</b>	<b>ב'</b>	<b>ב</b>	<b>א</b>	Rashi script
ה	ד	ג	ג'	ב	ב'	ב	א	Square script
ה	ז	ס	ס	כ	כ	ס	ſ	Solitreo script
הָ	דָּלָת		גִּימֶל		בֵּית		אַלְפִּי	
he	dalet		gimel		bet		alef	
a/e	d	dj/ch	g	v	b	a/e/o		
[a/e]	[d~ð]	[dʒ/χ]	[g~ɣ]	[v]	[b~β]	[a/ø/e/o]		
"	'	ט	ח	כ'	כ	ו	ו	Rashi script
"	'	ט	ח	כ'	כ	ז	ז	Square script
"	'	צ	צ	צ'	צ	צ	צ	Solitreo script
	זָוֵל	טִיתָּה	חִיטָּה	כִּיטָּה		וָוֵן	וָוֵן	
	yod	tet	het			zayin	vav	
y	i/e/y	t	h	j	z	u/o/v		
[j]	[i/e/j]	[t]	[x]	[ʒ]	[z]	[w/o/v/w]		
<b>ט</b>	<b>ס</b>	<b>נִי</b>	<b>נִי</b>	<b>מִס</b>	<b>לְבִּין</b>	<b>כְּבִּין</b>	<b>כְּבִּין</b>	Rashi script
ט	ס	ני	ני	ם, מ	ל	כ, ב	כ, ב	Square script
<b>ט</b>	<b>ס</b>	<b>נִי</b>	<b>נִי</b>	<b>מִס</b>	<b>לְבִּין</b>	<b>כְּבִּין</b>	<b>כְּבִּין</b>	Solitreo script
טִין	סִמְךָ		נוֹן	מִס	לְמִן	כְּבִּין		
ayin	sameh		nun	mem	lamed	kaf/haf		
e/a	s	ny	n	m	l	k/h		
[ø/e/a]	[s]	[n]	[n~ŋ]	[m]	[l]	[k/x]		

ת	ש	ר	ק	צ	פֿ	פֿ, פֿ'	Rashi script
ת	ש	ר	ק	צ, צ'	פֿ, פֿ'	פֿ, פֿ'	Square script
ט	נ	ו	ל	א	ט, ט'	ט, ט'	Solitreo script
טו	זין	לֵין	קוֹדִים	לְדוֹי	פֵּה	פֵּה	
tav	shin	resh	kof	tsadik	fe	pe	
t	sh/s	r	k	ts	f	p	
[t]	[s/ʃ]	[r~l]	[k]	[t(s)]	[f]	[p]	

## B. Yiddish

Ejaan untuk menulis bahasa Yahudi Ashkenazi yaitu bahasa Yiddish (Judeo-German).

א	אַ	הַ	תַּ	גַּ	בַּ	בַּ	אַ	אַ	אַ
melupm	vov	hey	daled	giml	veyz	beyz	komets	pasekh	(shtumer)
vov	u	u (w)	h	d	v (b)	b	alef	alef	alef
[ø]	[ø]	[h]	[d]	[g]	[v]	[b]	[o]	[a]	-
כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ
kof	pasekh	tsvey	khirek	yud	tes	khes	zayin	vov-yud	tsvey
	tsvey	yudn	yudn					vovn	
k	ay	ey	i	y, i	t (t)	kh (h)	z	oy	v
[k]	[øj]	[øj]	[i]	[j, i, -i]	[t]	[x]	[z]	[ɔj]	[v]
כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ	כּ
kuf	tsadek, lange tsadek	fey	pey	ayin	samekh	nun, lange nun	mem, shlos mem	lamed	khof
									lange khof
k (q)	ts (s)	f (p)	p	e	s	n	m	l	kh (k)
[k]	[ts]	[f]	[p]	[ø]	[s]	[n]	[m]	[t, l, k]	[x]
טַ	טַ	טַ	טַ	טַ	טַ	טַ	טַ	טַ	טַ
tes	daled	zayin	daled	sof	tof	sin	shin	reysh	
shin	zayin	shin	zayin						
tsh	dzh	zh	dz	(t)s	t	s (s)	sh (š)	r	
[tʃ]	[dʒ]	[z]	[dʒ]	[s]	[t]	[s]	[ʃ]	[r]	



## E. Kanai

Kanai adalah versi dari huruf Hebrew yang digunakan di Polandia. Digunakan oleh komunitas Kanai (Zealots).

Kanai Dialectic Hebrew (Written)											
ת	ת	ת	ץ	וֹ	וֹ	ה	ה	כְּ	כְּ	בְּ	בְּ
Tet F t	Tet t	Chet ch	Zyin z	Vaw Y v	Vaw v	He Y h	He h	Cem ce	Cimel g	Beth b	Alef a
צָדַק	פֵּה f	פֵּה ph	אִין a	סָמֵךְ s	נוֹן f	נוֹן n	מֵם m	לָמֶד l	קָף kh	קָף kh	יְהָ j
Tzaduk tz	Phe f ph	Phe ph	Ayin a	Samech s	Nun f	Nun n	Mem m	Lamed l	Kaff kh	Kaf kh	Yud Yh y i
תָּלָה	תָּוָהָה	שִׁנָּה	רְשָׁה	קָוָה	תְּזִיםָה						
Tal ta	Tawh te	Shin sh	Resh r	Kuf q	Tz final tz						
Kanai Dialectic Hebrew (Typeface)											
ת	ת	ץ	וֹ	וֹ	ה	ה	כְּ	כְּ	בְּ	בְּ	אִין
Tet F T	Tet t	Chet	Zyin z	Vaw Y v	Vaw v	He Y h	He h	Cem ce	Cimel g	Beth b	Alef a
צָדַק	פֵּה f	פֵּה	אִין	סָמֵךְ	נוֹן f	נוֹן	מֵם m	לָמֶד	קָף kh	קָף	יְהָ
Tzaduk Tz	Phe f Phe	Ayin a	Samech	Nun f	Nun	Mem f	Mem	Lamed	Kaff kh	Kaf	Yah
תָּלָה	תָּוָהָה	שִׁנָּה	רְשָׁה	קָוָה	תְּזִיםָה						
Tal	Tawh	Shin	Resh	Kuf	Tz final						

For Further Information Contact  
Sophie @ orlania001.fslife.co.uk



## F. Talismanicmic

תְּ	חְ	צְ	וְ	הְ	דְּ	כְּ	בְּ	אְ
Th	Ch	Z	W	H	D	G	B	A
צָ	חֹ	צָ	וֹ	הֹ	דָ	כָ	בָ	אָ
Tz	P	O	S	N	M	L	K	Y
תָּ	פְּ	וֹ	שְׁ	הָ	תְּ	כְּ	בְּ	אָ
tz	p	n	s	k	T	sh	R	Q

## G. Bukhori

Bukhori adalah varian Persia, digunakan Yahudi Bukharian.

א	ו	ה	ד	ג'	ג	גְ	ב	בְ	אָ	אָ	אָ
u	w / v	h	d	g' / j	g	ḡ / gh	b	b̄ / v	ā / o	a	-
[u]	[v]	[h]	[d]	[ɸ]	[g]	[ɣ]	[b]	[v]	[ɔ~a:]	[a~æ]	-
מ	ל	פְּ	כְּ	צְ	צִ	צֵ	טְ	חְ	זִ	זִ	זִ
m	l	k	k̄ / x	e	i	y	t / t̄	h / h̄	z' / zh	z	o / o'
[m]	[l]	[k]	[x]	[e~ə]	[i]	[j]	[t]	[h]	[z]	[z]	[o]
תְּ	שְׁ	שְׁ	רְ	קְ	צִ'	צֵ'	פְּ	נְ	סְ	סְ	נְ
t̄	š / sh	š / s	r	q	c' / ch	c / ts	p	f	'	s	n
[t̄]	[ʃ]	[s]	[r]	[q]	[t̄ʃ]	[t̄s]	[p]	[f]	-	[s]	[n]

## H. Juhuri

Juhuri adalah bahasa Iran barat daya yang digunakan oleh orang Yahudi di sebelah timur pegunungan Kaukasus.

אָ	[יְ]	אֵ	תְּ	עְ	רְ	הְ	גְּ	בְּ	בְּ	אָ
Ж ж	ë	Е е	Д д	Г гІ	гъ	Гъ гъ	Г г	В в	Б б	А а
Ç ç	yo	E e	D d	Х х	Q q	H h	G g	V v	B b	A a
[dʒ]	[jo]	[ɛ]	[d]	[ø]	[g]	[h]	[g]	[v]	[b]	[a]
סְ	רְ	פְּ	אָ	נְ	מְ	לְ	כְּ	יְ	אָ	זְ
C c	P p	П п	О о	Н н	М м	Л л	К к	Й й	И и	З з
S s	R r	Р р	О о	Н н	М м	L l	K k	J j	I i	Z z
[s]	[r]	[p]	[o]	[n]	[m]	[l]	[k]	[j]	[i]	[z]
אָוֹ	אָוֹ	פְּ	אָ	שְׁ	גְּזִ	חְ	כְּ	פְּ	אָוֹ	תְּ
Я я	Ю ю	Э э	Ш ш	Ч ч	Хъ хъ	X x	Ф ф	Уъ уъ	U u	T t
ya	yu	θə	ʂʂ	c c	h̄ h̄	X x	F f	Y y	U u	T t
[ja]	[ju]	[æ]	[ʃʃ]	[tʃ/tʂ]	[h̄]	[χ]	[f]	[y]	[u]	[t̄]

## I. Kovrit

Kovrit adalah huruf Hebrew yang diadaptasikan untuk menulis bahasa Korea, dibuat oleh Bae Jun. Bae Jun memiliki kebiasaan mengaplikasikan huruf yang sedang dipelajarinya untuk menulis Bahasa Korea, hal ini membuatnya lebih mudah untuk menghafal dan mempelajarinya.

<b>א</b>	<b>אֶ</b>	<b>אַ</b>	<b>בּ</b>	<b>בְּ</b>	<b>בִּ</b>	<b>בֵּ</b>	<b>גּ</b>	<b>גְּ</b>	<b>גִּ</b>	<b>דּ</b>	<b>דְּ</b>
a	ae	â	b	p'	v	g	k'	d	t'		
[a]	[æ]	[^]	[b]	[p']	[v]	[g]	[k']	[d]	[t']		
<b>הּ</b>	<b>וּ</b>	<b>זּ</b>	<b>חּ</b>	<b>טּ</b>	<b>יִ</b>	<b>אֵי</b>	<b>כּ</b>	<b>לּ</b>	<b>מּ</b>	<b>נּ</b>	<b>לְ</b>
h	o	z	kh (h)	t (t)	y, i	k	l	m	n		
[h]	[o]	[z]	[χ]	[t]	[j, i, ɿ]	[k]	[ɬ, l, ɻ]	[m]	[n]		
<b>ׂגּ</b>	<b>ׂסּ</b>	<b>ׂעּ</b>	<b>ׂפּ</b>	<b>ׂתּ</b>	<b>ׂחּ</b>	<b>ׂצּ</b>	<b>ׂקּ</b>	<b>ׂרּ</b>	<b>ׂשּׂ</b>	<b>ׂשּׂ</b>	<b>ׂשּׂ</b>
ng	s'	e	p	f	ch	k (q)	r	s	sh		
[ŋ]	[s']	[e]	[p]	[f]	[tʃ]	[k]	[r]	[s]	[ʃ]		
<b>ׂתּ</b>	<b>ׂשּׂ</b>	<b>ׂשּׂ</b>	<b>ׂעּ</b>								
t	j	c	u	â							
[t]	[dʒ]	[ts]	[u]	[ɿ]							

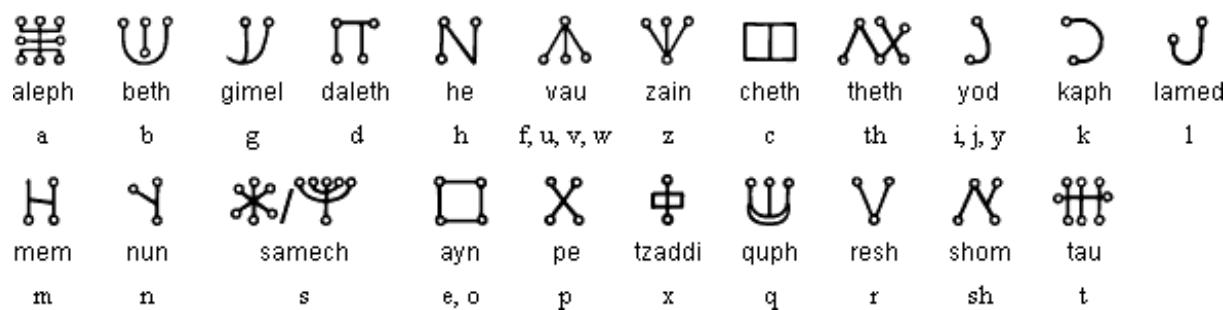
## J. Passing The River

<b>א</b>	<b>בּ</b>	<b>כּ</b>	<b>דּ</b>	<b>גּ</b>	<b>הּ</b>	<b>לּ</b>	<b>מּ</b>	<b>ןּ</b>	<b>ׂגּ</b>
a	b	c	d	g	h	l	m	n	ng
m	n	p	r	s	t	v	z	th	

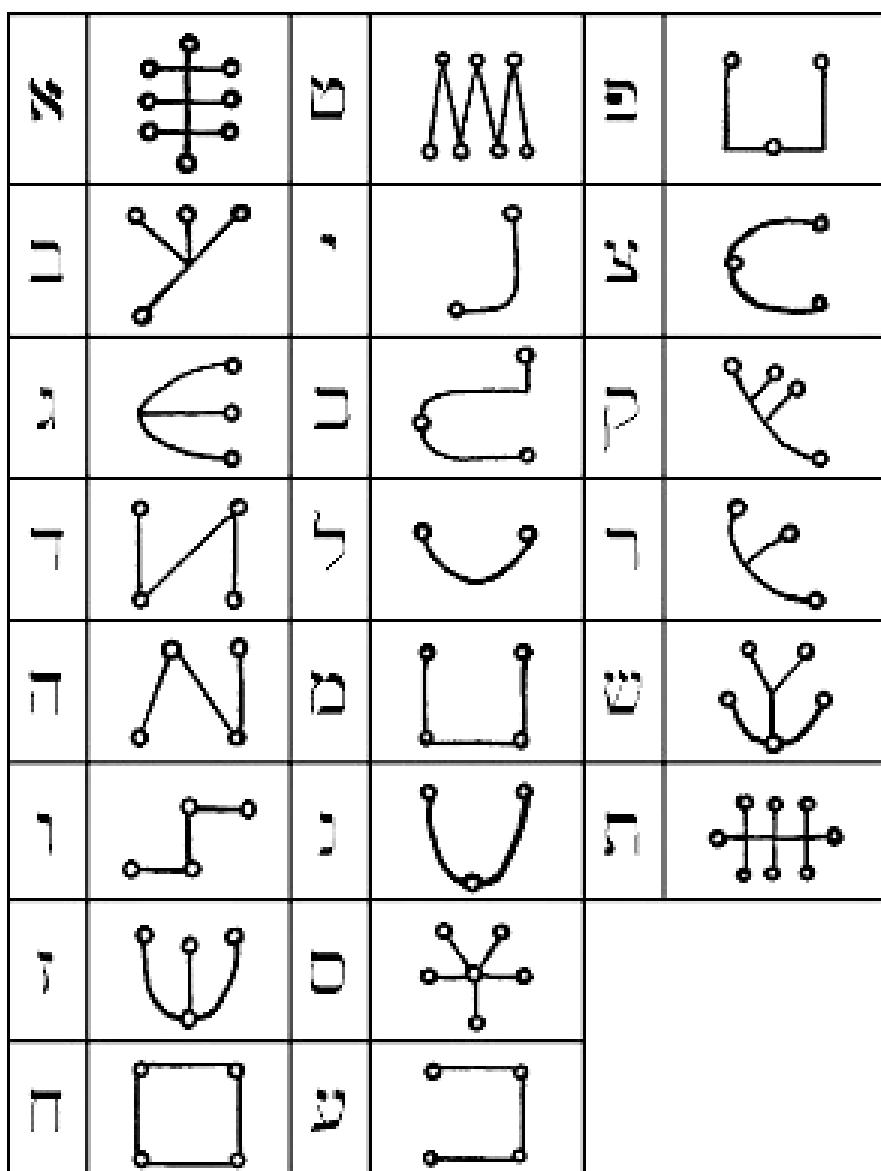
## K. Celestial / Angelic

<b>ׂתּ</b>	<b>ׂחּ</b>	<b>ׂזּ</b>	<b>ׂוּ</b>	<b>ׂהּ</b>	<b>ׂדּ</b>	<b>ׂגּ</b>	<b>ׂבּ</b>	<b>ׂאּ</b>	<b>ׂזּ</b>	<b>ׂפּ</b>
thes	cheth	zain	vau	he	daleth	gimel	beth	aleph	zade	pe
ain	sameh	nun	mem	lamed	caph	iod	tau	schin	res	kuff

## L. Malachim



## M. Alfa Beta Shel Metatron





## P. Yevanic

Merupakan varian Yunani yang digunakan oleh Yahudi Roma. Yevanic juga disebut Judæo-Greek, Romaniot, Romaniote atau Yevanitika.

ט	ח	ז	ו	ה	ה	ד/ד	ג/ג	ב/ב	א
טית teth	פִּתְּחָה kheth	זָיִן zayin	וָוָה vav	הָה he	הָלֶת/הָלֶת daleth/dhalet	גִּימֵּל/גִּימֵּל gimel/yimel	בִּתְּחָבֵת beth/veth	אָלֵף alef	
t	kh	z	v	h/Ø	d/dh	g/gh/y	b/v	'/Ø	
[t]	[x~ç]	[z]	[v]	[h/Ø]	[d/ð]	[(')g~(')j]/[y~j]	[(')b/v]	[?/Ø]	
9	8	7	6	5	4	3	2	1	
ס	ו	נ	ס	מ	ל	ד/ד	כ/כ	י	
סָמֶךְ samekh	נוּנוֹ סָמֶךְ nun	נוּנוֹ סָמֶךְ nun	נוּם סָמֶךְ mem	נוּם סָמֶךְ mem	לָמֶד lamedh	קָרְבָּן סָמֶךְ kaf/khaf	קָרְבָּן סָמֶךְ kaf/khaf	יֹודָה yodh	
s	sofit	n	sofith	m	l	sofith	k/h	y	
[s]	final	[n]	final	[m]	[l]	final pe/fe	[k/x~ç]	[j]	
60	nun	50	mem	40	30	kaf/khaf	20	10	
ת/ת	ש/ש	ת/ת	ק	צ	צ	נ/נ	פ/פ	ע	
תָּוָבָה/ tav/thav	שִׁינְיָשָׁן shin/sin	רִישָׁן resh	קוֹף kof	צָדִי sofith	צָדִי tsadi	פָּה/פָּה pe/fe	פָּה/פָּה pe/fe	'אַיִן ayin	
t	sh/s	r	k	sofith	ts	sofith	p/f	'	
[t/θ]	[ʃ/s]	[r]	[k]	final	[ts]	final	[p/f]	[?/Ø]	
400	300	200	100	tsadi	90	pe/fe	80	70	

### Vowel points/Nikkudh (נקודות)

אַ	אָ	אֵ	אֶ	אָ	אַ	אָ	אַ	אָ
קְהַתָּף סְגֻול khataf seghol	קְהַתָּף פָּתָח khataf patakh	קְהַתָּף קָמָץ khataf kamats	קְהַתָּף קָמָץ khataf kamats	קִירִיק khirik	צִירִיק tsere	סְגֻול seghol	פָּתָח patakh	
e	a	o	i	e	e	e	a	
[e]	[a]	[o]	[i]	[e]	[e]	[e]	[a]	
וּ	אַ	אָ	אֵ	אֶ	אַ	אָ	אַ	אָ
שֻׁרוּק shuruk	קְבוּם kubuts	חוּלָם holam	קָמָץ קָטָן kamats katan	קָמָץ גָּדוֹל kamats gadhol	שְׁוָא shva			
u	u	o	o	o	a		e/Ø	
[u]	[u]	[o]	[o]	[o]	[a]		[e/Ø]	

## Q. Inglith

Inglith adalah sistem penulisan bahasa Inggris menggunakan abjad Hebrew yang dimodifikasi yang dikembangkan oleh Ishak Mayer.

<b>VOWELS</b>		<b>CONSONANTS</b>	
<b>Monophthongs</b>			
[æ]	אָ	(silent)	אַ [alef]
[ə]	אָֹ	[b]	בּ [beɪθ]
[ɔ]	אֶָ	[v]	בֵּ [veɪθ]
[ɑ]	אַָ	[g]	גּ [gime]
[i]	אָָ	[ʒ]	גִּ [ʒimel]
[ɪ]	אַָָ	[d]	דּ [daleθ]
[ɛ]	אַַָ	[ð]	דְּ [ðaleθ]
[e]	אָָָ	[h]	הּ [he]
[ʌ] / [ə]	אָָָֹ	[w]	וּ [waw]
[ʊ]	אַָָָ	[z]	זּ ['zæjin]
[u]	אַַָָָ	[j]	יּ [juəð]
<b>Diphthongs</b>		[k]	כּ (קּ) [kaf]
[eɪ]	אָָָָ	[l]	לּ [laməð]
[aɪ] / [ʌɪ]	אָָָָָ	[m]	מּ (מּ) [mem]
[ɔɪ]	אַָָָָָ	[n]	נּ (נּ) [noʊn]
[oʊ]	אָָָָָָ	[s]	סּ ['samek]
[aʊ]	אַָָָָָָָ	[ŋ]	עּ [ŋəjəin]
		[p]	פּ [pe]
		[f]	פּּ [fe]
		[r]	רּ [rijar]
		[ʃ]	שּׁ [ʃin]
		[t]	תּ [taw]
		[θ]	תּּ [θaw]
		[tʃ]	תּּשּׁ [tʃaw 'tʃin]
		[dʒ]	דּּגּ [dʒal 'dʒim]
<b>UNIQUE PUNCTUATION</b>			
Period	:		
Colon	:		
Dash	-		
Stress	ֿ		

## R. Domari

Domari adalah bahasa Indo-Arya Barat yang dituturkan oleh orang-orang Dom di Iran, Turki, Mesir, Libya, Tunisia, Aljazair, Maroko, Israel, Suriah, Turki, Azerbaijan, Yordania, Sudan, dan di negara-negara tetangga. Domari belum memiliki bentuk tertulis standar. Kadang-kadang ditulis dengan huruf Arab, Hebrew atau Latin.

<b>ດ</b>	<b>ດ</b>	<b>જ</b>	<b>ગ</b>	<b>ગ</b>	<b>વ</b>	<b>બ</b>	<b>અ</b>
dâleb	dâleb	jîmel	gîmel	gîmel	vêb	bêb	'alefu
ó	d	j̄	ḡ	g	v	b	'
<b>ઝ</b>	<b>ટ</b>	<b>ખ</b>	<b>છ</b>	<b>ચ</b>	<b>ઝ</b>	<b>ં</b>	<b>હ</b>
zêb	têb	xêb	hêb	zayin	zayin	wâw	hê'
z̄	t̄	x	h̄	ž	z	w	h
<b>ય</b>	<b>સ</b>	<b>નું</b>	<b>મું</b>	<b>લ</b>	<b>ખાફ</b>	<b>કાફ</b>	<b>યું</b>
'ayenu	sâmex	nûn	mêm	lâmeô	xâf	kâf	yûô
‘	s	n	m	l	x	k	y
<b>ર</b>	<b>ક</b>	<b>ચાઓ</b>	<b>ઝાઓ</b>	<b>ચ</b>	<b>ફ</b>	<b>પ</b>	<b>ય</b>
rê's	qûf	châoêh	dhâoêh	shâoêh	fê'	pê'	gâyenu
r	q	ch	dh	sh	f	p	g
<b>એ</b>	<b>એ</b>	<b>એ</b>	<b>એ</b>	<b>એ</b>	<b>બ</b>	<b>બ</b>	<b>શ</b>
seğol	şêreh	hîriq h.	hîriq	şêwa'	þaw	taw	şin
e	é	î	i	ə	þ	taw	ş
<b>ઉ</b>	<b>ઉ</b>	<b>ઉ</b>	<b>ઉ</b>	<b>ଓ</b>	<b>ଓ</b>	<b>ା</b>	<b>ା</b>
shûruq	qubbûs	hôlam	qâm.q.	qâmas	pâbah	a	a
û	u	ô	o	â			

## S. Huruf Indish (Indo-Jewish)

Indish berasal dari 'indo' dan 'jewish', yaitu adaptasi penulisan bahasa lokal dengan huruf Hebrew. Pada dasarnya, pola ini sama dengan penulisan kata serapan dalam Bahasa Hebrew Modern maupun kaidah penulisan bahasa asing dengan menggunakan huruf Hebrew.

### Konsonan:

Latin	Hebrew		Nama Huruf	Keterangan
	Ashuri	Kursif		
B	ב	ב	Beit	Dalam kasus ini, huruf Beit hanya memiliki satu pembacaan (mewakili huruf B saja).
C	צ	צ	Tzadi-Geresh	Beberapa orang mungkin menggunakan Teit-Yud (ת) seperti pada kata kutjing / kutying atau tzadi saja tanpa geresh (צ/ץ).

Latin	Hebrew		Nama Huruf	Keterangan
	Ashuri	Kursif		
D	daleth	daleth	Dalet	Dalet (daleth) = Aksara Jawa Dha (ঢ়া). Jika ingin membedakan bunyi D yang berbeda / lain bisa menggunakan <b>Dalet-Geresh</b> (daleth), misalnya untuk pengganti Aksara Jawa Da (ঢ়া) atau Arab Dal (ঢ়).
F	pey	pey	Pei	-
G	gimel	gimel	Gimel	Untuk <b>Ghain Arab</b> (ঁ) gunakan <b>Ayin-Geresh</b> (ঁ).
H	hei	hei	Hei	-
J	zayin	zayin	Gimel-Geresh	Beberapa orang menggunakan <b>Zayin-Geresh</b> (ঁ) atau <b>zayin</b> (ঁ) saja, seperti Jaman Vs Zaman.
K	kaf	kaf	Kuf (Qof/Quf)	Beberapa orang mungkin menggunakan <b>Kaf</b> (ঁ/ঁ).
Kh	cheit	cheit	Cheit	Seperti <b>Kh</b> dalam Akhir atau <b>Ch</b> dalam <b>Bach</b> (Jerman). Untuk bunyi KH parau seperti Kho' (ঁ) menggunakan <b>Cheit-Geresh</b> (ঁ).
L	lamed	lamed	Lamed	-
M	mem	mem	Meim	-
N	nun	nun	Nun	-
Ng	nun-gimel	nun-gimel	Nun-Gimel	Contoh : Gudang
Ny	nun-yud	nun-yud	Nun-Yud	Seperti Nyai VS Niai
P	pey	pey	Pei	<b>Pei</b> = P = F Beberapa orang mungkin menggunakan <b>Pei-Dagesh</b> (ঁ) baik dalam kondisi biasa maupun final.
Q	qof	qof	Kuf (Qof/Quf)	<b>Qof</b> = Q = K
R	reish	reish	Reish	-
S	samech	samech	Samech	Beberapa orang mungkin menggunakan <b>Sin-Dot</b> (ঁ).
Sy	shin	shin	Shin (Sy/Sh)	Tidak memiliki pengucapan ganda, hanya pengucapan seperti <b>SY</b> dalam Syukur.

Latin	Hebrew		Nama Huruf	Keterangan
	Ashuri	Kursif		
T	ת	ט	Teit	Bisa juga untuk padanan Abjad Arab (ط). Beberapa orang mungkin menggunakan <b>Tav</b> (ת)
Th	תֵּה	תֵּה	Tav	<ul style="list-style-type: none"> <li>➤ Untuk konsonan Jawa "Tha" (ත).</li> <li>➤ "The" Inggris atau ucapan T lain yang non standar.</li> <li>➤ Untuk padanan tsa'/tha' Arab (ٿ) gunakan <b>Tav-Geresh</b> (ٿ)</li> </ul>
Ts	צְדִיקָה	צְדִיקָה	Tsadi	<ul style="list-style-type: none"> <li>➤ Contoh : Nats, Pitsa (pizza)</li> <li>➤ Bisa juga untuk padanan Abjad Arab (ص)</li> </ul>
V	וֹוֹוֹ	/	Vav	<ul style="list-style-type: none"> <li>➤ Ejaan klasik huruf Vav (ו) adalah <b>W</b>, namun ejaan modernnya adalah <b>V</b> condong ke <b>W</b>.</li> <li>➤ Juga dipakai untuk menandai vokal <b>O</b> dan <b>U</b>.</li> </ul>
W	וּוּוּוּ	//	Double-Vav	Beberapa orang mungkin menggunakan <b>Vav-Geresh</b> (ׂ) atau Vav (ו) saja.
X	סֻמְךָ	סֻמְךָ	Qof-Samech	X = KS = K + S
Y	יְיְיְיְ	,	Yud (Yod)	Juga dipakai untuk menandai vokal <b>I</b> da <b>E</b> .
Z	זְזִין	זְזִין	Zayin	Beberapa orang, juga menggunakan Zayin untuk mewakili bunyi <b>J</b> .

**Vokalisasi:**

Sama seperti cara Aramaic, vokalisasi dalam Indish menggunakan **huruf vokal**, yaitu sebuah **konsonan** yang beralih fungsi menjadi **vokal**. Dalam huruf Jawi dan Pegon, konsonan yang beralih fungsi menjadi vokal seperti ini sering disebut **huruf saksi**.

1. Untuk memulai kata dengan vokal atau untuk menandai jeda antar dua vokal, gunakan **Alef** (א) atau **Ayin** (ׂ).
2. Untuk mengawali vokal dalam sebuah kata, bisa juga dengan *K'tif Male* yaitu **Alef/Ayin-Vav** (אַוְוּוּ) untuk O dan U serta **Alef/Ayin-Yud** (אַוְיּוּ) untuk E dan I.
3. Untuk vokal **O** dan **U** di tengah atau belakang kata, gunakan **Vav** (ו).
4. Untuk vokal **E** dan **I** di tengah atau belakang kata, gunakan **Yud** (ׂ).
5. Untuk diftong **AI** boleh menggunakan **Double-Yud** (ׂׂ).
6. Huruf **A** di akhir kata sebagaimana kebiasaan Hebrew, kadang menggunakan **Hei** (ׂ) apabila merupakan kosakata feminim dan **Alef** (א) apabila merupakan kosakata maskulin. Namun secara umum tetap menggunakan **Alef** (א).
7. Huruf vokal saat di tengah kata, tidak selalu harus ditulis, jadi boleh selalu ditulis atau tidak ditulis.
8. Mungkin akan terjadi kebingungan dan ambiguitas, jadi untuk memahami tulisan, kita harus melihat konteks.

## T. Čveneburuli

Čveneburuli merupakan adaptasi untuk menulis bahasa Georgian yang disusun oleh Isaac Mayer, disebut juga Judeo-Georgian.

Շ	Զ	Դ	Յ	Ղ	Ճ	Վ	Ն
žahin	zahin	dalet	yimel	gimel	bet	elep	
χ	d	ღ	ღ	ð	ð	č	
ჶ	z	d	ჵ	g	b	e	
[dʒ]	[dz]	[d]	[y]	[g]	[b]	[e]	
Տ	Շ	՚	՚	՚	՚	՚	՚
het	žahin	zahin	kubuç	holem	vab	ahe	
ჶ	ჵ	ზ	უ	ო	з	ა	
h	ž	z	u	o	v		
[h]	[ʒ]	[z]	[u]	[ɔ]	[v]	[ə]	
Ն	Մ	Ծ	Կ	Կ	Կ	Կ	Ը
nun	mem	lamed	xap	kap	ihod	tet	
ն	թ	թ	ե	յ	օ	օ	
m	m	l	x	k	i	t	
[n]	[m]	[l]	[x]	[kʰ]	[i]	[t̪]	
Կ	Կ	Գ	Գ	Կ	Ս	Ս	Ը
կ	չ	պ	պ	կ	ս	ս	
թ	թ	թ	թ	թ	թ	թ	
կ	կ	պ	պ	կ	ս	ս	
[k']	[ts̪]	[pʰ]	[p̪]	[q̪]	[ts̪ʰ]	[s]	
		Թ	Շ	Շ	Շ	Շ	Շ
		tab	čin	čam	šin	reš	
		Ծ	Ծ	Ծ	Ծ	Ծ	
		t	č	č	ə	ə	
		[tʰ]	[t̪]	[t̪]	[ʃ]	[r]	

## U. ሳሕፍታ ዃስራኤልዋዊ

ሻሕፍታ ዃስራኤልዋዊ merupakan adaptasi penulisan Bahasa Ethiopia Ge'ez yang disusun oleh Isaac Mayer.

EAE Transliteration	Ge'ez abugida with ä vowel	ሻሕፍታ ሻስራኤልዋዊ	Letter name					
y	ያ ው የ	Yodə	t	ተ ጥ	Täwə	h	ሀ መ ድ	He
d	ዳ ዋ ፍ	Dälətə	h	ሐ ፍ ፏ	Heta	l	ለ ለ	Lämədə
g	ገ ገ ግ	Gimələ	h <sup>w</sup>	ሮ ፊ ፏ	Huwetə	ḥ	ሐ ፊ ፏ	Hetə
g <sup>w</sup>	ጋ ጋ ግኝ	Guwimələ	n	ነ ፊ ፏ	Nun	m	መ ፊ ፏ	Memə
t	ተ ጥ	Tet	'	አ ፍ ፏ	'Aläfə	s	ሸ ወ ፍ	Sinə
p	፻ ዓ ፍ	Pēsə	k	ከ ፍ	Käfə	r	ሩ ፊ	Reśə
ṣ	ሻ ዘ ፍ	ሻädə	k <sup>w</sup>	ከዎ ፍ	Kuwäfə	s	ሳ ለ	Säməħə
ሱ	ሻ ይ ፍ	ሻodəsə	w	ወ ፍ	Wäwə	q	ቁ ፍ	Qofə
f	ፈ ፍ	Feyə	'	ወ ፍ	'Ayina	q <sup>w</sup>	ቁዎ ፍ	Quwofə
p	ፐ ፍ	Peyə	z	ዘ ፍ	Zayina	b	በ ፍ	Betə

EAE transliteration	ä	u	i	a	e	ə	o	wa	yä
Ge'ez with m	መ	መ·	መ	መ	መ	ጥ	ጥ	መ	መ
ሻሕፍታ ዃስራኤልዋዊ with Memə	ሙ	ሙ	ሙ	ሙ	ሙ	ሙ	ሙ	ሙ	ሙ

*Səhəfätä Ḥsəraelawi* punctuation

English	Ge'ez	<i>Səhəfätä Ḥsəraelawi</i>
[word divider]	:	•
.	#	:
?	:	؟
,	፤	؛
:	፤	
:	፡-	
§ ¶	* *	¤

**V. Ibia**

Ibia adalah gabungan dari Hebrew dan Indonesia. Merupakan adaptasi untuk menulis bahasa Indonesia maupun Melayu yang disusun oleh Abdul Syukur Sugiharto.

א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ	ל	מ	נ	ם	כ'	ל'	ט'	ח'	ז'	א\א
וָאֵ	הָעֵ	דָּאַלְעֵד	גִּימֶל	בְּעֵת	בְּעֵת	יְוָאָוָל	יְוָאָוָל	וָאָוָאָוָל	וָאָוָאָוָל	אָלָעֵפִי	אָלָעֵפִי	וָאָוָאָוָל								
waw	he	daled	jim	gimmel	vet	bet	yod	yod awal	yod awal	alef	alef	u	u	i	i	u	u	a, e		
w, u, o	h	d	j	g	v	b	yod	waw awal	waw awal	alef	alef	o	o	oo	oo	oo	oo	oo		
[w] [u] [o]	[h]	[d]	[dʒ]	[g]	[v]	[b]	[i]	[u]	[a]	[a]	[a]	[ə]								
ב'	ג'	ד'	ה'	ו'	ז'	ח'	ט'	י'	כ'	ל'	מ'	נ'	ם'	כ'	ל'	ט'	ח'	ז'	א\א	
נָאֵ	נָעֵ	מָעֵם	לָאַמְעֵד	כָּאֵף מָאַמְנוֹאֵ	כָּאֵף	יְוָד	טְעֵת	חְעֵת	זָאַיִן	אָלָעֵפִי	אָלָעֵפִי	וָאָוָאָוָל								
nya	nun	mem	lamed	kaf hamza'	kaf	yod	tet	khet	zayin	alef	alef	o	o	oo	oo	oo	oo	oo		
ny	n	m	l	'	k	y, i	t	kh	z	alef	alef	oo								
[n]	[n]	[m]	[l]	[?]	[k]	[j] [i]	[t]	[x]	[z]	[a]	[a]	[ə]								
ת	ש	ר	ק	צ	צ'	פ	פ'	ע	ע'	ע	ע	ע	ע	ע	ע	ע	ע	ע	ס	
תָּאֵ	שָׁיֵן	רְעֵשׁ	קְוֻףִּ	צָדִיִּ	צָדִיִּ	פְּעֵ	פְּעֵ	עֲאֵן	עֲאֵן	סָמֵעַ	סָמֵעַ	עֲאֵן	עֲאֵן	עֲאֵן	עֲאֵן	עֲאֵן	עֲאֵן	ס		
taw	syin	resy	qof	cadi	cadi	pe	pe	eng	eng	samek	samek	e	e	oo	oo	oo	oo	oo		
t	sy	r	q	c	c	p	p	ng	ng	s	s	[e]	[e]	[ə]	[ə]	[ə]	[ə]	[ə]		
[t]	[ʃ]	[r]	[q]	[tʃ]	[tʃ]	[f]	[f]	[ŋ]	[ŋ]	[s]	[s]	[e, ε]	[e, ε]	[ə]	[ə]	[ə]	[ə]	[ə]	[ə]	

## W. Tiāojīnjiào zhī wénzì

Tiāojīnjiào zhī wénzì merupakan adaptasi untuk menulis bahasa Mandarin menggunakan Huruf Hebrew yang disusun oleh Isaac Mayer, bisa disebut dengan Judeo-Chinese.

<b>ט</b>	<b>ח</b>	<b>ז</b>	<b>ו</b>	<b>ה</b>	<b>ד</b>	<b>ג</b>	<b>ב</b>
t	h	z	w	h	d	g	b
[t]	[x]	[z]	[w]	[h]	[t]	[g]	[p]
<b>ס</b>	<b>נ</b>	<b>מ</b>	<b>ל</b>	<b>כ</b>	<b>י</b>	<b>צ'</b>	<b>טצ'</b>
s	n	m	l	k	y	ch	zh
[s]	[n]	[m]	[l]	[k <sup>h</sup> ]	[j~χ]	[tʃ <sup>h</sup> ]	[tʂ]
<b>תס</b>	<b>ת</b>	<b>ש</b>	<b>ר</b>	<b>ק</b>	<b>צ</b>	<b>פ</b>	<b>פ</b>
z	t	x	r	g	sh	f	p
[ts]	[t <sup>h</sup> ]	[ç]	[l~z]	[k]	[ʂ]	[f]	[p <sup>h</sup> ]
<b>Glides / Medials</b>							
<b>י</b>	<b>י</b>	<b>ו</b>	<b>תשי'</b>	<b>תש</b>	<b>תסי'</b>		
y	y	w	q	j	c		
[χ]	[j]	[w]	[tç <sup>h</sup> ]	[tç]	[tʂ <sup>h</sup> ]		
<b>Vowels</b>							
<b>Յ</b>	<b>ו</b>	<b>ֵ</b>	<b>ָ</b>	<b>ָ</b>	<b>ָ</b>	<b>ָ</b>	<b>ָ</b>
yu	u	i	e	a	o		
[y]	[u]	[i]	[ɛ]	[a]	[o]		
<b>Finals</b>							
<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>
u	r	ng	n	i			
[χ]	[ɔ̄]	[ŋ]	[n]	[ī]			
<b>Tones</b>							
<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>	<b>ׂ</b>
ba	bà	bă	bá	bā	bā	bā	bā
neutral	falling	dipping	rising	rising	rising	rising	high
	[˥]	[˨]	[˧]	[˨]	[˧]	[˥]	[˥]

## X. Hágrít Nyelv

Hágrít Nyelv merupakan adaptasi untuk menulis bahasa Hungarian menggunakan Huruf Hebrew yang disusun oleh Isaac Mayer.

Consonants							
דָּצָּה	זָּ	תָּ	גָּ	בָּ	כָּ	אָ	
/dza:di/	/zajn/	/daletʃ/	/gimel/	/vetʃ/	/betʃ/	/alef/	
dz	z	d	g	v	b	∅	
[dʒ]	[z]	[d]	[g]	[v]	[b]	∅	
נָּ	מָּ	מָּ	לָּ	יָּ	טָּ	חָּ	זָּצָּה
/nym/	/mem/	/la:med/	/jy:d/	/çe:taʃ/	/he:tʃ/	/dʒa:di/	
n	m	l	j	ty	h	dzs	
[n]	[m]	[l]	[j]	[çç]	[h]	[dʒ]	
צָּ	צָּ	צָּ	פָּ	פָּ	סָּ	נָּ	
/tʃa:di/	/tsa:di/	/fe:/	/pe:/	/ʃa:jn/	/samex/	/nyny:d/	
cd	c	f	p	gy	sz	ny	
[tʃ]	[ts]	[f]	[p]	[ʃ]	[s]	[n]	
תָּ	שָׁ	שָׁ	שָׁ	רָ	קָ		
/ta:f/	/ʒim/	/ʃim/	/ʃim/	/re:f/	/ky:f/		
t	zs	s	[ʃ]	[r]	[k]		
[t]	[ʒ]						
Vowels							
אֵ	וְ	וְ	וְ	וְ	וְ	וְ	וְ
/hota:f seg:oi:l/	/ʃuruk/	/ku:buts/	/ko:ma:ts/	/hota:f ko:ma:ts/	/pa:ta:h/	/hota:f pa:ta:h/	
e	ú	u	ó	o	á	a	
[ε]	[u:]	[u]	[o:]	[o]	[a:]	[o]	
יְ	וְ	וְ	וְ	וְ	וְ	וְ	וְ
/ily:j/	/mynah/	/ho:lo:m mo:le/	/ho:lo:m/	/hi:rik/	/jivo:/	/seg:oi:l/	
ű	ü	ő	ö	í	i	é	
[y:]	[y]	[o:]	[o]	[i:]	[i]	[e:]	
Punctuation							
דָּ	”	:	:	:	।	:	
letter doubled	„ » « ”	?	!	,	; ; -	.	
gemination	quotation mark	question mark	exclamation, command, desire	Interposition, clause division	full stop		

## Y. Aynu Apcat

Aynu Apcat adalah adaptasi untuk menulis Bahasa Ainu dengan abjad Ibrani, dirancang oleh Joseph Ha. Dirancang untuk mengungkapkan bunyi Bahasa Ainu dengan jelas dan jelas. Sebagai abjad, dapat berfungsi sebagai suku kata, menghemat banyak ruang, dan huruf serta memiliki fleksibilitas fonemik yang tinggi. Satu-satunya masalah adalah bahasa Ainu merupakan bahasa yang agak berat vokal, jadi menulis Bahasa Ainu tanpa diakritik bisa mempersulit pembacaan. Istilah Apcat adalah varian ucapan dari “abjad”.

vowels				
א	א	א	א	א
u	o	a	e	i
[u]	[o]	[a]	[e]	[i]
Consonants				
ה	ש	צ\צ	כ\כ	ת\ת
h	s	c	k	t
[h/ɸ]	[s/ʃ]	[tʃ/ts/ç/ç̄]	[k/g]	[t/d]
א	ו	י	נו	מוֹסֵךְ
'	w	y	n	m
[?]	[w]	[j]	[n/ŋ]	[m]
			ר	ר
			מֹסֵךְ	[t]
			ג	גִּמְנִינָה
			syllable coda	long vowel
			-p	pā
				-ppa

## Z. Yahudi Türkçesi

Yahudi Türkçesi adalah cara untuk menulis bahasa Turki dengan abjad Ibrani yang dikembangkan oleh Isaac Mayer.

Notes and exceptions	Punctuation marks:	
The word <i>ve</i> is written as a prefix:	וְ	<i>ve</i>
Words from Hebrew or Aramaic are spelled according to their origin, but in <i>zikzaklar</i>	«שִׁנְגּוֹר»	<i>Sinğor</i>
The Divine Name is not spelled out, but written like so:	„„„	<i>RAB</i>
Numbers are written out using gematria notation and a <i>geriş</i>	’א	<i>I</i>
Gemination is written with a <i>dögeş</i> (a dot in the center)	ל	<i>ll</i>
<i>Siliq</i> (full stop) – always outside anything else, including quotation marks		:
<i>Atmoh</i> (partial stop)		.
<i>Soru</i> (question mark)		?
<i>Tırnaklar</i> (quotation marks)		„„
<i>Zikzaklar</i> (guillemets)		«»
<i>Geriş</i> (number mark)		,
<i>Maqqof</i> (dash)		-

## Consonants

אֵ	זֶ	לֶ	גֵּ	גַּ	בֵּ	בַּ	אָ
גִּינְבָּרָקָה	זַיִן	דָּלִיט	גִּימְלָבָרָקָה	גִּימְלָ	בְּטָבָרָקָה	בְּטָ	אַלְפִּ
jayinvarka	zayin	dolit	cimilverike	gimil	vetverike	bet	olip
j	z	d	c	g	v	b	ø
[ʒ]	[z]	[d]	[dʒ]	[g/ɣ]	[v]	[b]	
עֵ	סֶ	נֶ	מֶ	לֶ	יֶ	טֶ	חֶ
אַעֲיִן	סָמִחִ	נוּנִ	מָם	לָמִידִ	יָדִ	טָטִ	חָטִ
ağayıñ	somih	nün	mem	lomid	yöd	tet	het
ğ	s	n	m	l	y	t	h
[ʃ/ç]	[s]	[n]	[m]	[ɬ/l]	[j]	[t]	[h ~ x]
שֵׁ	רֵ	קֵׁ	כֵׁ	ףֵׁ	פֵׁ		
שָׁוִן	רְשִׁ	קְוִיְּ	כְּוִיְּ	פְּ	פִּ		
şin	res	çopvarika	köp	feverike	pe		
ş	r	ç	k	f	p		
[ʃ]	[r]	[tʃ]	[k/c]	[f]	[p]		

## Used for words borrowed from Hebrew and matres lectionis

תָּ	צָ	כָּ	וָ	הָ
תָּבִ	צָדִ	כָּרִ	וָוִ	הָאִ
tob	sadi	kop	vov	he
[t]	[s]	[k/x]	[v]	[h]

**Yahudi Türkçesi Vowels (Nikud)**

	Latin Turkish	IPA	Latin Turkish name	Yahudi Türkçesi name	nikud	final nikud	matres lect.
Unrounded							
Front							
Close	i i	[i]	hirik	הִרִּיק	אֵי	ֵי	ֵי
Open	E e	[e~ε]	sere	סֶרֶה	אֵי	ֵי	ֵי
Back							
Close	ı ı	[ɯ]	sigol	סִגּוֹל	אֵי	ֵי	ֵי
Open	A a	[a]	potah	פֶּתָּה	אֵי	ֵה	ֵה or n at the end of words or after x
	n/a	Ø	şıva	שְׁבָה	אֵי		
Rounded							
Front							
Close	Ü ü	[y]	şürük	שְׁוּרֻק	אֹו	ֹוִיְנָה	ֹוִיְנָה
Open	Ö ö	[œ]	hölem	הָוְלֵם	אֹו	ֹוִיְנָה	ֹוִיְנָה
Back							
Close	U u	[u]	kubuç	קְבֻּץ	אֹו	ֹוּ	ֹוּ
Open	O o	[o]	komoç	קְמוֹץ	אֹו	ֹוָה	ֹוָה or xi after x

# Kaf (כ) GEMATRIA (English)



## Hebrew Gematria

Finding numerical relationships in the Texts



### 1. Preface

Within the earliest Jewish traditions, groups of Jewish scholars counted the number of times each letter appeared in the Scriptures (as well as the number of words, verses, paragraphs, etc.). These textual specialists were called Soferim (counters). The Soferim ensured that every Torah scroll (and the other books of the Tanakh) were identical, noting any unusual words and spellings and replicating them exactly through their scribal arts. Many Jews believe that Ezra the Scribe instituted many of the practices of the Soferim.

In the medieval mystical text called Sefer Yitzirah: The Book of Creation, the letters of the Alphabet are described as the stones used to build a house. They are called the "twenty two letters of foundation." This doctrine highlights the belief in the essential relationship between letters, words and the creative process.

Gematria is a type of numerological study that may be defined as one of more systems for calculating the numerical equivalence of letters, words, and phrases in a particular Hebrew text. These systems are used for the purpose of gaining insight into interrelating concepts and for finding correspondences between words and concepts. Although not identical, gematria is also in the same orbit as the so-called "Bible Codes" and "Equi-distant Letter Sequences" (ELS) that have become fashionable recently.

According to most practitioners, there are several methods used to calculate the numerical value for individual words and phrases. When converted to a number, words/phrases can then be compared to other words/phrases and similarities drawn. I list the most common Hebrew gematria methods below.

## 2. The Standard Method

Each letter of the Hebrew alphabet is given an assigned number, beginning with one for Aleph, two for Bet, and so on. The tenth letter, Yod, is numerically equivalent to 10, and successive letters equal 20, 30, 40, and so on. The letter Kaf near the end of the alphabet, equals 100, and the last letter, Tav, equals 400. This method is sometimes called "Ragil." Using this method, you simply add up each letter of a given word (or phrase) to determine its numerical value:

<b>100</b>	=	<b>ר</b>	<b>10</b>	=	<b>י</b>	<b>1</b>	=	<b>א</b>
<b>200</b>	=	<b>ב</b>	<b>20</b>	=	<b>כ</b>	<b>2</b>	=	<b>ב</b>
<b>300</b>	=	<b>ו</b>	<b>30</b>	=	<b>ל</b>	<b>3</b>	=	<b>ג</b>
<b>400</b>	=	<b>ת</b>	<b>40</b>	=	<b>נ</b>	<b>4</b>	=	<b>ת</b>
			<b>50</b>	=	<b>ע</b>	<b>5</b>	=	<b>ה</b>
			<b>60</b>	=	<b>ד</b>	<b>6</b>	=	<b>ו</b>
			<b>70</b>	=	<b>צ</b>	<b>7</b>	=	<b>ז</b>
			<b>80</b>	=	<b>פ</b>	<b>8</b>	=	<b>ח</b>
			<b>90</b>	=	<b>צ</b>	<b>9</b>	=	<b>ט</b>

### Examples:

- ✚ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $300+30+6+40 = 376$ .
- ✚ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $10+5+6+5 = 26$ .

**Note:**

In the Mispar Mussafi method, the value of a word (or phrase) is the standard gematria value plus the number of letters in the word (or phrase). For example, the value of the word shalom (Shin, Lamed, Vav, Mem) is  $300+30+6+40+4 = 380$ , and the value of the Name YHVH (Yod, Hey, Vav, Hey) is  $10+5+6+5+4 = 30$ .

**3. Mispar Gadol Method**

The mispar gadol method is the same as the standard method (above) but counts the final forms (sofit) of the Hebrew letters as a continuation of the numerical sequence for the alphabet. These sofit letters are assigned from 500 to 900, respectively:

<b>100</b>	=	<b>ר</b>	<b>10</b>	=	<b>נ</b>	<b>1</b>	=	<b>א</b>
<b>200</b>	=	<b>ג</b>	<b>20</b>	=	<b>כ</b>	<b>2</b>	=	<b>ב</b>
<b>300</b>	=	<b>ו</b>	<b>30</b>	=	<b>ל</b>	<b>3</b>	=	<b>ל</b>
<b>400</b>	=	<b>מ</b>	<b>40</b>	=	<b>ב</b>	<b>4</b>	=	<b>ת</b>
<b>500</b>	=	<b>נ</b>	<b>50</b>	=	<b>ג</b>	<b>5</b>	=	<b>ת</b>
<b>600</b>	=	<b>ף</b>	<b>60</b>	=	<b>כ</b>	<b>6</b>	=	<b>נ</b>
<b>700</b>	=	<b>ת</b>	<b>70</b>	=	<b>ו</b>	<b>7</b>	=	<b>ו</b>
<b>800</b>	=	<b>ת</b>	<b>80</b>	=	<b>מ</b>	<b>8</b>	=	<b>מ</b>
<b>900</b>	=	<b>ת</b>	<b>90</b>	=	<b>ו</b>	<b>9</b>	=	<b>ת</b>

**Example:**

- ♫ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $300+30+6+600 = 936$ .
- ♫ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $10+5+6+5 = 26$ .

#### 4. Mispar Katan Method

The mispar katan method calculates the value of each letter as its standard value but simply truncates all of the trailing zeros. Thus the Gematria of Chet is 8, Tet is 9, but Yod is 1 (not 10), Kaf is 2 (not 20), etc., Peh is 8, Tsade is 9, Qof is 1, Resh is 2, and so on:

<b>1 = ק</b>	<b>1 = ל</b>	<b>1 = נ</b>
<b>2 = ר</b>	<b>2 = כ</b>	<b>2 = ב</b>
<b>3 = ש</b>	<b>3 = ל</b>	<b>3 = ג</b>
<b>4 = ט</b>	<b>4 = מ</b>	<b>4 = ת</b>
<b>5 = ג</b>	<b>5 = ג</b>	<b>5 = ח</b>
<b>6 = ד</b>	<b>6 = ס</b>	<b>6 = י</b>
<b>7 = ז</b>	<b>7 = ע</b>	<b>7 = ט</b>
<b>8 = פ</b>	<b>8 = פ</b>	<b>8 = ח</b>
<b>9 = צ</b>	<b>9 = צ</b>	<b>9 = ט</b>
<b>3 = 3<del>X</del> = ל</b>		

##### Examples:

- ➊ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $3+3+6+6 = 18$ .
- ➋ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $1+5+6+5 = 17$ .

## 5. Ordinal Value Method

Using this method, each of the 27 Hebrew letters is assigned an ordinal value from one to twenty-two. For example, Aleph (the first letter) equals 1, Bet (the second letter) equals 2, and so on up to the final Tsade (the last letter), which equals 27:

<b>19</b>	=	<b>כ</b>	<b>10</b>	=	<b>ג</b>	<b>1</b>	=	<b>א</b>
<b>20</b>	=	<b>ב</b>	<b>11</b>	=	<b>כ</b>	<b>2</b>	=	<b>ב</b>
<b>21</b>	=	<b>ש</b>	<b>12</b>	=	<b>ל</b>	<b>3</b>	=	<b>ל</b>
<b>22</b>	=	<b>ת</b>	<b>13</b>	=	<b>מ</b>	<b>4</b>	=	<b>ת</b>
<b>23</b>	=	<b>נ</b>	<b>14</b>	=	<b>נ</b>	<b>5</b>	=	<b>נ</b>
<b>24</b>	=	<b>ס</b>	<b>15</b>	=	<b>ס</b>	<b>6</b>	=	<b>ס</b>
<b>25</b>	=	<b>ר</b>	<b>16</b>	=	<b>ע</b>	<b>7</b>	=	<b>ע</b>
<b>26</b>	=	<b>פ</b>	<b>17</b>	=	<b>פ</b>	<b>8</b>	=	<b>פ</b>
<b>27</b>	=	<b>צ</b>	<b>18</b>	=	<b>צ</b>	<b>9</b>	=	<b>צ</b>

### Examples:

- ➊ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $21+12+6+24 = 63$ .
- ➋ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $10+5+6+5 = 26$ .

## 6. At Bash Method

Using at Bash, each letter (of a word or phrase) is exchanged with its "opposite" letter and then the result is calculated. "Opposite" letters are determined by substituting the first letter of the Hebrew alphabet (Aleph) with the last letter (Tav), the second letter (Bet) with the next to last (Shin), and so on. The table below shows the values of individual letters:

<b>4 =</b>	<b>ק</b>	<b>40 =</b>	<b>ל</b>	<b>400 =</b>	<b>א</b>
<b>3 =</b>	<b>ג</b>	<b>30 =</b>	<b>כ</b>	<b>300 =</b>	<b>ב</b>
<b>2 =</b>	<b>ו</b>	<b>20 =</b>	<b>ל</b>	<b>200 =</b>	<b>ג</b>
<b>1 =</b>	<b>ת</b>	<b>10 =</b>	<b>מ</b>	<b>100 =</b>	<b>ו</b>
		<b>9 =</b>	<b>נ</b>	<b>90 =</b>	<b>ת</b>
		<b>8 =</b>	<b>ס</b>	<b>80 =</b>	<b>נ</b>
		<b>7 =</b>	<b>ע</b>	<b>70 =</b>	<b>ס</b>
		<b>6 =</b>	<b>פ</b>	<b>60 =</b>	<b>ע</b>
		<b>5 =</b>	<b>צ</b>	<b>50 =</b>	<b>פ</b>

### Examples:

- ✚ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $2+20+80+10 = 112$ .
- ✚ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $40+90+80+90 = 300$ .

## 7. Mispar HaKadmi Method

With the mispar hakadmi method, each letter is the sum of the all the standard gematria letter values preceding it. Therefore, the value of Aleph is 1, the value of Bet is  $1+2=3$ , the value of Gimmel is  $1+2+3=6$ , and so on. The table below shows the values of individual letters:

<b>595</b>	=	<b>ק</b>	<b>55</b>	=	<b>נ</b>	<b>1</b>	=	<b>א</b>
<b>795</b>	=	<b>ג</b>	<b>75</b>	=	<b>כ</b>	<b>3</b>	=	<b>ב</b>
<b>1095</b>	=	<b>ו</b>	<b>105</b>	=	<b>ל</b>	<b>6</b>	=	<b>ג</b>
<b>1495</b>	=	<b>ת</b>	<b>145</b>	=	<b>מ</b>	<b>10</b>	=	<b>ה</b>
			<b>195</b>	=	<b>נ</b>	<b>15</b>	=	<b>ו</b>
			<b>255</b>	=	<b>ס</b>	<b>21</b>	=	<b>ר</b>
			<b>325</b>	=	<b>ע</b>	<b>28</b>	=	<b>ז</b>
			<b>405</b>	=	<b>פ</b>	<b>36</b>	=	<b>ל</b>
			<b>495</b>	=	<b>צ</b>	<b>45</b>	=	<b>ט</b>

### Examples:

- ➊ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $1095+105+21+145 = 1366$ .
- ➋ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $55+15+21+15 = 106$ .

## 8. Mispar HaPerati Method

With mispar haperati, the value of each letter is the square of its standard gematria value. Therefore, the value of Aleph is  $1*1=1$ , the value of Bet is  $2*2=4$ , the value of gimel is  $3*3=9$ , and so on. The table below shows the values of individual letters:

<b>10000</b>	=	<b>ק</b>	<b>100</b>	=	<b>ל</b>	<b>1</b>	=	<b>נ</b>
<b>40000</b>	=	<b>ג</b>	<b>400</b>	=	<b>ב</b>	<b>4</b>	=	<b>ב</b>
<b>90000</b>	=	<b>ו</b>	<b>900</b>	=	<b>ל</b>	<b>9</b>	=	<b>ג</b>
<b>160000</b>	=	<b>ת</b>	<b>1600</b>	=	<b>מ</b>	<b>16</b>	=	<b>ת</b>
			<b>2500</b>	=	<b>ב</b>	<b>25</b>	=	<b>ת</b>
			<b>3600</b>	=	<b>ס</b>	<b>36</b>	=	<b>ל</b>
			<b>4900</b>	=	<b>ו</b>	<b>49</b>	=	<b>ת</b>
			<b>6400</b>	=	<b>פ</b>	<b>64</b>	=	<b>ת</b>
			<b>8100</b>	=	<b>י</b>	<b>81</b>	=	<b>כ</b>

### Examples:

- ⊕ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $90000+900+36+1600 = 92536$ .
- ⊕ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $100+25+36+25 = 186$ .

### Note:

The Mispar HaKellali method takes the standard gematria value of a word or phrase and squares its value. For example, the value for the word of Shalom (Shin, Lamed, Vav, Mem) is  $300+30+6+40$  or 376. Squaring that value yields 141,376.

## 9. Mispar Shemi Method

Millui or full-letter filling - The value of each letter is equal to the value of its name (the spelling of the name of the number comes from the Talmud). Therefore, the value of the letter Aleph is  $(1+30+80) = 111$ , Bet is  $(2+10+400) = 412$ , etc.

<b>186</b>	=	<b>קוֹף</b>	<b>20</b>	=	<b>יָוד</b>	<b>111</b>	=	<b>אַלְפִּי</b>
<b>510</b>	=	<b>רֵישׁ</b>	<b>100</b>	=	<b>כֶּפֶת</b>	<b>412</b>	=	<b>בֵּית</b>
<b>360</b>	=	<b>שֵׁין</b>	<b>74</b>	=	<b>לֶמֶד</b>	<b>73</b>	=	<b>גֶּמֶל</b>
<b>416</b>	=	<b>תֵּין</b>	<b>80</b>	=	<b>מֵם</b>	<b>434</b>	=	<b>דְּלָת</b>
			<b>106</b>	=	<b>נוֹן</b>	<b>6</b>	=	<b>הָא</b>
			<b>120</b>	=	<b>סְמִךְ</b>	<b>22</b>	=	<b>וַיּוּ</b>
			<b>130</b>	=	<b>עֵין</b>	<b>77</b>	=	<b>זִין</b>
			<b>81</b>	=	<b>פָּאָ</b>	<b>418</b>	=	<b>חִית</b>
			<b>104</b>	=	<b>צָדִי</b>	<b>419</b>	=	<b>טִית</b>

### Examples:

- ✚ The value of the word shalom (Shin, Lamed, Vav, Mem) is  $360+74+22+80 = 536$ .
- ✚ The value of the word chen (Chet, Nun) is  $418+106 = 524$ .
- ✚ The value of the Name YHVH (Yod, Hey, Vav, Hey) is  $20+6+22+6 = 54$ .

# Lamed (ל) STA”M (English)

## 1. STA”M

Hebrew Alphabet used in writing STA”M ( Sifrei Torah, Tefillin, and Mezuzos ). There are over 150 laws concerning how the Hebrew Alphabet must be written by the Jewish Scribe. Here, each letter has been scanned in separately, to point out some of the things to look for in good writing.

Note: This is only a reference and is by no means complete. Please check your STA”M with a competent certified Sofer. Ask your Sofer if he is certified by the Vaad Mishmeres STA”M.

For the purpose of this document, this deals only with the Beis Yosef's opinion on how the letters should be written. There are several letters where the Ari Z'al has a difference of opinion, as seen below.

**אָבָגָדָה וְזָצָתִיכְרַלְמָמָנָזֶס עַפְצָצָקְרִישָׁת**

The Alef Bais according to Beis Yosef

**א וּ ז עַצְזָבָשׂ טָ**

The letters that differ according to the Ari Z'al

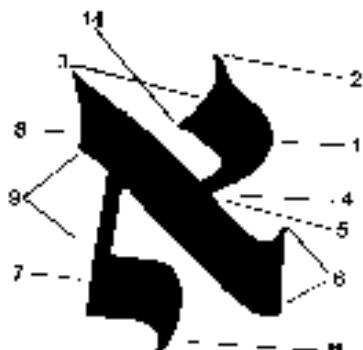
**אָבָגָדָה וְזָצָתִיכְרַלְמָמָנָזֶס עַפְצָצָקְרִישָׁת**

The Alef Beith according to Sephardic tradition

Note that there is also an exceedingly rare 4th style as well - a derivative of the Ari Z'al script called the Alter Rebbe's Ksav (Ksav means writing style) that is unique to the first Lubavitcher Rebbe of the Chassidic tradition. It is somewhat similar to Ari Z'al Ksav, but with the Alter Rebbe's modifications. Please understand that there is no original of the Alter Rebbe's script and there are, as a result, variations of opinion over what is the 'correct' version. Only a limited number of Lubavitcher sofrim feel they 'have it' and choose to write this ksav, and they are NOT all alike. Some rabbonim even at Chabad actually prefer straight Ari Ksav, since there is a clear, black-and-white, handed down version of that ksav and it is guaranteed 100% kosher to all schools.

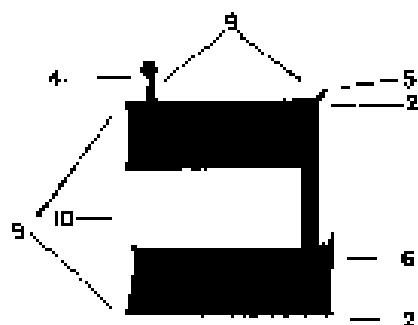
Only consider the Alter Rebbe's ksav if you are willing to depend on the sofer's knowledge and realize that some other sofer, when inspecting the writing, might prefer another variation. Also, it is highly recommend that you only have them checked by a Lubavitcher sofer, as many non-Lubavitcher sofrim might have never seen this ksav, and certainly not be knowledgeable enough to inspect them.

## 2. Letter Aleph



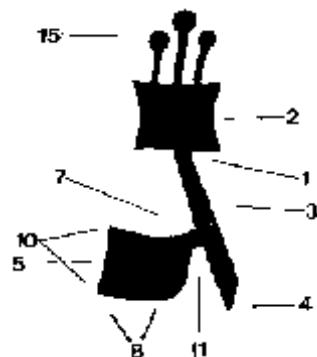
The Letter Aleph has 3 distinct parts and 10 laws concerning its form. There is an upper Yud, a lower Yud, and a body that is similar to a Vov. There should be a clear connection from the body of the Aleph to the Yuds but none of the faces of the Yuds are allowed to touch its body. The face of the upper Yud should be slightly angled upward. The very bottom end of the Vov part should be slightly turned upwards. The size of the Aleph should be 3X3 kulmusim. Note: The word Kulumus(im) means the width of the tip of the quill.

## 3. Letter Beis



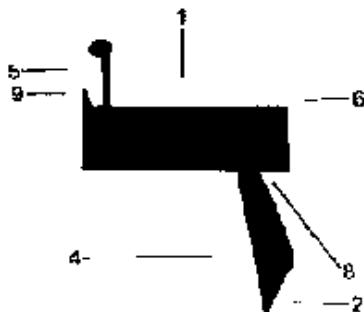
The Letter Beis is made of 3 parts. The size of the letter is 3X3 kulmusim. The space in the middle of the Beis should be exactly equal the width of the top and bottom lines, which is 1 kulmus. The Beis should have a small heel coming out of its back on the bottom, so that it is clearly distinguished that it is a Beis and not a Chof Kefufa. It should also have a single Tag (pronounced tahg) on top of its head on the left side. A Tag is a single, short line, which usually will have a "crown" at the top. (Click on the Beis to see it better. This Tag should not be on the very end of the left side, nor be made too large, or it can cause a number of different problems.)

## 4. Letter Gimel



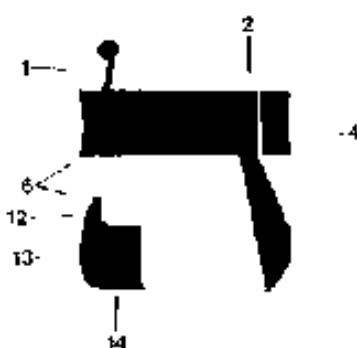
The Letter Gimel has a head of a Zayin, and has a leg sticking out of it on bottom whose face points slightly upward. There should be three Tagin on its head. All of the corners of the head should be squared. The right leg should be slightly longer than the left one. The height of the Gimel should be three kulmusim. Originally, Sofrim made the Gimel with a long neck, so as to be able to put the top of the next letter near the head of the Gimel. Nowadays, we arch the back of the right leg slanting downwards towards the right, to avoid any problems and to create ample space.

### 5. Letter Daled



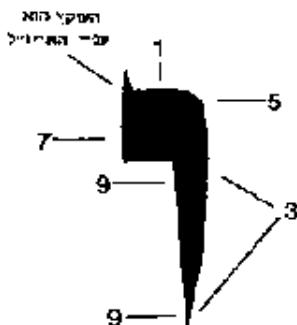
The Letter Daled has 2 main parts. There is a roof and a leg. If the heel which sticks out on the top right corner is missing, the letter is still kosher. We want there to be a heel sticking out so that the Daled is distinct from the Letter Reish. The roof should be 3 kulmusim long. There should be one Tag at the left end of the roof. (This Tag should not be on the very end of the left side, nor be made too large, because it can be a problem.) The leg should be slightly shorter than 3 kulmusim.

### 6. Letter Heh



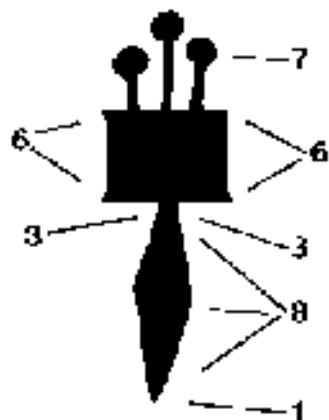
The Letter Heh is basically a Daled which has an upside down Yud at the lower left hand corner, at an equal distance away from the roof as from the leg. The heel that was found on the roof of the Daled isn't necessary on a Heh, as even if the body looked like a Reish it would be kosher, but most Sofrim put a heel on top anyway. There should be one Tag at the left end of the roof. (This Tag should not be on the very end of the left side, nor be made too large, because it can be a problem.) Great care must be taken so that the left leg does **not** touch the roof of the Heh. If it does touch, even with an amount as thin as a hair, it would be invalid.

## 7. Letter Vov



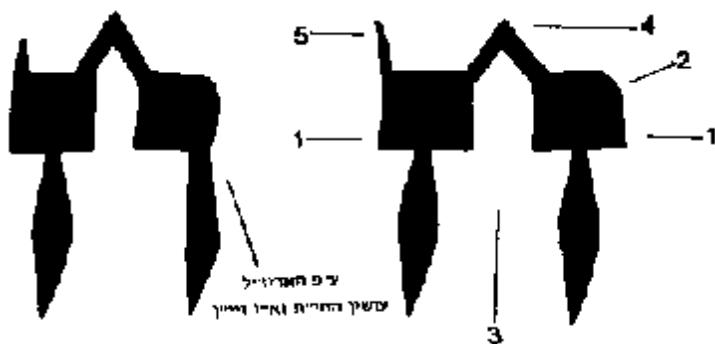
The Letter Vov should be 1X3 kulumsim. The top right part of the Vov should be completely rounded, because if it's squared it would look like a Zayin. The face of the Vov should be straight up and down, not angled. Neither the head nor leg of the Vov should be made too long, because then it will look like another letter. (ie- a Reish or a Nun Peshuta)

## 8. Letter Zayin



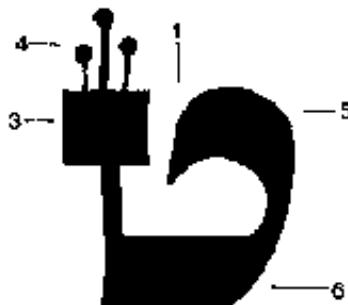
The Letter Zayin should be 1X3 kulumsim. It should have a completely squared head with 3 Tagin on it. The leg should be no longer than 3 kulumsim, as otherwise the Zayin can be mistaken for a Nun Peshuta.

## 9. Letter Ches



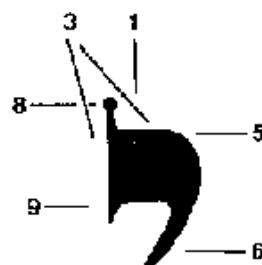
The Letter Ches is made up of 2 Zayins which are written next to one another and connected together on top. The right Zayin should have no Tagin. All of its corners should be squared, except for the top right corner, which should be rounded. The left Zayin should have all of its corners squared, and instead of having 3 Tagin like a regular Zayin, it should have 1 Tag coming out of the upper left corner. The connection between the two Zayins is imperative, as if it's broken the letter will look like two Zayins instead of a Ches.

## 10. Letter Tes



The Letter Tes has a size of 3X3 kulumusim. The left head of the Tes should look like the head of a Zayin, having completely squared corners and 3 Tagin on top of it. The lower left corner of the Tes should be squared as well. However, the lower right corner should be rounded. The right head of the Tes should curve inside the Tes, not far enough to touch the base of the Tes, but rather enough so that it's clear that it is curved inwards. The two heads of the Tes should not touch each other, as this would make it invalid.

## 11. Letter Yud



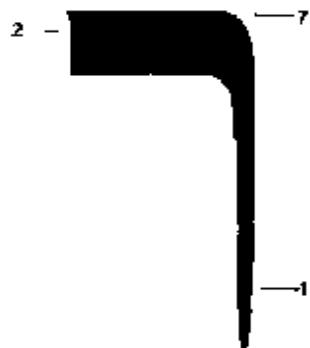
The Letter Yud is the smallest letter of the alphabet, yet it can be the trickiest to write properly. The Yud should have a size of 1X2 kulumusim. The Yud should have a small Tag on the top left corner. This Tag should not be made too tall, because it can cause the letter to be invalid. The top right corner should be clearly rounded. The leg should not be too long, because otherwise the Yud can turn into a Vov. There should be a small kotz sticking out of the bottom left corner of the head of the Yud. According to many Poskim, a Yud without this kotz is invalid. Note: A kotz is a small stick or thorn, and in this case it's used to represent a small point sticking out of the letter.

## 12. Letter Chof Kefufa



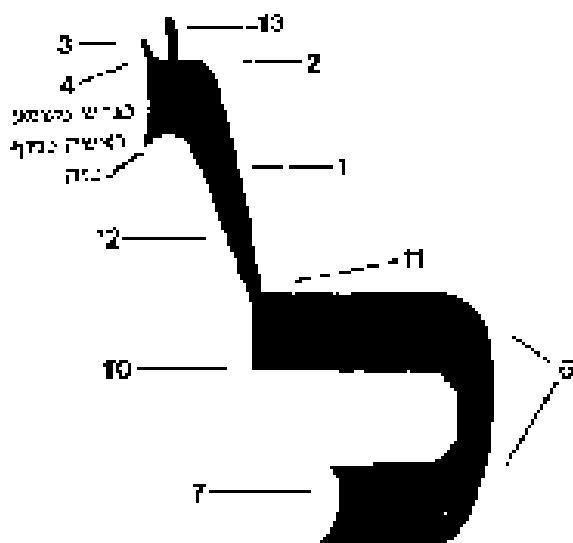
The Letter Chof Kefufa is one of the 5 letters which have a special letter which replaces it, when it is used at the end of a word. The Chof Kefufa has a size of 3X3 kulumusim. The upper and lower corners of its back should be clearly rounded, so that there is no confusion on whether it's a Beis or Chof Kefufa. The space in the middle of the Chof Kefufa should be exactly equal the width of the top and bottom lines, which is 1 kulumus.

### 13. Letter Chof Peshuta



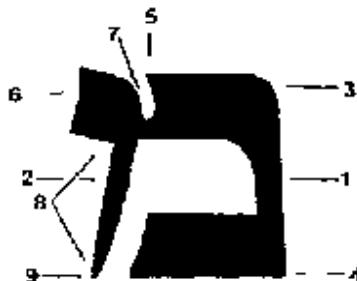
The Letter Chof Peshuta should have a roof which is no longer than 3 kulmusim. We should not lengthen its roof any further, nor make it shorter, as it could very possibly look like the Letter Reish or the Letter Vov. The leg of the Chof Peshuta should be a total of  $5 \frac{1}{2}$  kulmusim, when measuring from the top of the Chof to its tip. If it is any shorter, it could look like the Letter Reish. The top right corner of the Chof Peshuta should be rounded, as it is similar to its cousin, the Chof Kefufa, which has a rounded top corner.

### 14. Letter Lamed



The Letter Lamed is made up of two separate letters. There is a Chof Kefufa which is written within the lines, and then a Vov whose bottom point touches the very top left corner of the Chof Kefufa. The Letter Lamed, therefore, is one of the largest letters, and one must make sure that there is enough space above it, because if the body of the Vov must be shortened, it can become invalid. The Lamed's dimensions are 6 kulmusim in height, (that is, 3 kulmusim for the Chof Kefufa, and 3 kulmusim for the Vov) and 4 kulmusim in width.(That is- 3 kulmusim for the Chof Kefufa, and 1 kulmus for the Vov.) The top and bottom corners of the body of the Chof Kefufa should be rounded, and the space in the middle of the Chof Kefufa should be 1 kulmus.(Exactly like the rules given above for a Chof Kefufa.) Our minhag is not to complete the bottom section of the Chof Kefufa part of the Lamed, rather we stop somewhere between 1/2 to 3/4 of the way from the end. As long as there is a clear bottom section to the Lamed, it will be valid. There should also be a small kotz sticking out of the middle of the head of the Vov section of the Lamed.

### 15. Letter Mem Pesucha



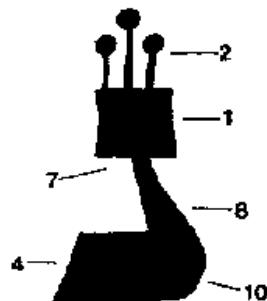
The Letter Mem Pesucha is another letter which has a special letter which replaces it when it is used at the end of a word. The Mem Pesucha is made up of two different letters- a Chof Peshuta, and a Vov. The dimensions of the Mem Pesucha are 3X3 kulmusim. That is, that the top and bottom of the Chof Peshuta part of the Mem Pesucha, are only 2 kulmusim in length. The top right corner should be rounded, (like a Letter Chof Peshuta should be,)and the right leg would then go down until it reaches a total length of 3 kulmusim. By the same token, the space in middle of the Mem Pesucha should equal 1 kulmus. The bottom right corner of the Mem Pesucha should be squared. The Vov part of the Mem Pesucha, (which is sometimes referred to as the "nose") should be angled so that the face of the Vov is angled upward. At the point where the head of the Vov connects to its leg, is where the Vov should touch the Chof Peshuta part of the Mem Pesucha. There should be a clear notch in between the two heads of the letters. Also, the connection between them should be thick, so that it's clear they are connected. At the bottom, the Vov and Chof Peshuta must not touch at all, as that would invalidate the letter since it would become a Mem Stumah.

### 16. Letter Mem Stumah



The Letter Mem Stumah comes at the end of a word that ends with a Mem. The Mem Stumah has a size of 3X3 kulmusim. The top right corner should be rounded, while the remaining corners must be squared. The box of space inside the Mem Stumah should also be completely squared, as we want to make the Mem Stumah clearly different from a Samech. There should be a slight protrusion from the top left corner which should extend a little bit past the body of the Mem Stumah. There should not be any splits along any portion of the Mem Stumah, as this would render it invalid.

### 17. Letter Nun Kefufa



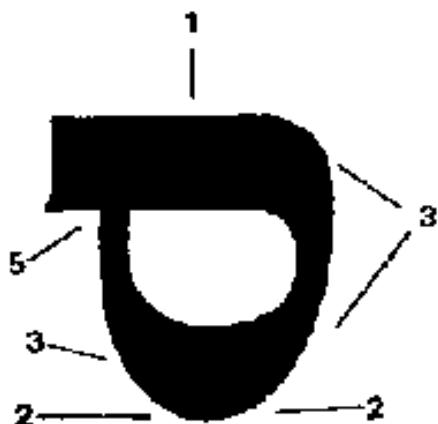
The Letter Nun Kefufa is another letter which has a special letter which replaces it when it is used at the end of a word. The Nun Kefufa should have a head like a Zayin, that is- a square head with 3 Tagin on it. Originally, Sofrim made the Nun Kefufa with a long neck, so as to be able to put the top of the next letter near the head of the Nun Kefufa. Nowadays, we arch the back of the right leg slanting downwards towards the right, to avoid any problems and to create ample space. The base of the Nun Kefufa should extend beyond the end of the head. The total size of the Nun Kefufa should therefore be 1 1/2 X3 kulmusim.

### 18. Letter Nun Peshuta



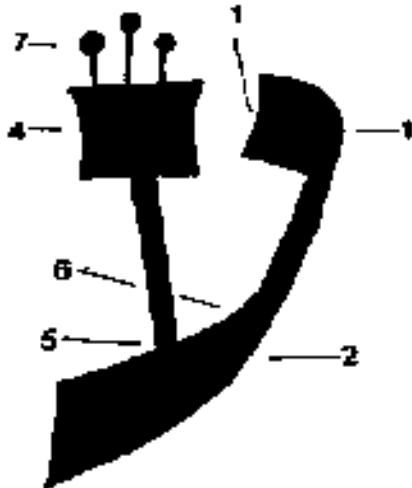
The Letter Nun Peshuta comes at the end of a word that ends with a Nun. The size of the Nun Peshuta should be 1X5 kulmusim. It should have a completely squared head with 3 Tagin on it. The leg should be no shorter than 4 kulmusim, as otherwise the Nun Peshuta can be mistaken for a Zayin.

### 19. Letter Samech



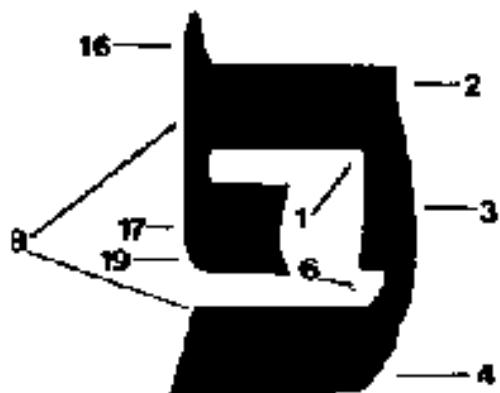
The Letter Samech has a size of 3X3 kulmusim. The space in the middle of the Samech should be exactly equal the width of the top and bottom lines, which is 1 kulmus. The left corner should be squared, while the other corners must be rounded, inside and outside. Great care should be taken to ensure that the corners are clearly rounded, so that the Samech doesn't look like the Mem Stumah. There should be a slight protrusion from the top left corner which should extend a little bit past the body of the Samech. There should not be any splits along any portion of the Samech, as this would render it invalid.

## 20. Letter Ayin



The Letter Ayin has a size of slightly larger than 3X3 kulumsim. The Ayin is made of 5 parts, and each part should be distinct. The right leg has the head of a Vov, with a rounded top right corner. The left leg should have the head of a Zayin. (According to the Arizal, the left leg has the head of a Vov.) The head should have 3 Tagin on it, like a regular Zayin. The heads should not touch one another at all. The Ayin has a slight slant toward the right, so that letters can fit comfortably next to it. The bottom portion which the two legs fit into should be thick and have a protrusion, to show that the Ayin is not a Tes, and also to create more room for nearby letters.

## 21. Letter Pay Kefufa



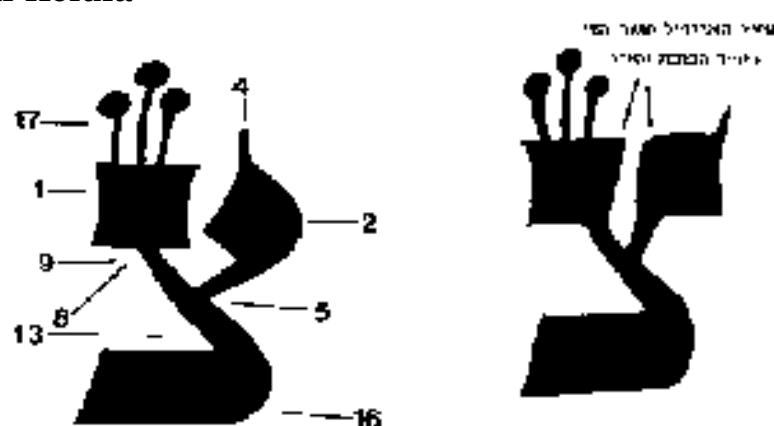
The Letter Pay Kefufa has a number of different parts. The overall size should be 4X3 kulumsim. The Pay should have an upside down Vov at the top left end, and the head of the Vov should enter the face of the Pay. If you look closely, you should see the outline of a Letter Bais (complete with its bottom heel) inside the empty part inside the Pay. It is because sofrim want so much to get this outline of the Bais in, that the letter is written slightly larger than the other letters. The space between the bottom of the upside down Vov and the top of the base of the bottom of the pay should be 1/2 a kulum, in order to assure that the Vov doesn't touch the bottom.

## 22. Letter Pay Peshuta



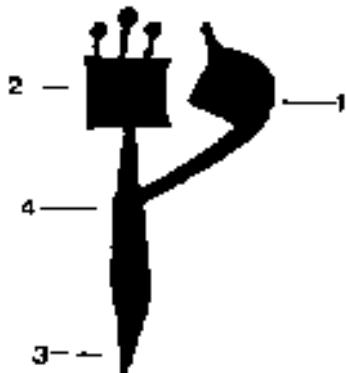
The Letter Pay Peshuta comes at the end of a word which ends with a Pay. It has a size of 3X5 kulumusim. The Pay Peshuta is similar to the Pay Kefufa, as they both have an upside down Vov at the top left end, whose head (of the Vov) enters the face of the Pay. Where they differ is in the right leg, whereas the Pay Kefufa has a curled body, the right leg of the Pay Peshuta goes straight down. Of course, the head of the Vov should not touch the right leg, and the right leg should be clearly longer than the upside down Vov, since it otherwise can be invalid.

## 23. Letter Tzadi Kefufa



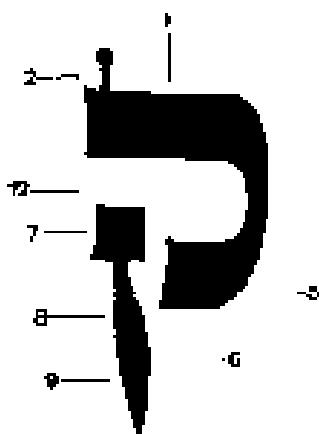
The Letter Tzadi Kefufa consists of pieces from 2 different letters. There is a Nun Kefufa, which is more curved than it normally is, and has a bigger bottom base than normal. There is also a Yud, which is resting on the back of the Nun part. The left head should have 3 Tagin on it, like a regular Zayin. The overall size should be 3X3kulumusim. The heads should not touch one another at all.

## 24. Letter Tzadi Peshuta

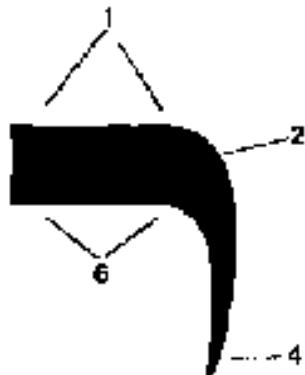


The Letter Tzadi Peshuta comes at the end of a word that ends with a Tzadi. It has a size of 3X5 kulumusim. The Tzadi Peshuta is similar to the Tzadi Kefufa, as they both have a Yud resting on the Nun part at the right side. Where they differ is in the left leg, whereas the Tzadi Kefufa has a curled body, from the Nun Kefufa part, the left leg of the Tzadi Peshuta goes straight down, like a Nun Peshuta. Of course, the head of the Yud should not touch the left head, and the right leg should be clearly longer than where the Yud meets the body, since it otherwise can be invalid.

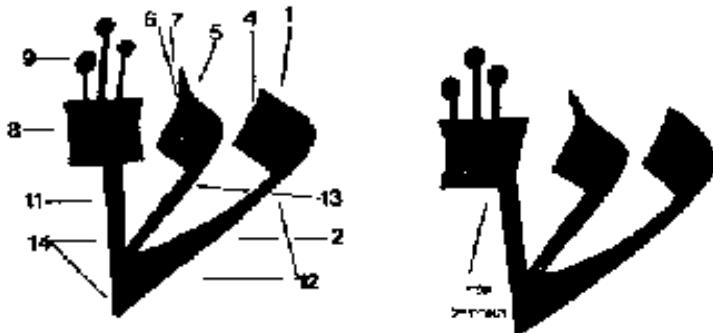
## 25. Letter Kuf



The Letter Kuf is made up of two separate letters. There is a Chof Kefufa which is written within the lines, and then a part that is longer than a Zayin, but not as long as a Nun Peshuta, which is angled next to the Chof Kefufa. The Letter Kuf, therefore, is a large letter, and one must make sure that there is enough space below it, in order to have ample room for Zayin part of the Kuf. The Kuf's dimensions are 5 kulumusim in height, (that is, 3 kulumusim for the Chof Kefufa, and 4 kulumusim for the Zayin) and 3 kulumusim in width. (That is- 3 kulumusim for the Chof Kefufa, and the Zayin section is neatly placed and angled slightly under the roof of the Chof Kefufa section.) The top and bottom corners of the body of the Chof Kefufa should be rounded, and the space in the middle of the Chof Kefufa should be 1 kulumus. (Exactly like the rules given above for a Chof Kefufa.) We do not complete the bottom section of the Chof Kefufa part of the Kuf, rather we stop about 1/4 to 1/2 of the way from the beginning. As long as there is a clear bottom section to the Kuf, it will be valid. There should be one Tag at the left end of the roof. (This Tag should not be on the very end of the left side, nor be made too large, because it can be a problem of possibly looking like a Lamed.) The two parts of the Kuf should not touch each other at all. If they do touch, even with an amount as thin as a hair, it would be invalid.

**26. Letter Reish**

The Letter Reish should have a size of 3X3 kulumusim. However, Sofrim are usually careful to make the roof slightly longer than the leg, so that the Reish cannot have a problem of appearing like a Chof Peshuta. The top right corner should be clearly rounded, so as to avoid any problems of looking like a Daled.

**27. Letter Shin**

The Letter Shin is easily distinguished by its three heads. The spacing of the Shin is something that takes practice for a Sofer to write correctly. The leftmost leg should have the head of a Zayin. (According to the Arizal, the left leg has the head of a Vov.) The head should have 3 Tagin on it, like a regular Zayin. The heads should not touch one another at all. Also, there should be no more than 3 heads in total, or the letter would be rendered invalid. The bottom should come to a point, and not be rounded or flat.

**28. Letter Tof**

The Letter Tof consists of 3 parts. The total size of the Tof should be 3X3 kulumusim. The right leg is very similar to that of the Letter Daled and Heh, which also have a protrusion of the roof on the top right corner. The left leg is an upside down Vov, whose face points outward. Sofrim try to be careful not to let the head of the left leg protrude past the end of the roof, as it could cause spacing problems with nearby letters.

## 29. Notes

When we refer to a leg having a certain size, we almost always refer to it as the size from the top of the letter (including its roof) to the bottom of the leg. An example is the Letter Daled, which has a **total** leg height of just under 3 kulumsim. The Letters Gimel, Zayin, Tes, Nun, Ayin, Tzadi and Shin are called by the abbreviation "Shatnez Getz" to show that they all have 3 Tagin on their respective heads.(On letters with more than one head, it's the square head.)

## 30. Sample Text

שְׁמַעْ יִשְׂרָאֵל יְדֹה אֲלֹהִינוּ יְדֹה אֶחָזָה וְאַהֲבָתָה אֶת  
 יְדֹה אֲלֹהִיר בְּכָל לְבָבֶךָ וּבְכָל גָּטוּשָׁר וּבְכָל מְאָדָר וְהַיּוּ  
 הַדְּבָרִים הַאֲלֹהִים אֲשֶׁר אֲנֹכִי מְצֹרֶר לַיּוֹם עַל לְבָבֶךָ וּשְׁגַגְתָּם  
 לְבָנִיר וּדְבָרִת בָּם בְּשִׁבְתָּר בְּבִיאָתָר וּבְלְכָתָר בְּדִירָר  
 וּבְשִׁכְבָּר וּבְקֻומָר וּקְשָׁרָתָם לְאוֹת עַל יְדָךְ וְהַיּוּ לְטַטְפָת  
 בֵּין עַינֵיכֶר וּכְתָבָתָם עַל מְזוֹזָות בִּינָךְ וּבְשִׁערִיר  
 וְהַיּוּ אָם שְׁמַעْ תְּשִׁמְעֵוּ אֲלִמְצֹותִי אֲשֶׁר אֲנֹכִי  
 מְצֹהָה אֶתְכֶם הַיּוֹם לְאַהֲבָה אֶת יְדֹה אֲלֹהִיכֶם וְלְעַבְדָיו  
 בְּכָל לְבָבֶיכֶם וּבְכָל גָּטוּשָׁכֶם וְנִתְתַּנְתִּי מְעוֹרֶר אַרְצָכֶם בְּעֵתָנוּ  
 יְוָה וּמְלָקוּשׁ וְאַסְטָה דְּגָנָר וְתִירָשָׁר וְיִצְהָרָר וְנִתְתַּנְתִּי  
 עַשְׁבָבְשִׁדרָר לְבָהָמוֹתָר וְאַכְלָתָר וְיַשְׁבָעָתָה שְׁמָרוּ לְכֶם  
 פָּנִים יְפָתָה לְבָבֶיכֶם וְסַרְתָּם וְעַבְדָתָם אֲלֹהִים אֶזְרִים  
 וְהַשְׁתְּזֹזְזִתָם כְּהָם וְזֹהָה אֶת יְדֹה בְּכֶם וְעַצְרָא אֶת  
 הַשְׁמִים וְכֹא יְהִי מְעוֹרֶר וְהַאֲדָמָה לֹא תִתְנַצֵּן אֶת יְבוּלָה  
 וְאַבְדָתָם מִהָרָה מִעַל הָאָרֶץ תִּטְבָה אֲשֶׁר יְדֹה נִתְנַצֵּן לְכֶם  
 וְיִשְׁמַתָם אֶת דָבְרֵי אֲלֹהָה עַל לְבָבֶיכֶם וְעַל גָּטוּשָׁכֶם וּקְשָׁרָתָם  
 אַתֶם לְאוֹת עַל יְדָכֶם וְהַיּוּ לְטַטְפָת בֵּין עַינֵיכֶם וּלְמִידָתָם  
 אַתֶם אֶת בְּנֵיכֶם לְדָבֵר בָּם בְּשִׁבְתָּר בְּבִיאָתָר וּבְלְכָתָר  
 בְּדִירָר וּבְשִׁכְבָּר וּבְקֻומָר וּכְתָבָתָם עַל מְזוֹזָות בִּינָךְ  
 וּבְשִׁערִיר לְמַעַן יְרִבו יְמֵיכֶם וַיְמִי בְּנֵיכֶם עַל הָאֲדָמָה  
 אֲשֶׁר נִשְׁבַּעַ יְדֹה לְאַבְתֵיכֶם לְתֹתֵת כְּהָם כִּמי הַשְׁמִים  
 עַל הָאָרֶץ

### Text in Mezuzah

(Deuteronomy 6:4-9; Deuteronomy 11:13-21)

# Mem (מֵם)

## TE'AMIM (English)

### 1. Te'amim (Cantillation)

Cantillation is the ritual chanting of readings from the Hebrew Bible in synagogue services. The chants are written and notated in accordance with the special signs or marks printed in the Masoretic text of the Hebrew Bible (or Tanakh) to complement the letters and vowel points. These marks are known in English as accents or trope symbols, and in Hebrew as טעמי המקרא ta'amei ha-mikra or just te'amim. Some of these signs were also sometimes used in medieval manuscripts of the Mishnah. The musical motifs associated with the signs are known in Hebrew as niggun or neginot (not to be confused with Hasidic nigun) and in Yiddish as trop: the word trope is sometimes used in English with the same meaning.

**וַיֹּאמֶר אֱלֹהִים יְקֻוּ הַמִּים**

Genesis 1:9: God said, "Let the waters be collected."

Letters in black, vowel points and d'geshim (geminations) in red, cantillation in blue.

### 2. Zarqa Tables

For learning purposes, the t'amim are arranged in a traditional order of recitation called a "zarqa table", showing both the names and the symbols themselves. These tables are often printed at the end of a Chumash (Hebrew Pentateuch).

The order of recitation bears some relation to the groups in which the signs are likely to occur in a typical Biblical verse, but differs in detail between different communities. Below are traditional Ashkenazi and Sephardi orders, though variations are found in both communities.

#### Ashkenazim

**טעמי המקרא – לפי מנהג הקריאה של האשכנזים**  
 זרקה סנול מנהך רביע מלהפָך פְּשָׂטָא זקף קָטָן  
 זקף גָּדוֹל מְרָכָא טְפָחָא אַתְנַחַתָּא פָּזָר תְּלִישָׁא קָטָנָה  
 תְּלִישָׁא גָּדוֹלה קְדָמָא וְאַזְלָא אַזְלָא-גְּרָשָׁים  
 דְּרָגָא תְּבִיר יְתִיב פְּסִיקָו מְתָג סְוִ-פְּסִיקָו שְׁלִשָּׁלָת  
 קְרָגִי-פְּרָה מְרָכָא-כְּפּוֹלָה יְרָחָ-בָּן-יְוָמָו

Sephardic / Eidut Hamizrach

**טעמי המקרא – לפי מנהג הקרייה של עדות המזרחה**

זִרְקָה מִקְרָפָ-שׂוֹפֶר-הַזְּלָקָה סְנוּלָתָא פְּזַרְ-גָּדוֹלָה  
 תִּלְשָׁא תִּלְשָׁא אַזְלָא גְּרִישָׁ פְּסָקוּ רְבִיעָ שְׁנִי-גְּרִשְׁיָן  
 דְּרָגָא תְּבִיר מַאֲרִיךָ טְרָחָא אַתְּנָחָ שְׂוֹפֶר-מַהְפָּךְ  
 קְדָמָא תְּרִי-קְדָמִין זָקָף-קְטָן זָקָף-גָּדוֹלָה שְׁלִשְׁלָתָה  
 תְּרִי-טְעַמְּרִי יְתִיב סְוָף-פְּסָוק

Meanings of the names

- **Azla:** "Going away", because it is often the end of the phrase 'Qadma ve'Azla'.
- **Darga:** "Trill" from its sound, or "step" from its shape.
- **Etnachta/Atnach:** "Pause, rest" because it is the pause in the middle of a verse.
- **Geresh:** "Expulsion, driving out". So called because it is often "partnered" with the Qadma (as an Azla) but here appears on its own, "separated."
- **Gershayim:** Double Geresh, from its appearance.
- **Mahpach:** "Turning round". In old manuscripts, it was written like a U on its side, hence like someone doing a U turn. In printed books, it has a V shape, possibly because that was easier for the early printers to make. In Eastern communities it is called shofar mehuppach, "reversed horn", because it faces the other way from shofar holech (munach)
- **Mercha:** "Lengthener", because it prolongs the melody of the word that follows. In modern usage it sometimes means "comma", but this usage is taken from the cantillation sign.
- **Mercha-kefulah:** Kefulah means "double", because it looks like two merchas together. There are only five in the whole Torah: Gen. 27:25, Ex. 5:15, Lev. 10:1, Num. 14:3, Num. 32:42.
- **Munach:** "Resting", because the shape is a horn lying on its side. (In Eastern communities it is called shofar holech, horn going forward.) Munach legarmeh (munach on its own) is a disjunctive, used mainly before revia, but occasionally before a pazer. It may be distinguished from ordinary munach by the dividing line (pesiq) following the word.
- **Pashta:** "Stretching out", because its shape is leaning forward (or in reference to a hand signal).
- **Pazer:** "Lavish" or "strew", because it has so many notes.
- **Qadma:** "To progress, advance." It always occurs at the beginning of a phrase (often before other conjunctives) and its shape is leaning forward. In particular it is the first member of the Qadma ve-Azla pair.
- **Revia:** "Quarter" or "fourth", probably because it splits the half verse from the start to etnachta (or etnachta to the end) into quarters (as it ranks below zaqef, the main division within the half verse). Other possibilities are that it came fourth in the zarqa table (in the current Ashkenazi table it comes fifth) or that it was regarded as occupying the fourth

level in the hierarchy. Its apparent appropriateness to the square or diamond shape of the symbol is coincidence: in most manuscripts, it is simply a point.

- **Segol:** "Bunch of grapes" (from its shape, which looks like a bunch of grapes).
- **Shalshelet:** "Chain", either from its appearance or because it is a long chain of notes. There are only four in the whole Torah: Gen. 19:16, 24:12, 39:8; Lev. 8:23.
- **Sof Pasuq:** "End of verse": it is the last note of every verse. It is sometimes called silluq (taking leave).
- **Telisha Qetannah/Gedolah:** "Detached" because they are never linked to the following note as one musical phrase; Qetannah = small (short); Gedolah = big (long).
- **Tevir:** "Broken", because it represents a break in reading (in some traditions there is a big jump down in pitch between the first and second notes).
- **Tifcha:** "Diagonal", or "hand-breadth". In old manuscripts, it was written as a straight diagonal line. In printed books, it is curved, apparently to make it a mirror image of Mercha, with which it is usually paired (the two together could be regarded as forming a slur). The name "tifcha" may be an allusion to a hand signal.
- **Yetiv:** "Resting" or "sitting", because it may be followed by a short pause, or more probably because the shape is like a horn sitting up. (In the Italian tradition, it is called shofar yetiv, sitting horn.)
- **Zaqef Qaton/Gadol:** "Upright" (from their shape, or in allusion to a hand signal); Qaton = small (short); Gadol = big (long).
- **Zarqa:** "Scatterer", because it is like a scattering of notes.
- Numbers 35:5 (in Parshat Mas'ei) has two notes found nowhere else in the Torah:
- **Qarne Farah:** "Horns of a cow" (from its shape), sometimes called pazer gadol.
- **Yerach ben Yomo:** "Moon one day old" (because it looks like a crescent moon), sometimes called galgal (circle).

### 3. Cantillation Table

Sof Passuk	:	Paseq	
Etnachta	^	Segol	..
Shalshelet	‡	Zaqef Qatan	:
Zaqef Gadol	!:	Tifcha	\
Revia	♦	Zarqa	~
Pashta	'	Yetiv	<

Tevir	וּ	Geresh	גֵּרֶשׁ
Geresh Muqdam	גֵּרֶשׁ מֻקְדָּם	Gershayim	גֵּרְשָׁיִם
Qarney Para	קָרְנֵי פָּרָה	Telisha Gedola	תֵּלִישָׁה גְּדוֹלָה
Pazer	פָּזֶר	Atnah Hafukh	אֲתָנָה חָפֻךְ
Munach	מֻנָּח	Mahapakh	מַהְפָּךְ
Merkha	מְרַחֶה	Merkha Kefula	מְרַחֶה כְּפֻלָּה
Darga	דַּרְגָּה	Qadma	קָדְמָה
Telisha Qetana	תֵּלִישָׁה קְטָנוֹת	Yerah Ben Yomo	יְרָה בֶן יוּמוֹ
Ole	וּלְאֵלֶּה	Iluy	אַלְעֵי
Dehi	דְּהֵי	Zinor	זִנּוֹר

#### 4. Sof Passuk

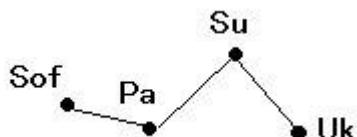
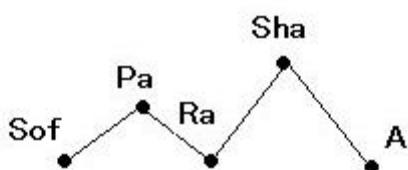
Form	Ashkenazi	Sefardi	Italian	Teimani
וּלְאֵלֶּה	סֹוף פָּסּוֹק Sof Pasuq/ Silluq	סֹוף פָּסּוֹק Sof Pasuq	סֹוף פָּסּוֹק Sof Pasuq	סַלְוָק Silluq

The Sof passuk (Hebrew: סֹוף פָּסּוֹק, end of verse, also spelled Sof pasuq and other variant English spellings, and sometimes called סַלְוָק silluq) is the cantillation mark that occurs on the last word of every verse in the Tanakh. Some short verses contain only members of the sof passuk group.

The Sof passuk can be preceded by the marks Mercha, Tipcha, and Mercha in that order, including either all or some of these. However, these Merchas and Tipchas do not have the same melody as those in the Etnachta group. Altogether, there are five possible arrangements how these can appear.

**Total occurrences**

Book	Number of appearances
Torah	5,852
Genesis	1,533
Exodus	1,213
Leviticus	859
Numbers	1,288
Deuteronomy	959
Nevi'im	4,975
Ketuvim	3,599

**Melody****Basic****Sof Parasha****In the Ten Commandments**

There is controversy over the use of the Sof Passuk during the reading of the Ten Commandments. There are two versions of the trope sounds for the Ten Commandments, one that divides them into 13 verses, based on the number of Sof Passuk notes, and the other that divides them into ten verses, the actual number of commandments. It is for this reason that not all commandments actually have a sof passuk at the end of their own names.

**Other versions****Sof parasha**

The end of a single reading (aliya) which is chanted in a different melody, thereby giving the sound of finality to the reading. The tune for the end of the aliya can be applied to different verses based on different reading schedules, including the full parasha (on Shabbat during Shacharit in most synagogues), a partial reading (as is read on weekdays, Shabbat Mincha, and the selected readings of various holidays), or the Triennial cycle.

**Sof Sefer**

At the conclusion to any sefer of the Torah, a special tune is used for the words "Hazak Hazak Venithazek" after the reader finishes the book. These words are recited first by the congregation and then repeated by the reader.

## 5. Etnachta

Form	Ashkenazi	Sefardi	Italian	Teimani
אַתְנַחְתָּא	אַתְנַחְתָּא Etnachta	אַתְנַחְתָּא Atnach	אַתְנַחְתָּא Atnach	אַתְנַחְתָּא Etnacha

Etnachta (Hebrew: אַתְנַחְתָּא, with variant English spellings) is one of the most common cantillation marks in the Torah and Haftarah. It is the anchor for the Etnachta group, which in full consists of four different trope sounds, not all of which are always present. These are Mercha, Tipcha, Munach, and its namesake Etnachta. The Etnachta group marks the end of the first segment of a verse. Therefore, it never occurs more than once in a single verse. An example is in the very first verse of the Book of Genesis, the statement that God created is marked with an Etnachta, showing the completion of God's creation. The Hebrew word אַתְנַחְתָּא translates into English as pause. This name is given because of its central location within a verse.

### The Etnachta group

The following variations of the Etnachta group can occur:

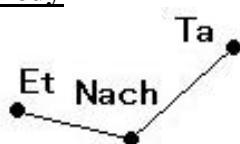
- Mercha, Tipcha, Munach, Etnachta
- Mercha, Tipcha, Etnachta
- Tipcha, Munach, Etnachta
- Tipcha, Etnachta
- Munach, Etnachta
- Etnachta

In other words, the Tipcha can occur without a Mercha, but not vice versa. The Etnachta can occur without Munach, but not vice versa. And the Etnachta can occur without a Tipcha, but not vice versa. The Munach is normally included when the word bearing the Munach is closely related to the word bearing the Etnachta.

### Total occurrences

Book	Number of appearances
Torah	5483
Genesis	1466
Exodus	1145
Leviticus	813
Numbers	1151
Deuteronomy	908
Nevi'im	4796
Ketuvim	2933

### Melody



## 6. Segol (Trope)

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּ	סְגֹּולְ	סְגֹּולְהָא	שְׂרֵי	-

Segol (Hebrew: סְגֹּולְ also known as Segolta, with variant English spellings), is a cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. The Segol occurs together with a preceding Zarka, sometimes with a Munach preceding one or both.

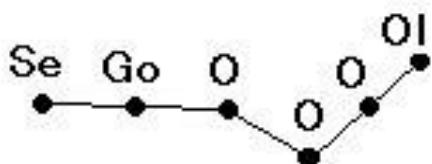
The Segol group is considered to be a disjunctive. It occurs in place of the Katan group or a Zakef gadol. It is the strongest disjunctive group ahead of the Etnachta group.

The Hebrew word סְגֹּולְ translates into English as bunch, referring to a bunch of grapes. This is reflected in its appearance as a three-dot symbol.

### Total occurrences

Book	Number of appearances
Torah	368
Genesis	72
Exodus	79
Leviticus	55
Numbers	96
Deuteronomy	66
Nevi'im	181
Ketuvim	173

### Melody



## 7. Shalshelet

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּ	שְׁלַשְׁלָתָ	שְׁלַשְׁלָתָ	שְׁלַשְׁלָתָ	שִׁשְׁלָא

The Shalshelet (Hebrew: שְׁלַשְׁלָת) is a cantillation mark found in the Torah. It is one of the rarest used, occurring just four times in the entire Torah, in Genesis 19:16, 24:12, and 39:8, and in Leviticus 8:23. Words accented with the shalshelet mark only occur at the beginning

of the verse. The Hebrew word **שָׁלֵשֶׁת** translates into English as chain. This shows the connection of the worlds by the links of a chain. The symbolism of the Shalshelet is that the subject of the story is wrestling with his inner demons and is undergoing some hesitation in his actions. It is rendered musically by a long and elaborate string of notes, giving a strong emphasis to the word on which it occurs.

### Purpose

The Shalshelet mark is said to be used for various purposes:

- In Genesis 19:16, it is used on the word "VaYitmah'mAH" (and he lingered), when Lot is lingering in Sodom as it is marked for destruction, to show Lot's uncertainty.
- In Genesis 24:12, it is used on the word "VaYomar" (and he said), when Abraham's servant is trying to find a woman to marry Abraham's son Isaac, to indicate the hesitation the servant shows.
- In Genesis 39:8, it is used on the word "VaY'maen" (and he refused), during Joseph's attempted seduction by Potiphar's wife, to indicate Joseph's struggle against temptation.
- In Leviticus 8:23, the Shalshelet is used because Moses was slaughtering an animal in preparation for the anointment of his brother and nephews as priests, a position he coveted for himself. He is therefore sad he was not given this honor.

Grammatically it is equivalent to segolta, but is never preceded by a conjunctive accent or a disjunctive of a lower class. It is thus related to segolta in the same way as Zakef gadol is related to zakef katan, or Yetiv to Pashta.

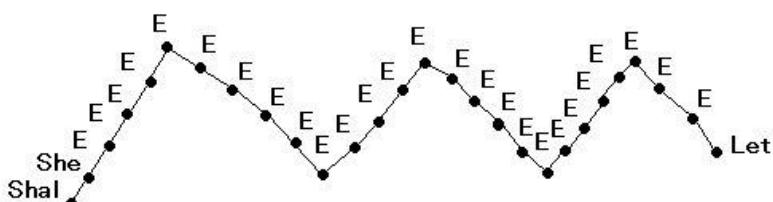
### Total occurrences

Book	Number of appearances
Torah	4
Genesis	3
Exodus	0
Leviticus	1
Numbers	0
Deuteronomy	0
Nevi'im	2
Ketuvim	1

The shalshelet note occurs a total of 6 times in Tanakh. They are: וַיַּהַמֵּה מְהֹן Genesis 19:16, וַיֹּאמֶר Genesis 24:12, וַיַּשְׁחַט Genesis 29:8, וַיִּמְאַנֵּן Leviticus 8:23, וַיַּבְהַלֵּוּ Isaiah 13:8, Amos 1:2, and אָמַר-לְהָ Ezra 5:15.

### Melody

The Shalshelet has a melody similar to that of 3 Pazers. It has approximately 30 notes, though this number varies depending on the word on which it is used.



## 8. Zakef Katan

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּ	זָקֵף קָטָן Zaqeif Qatan	זָקֵף קָטָן Zaqeif Qaton	זָקֵף קָטָן Zaqeif Qaton	זָקֵף קָטָן Zaqeif Qaton

The Zakef katan (זָקֵף קָטָן, with other variant English spellings), often referred to simply as "Katan," is a cantillation mark commonly found in the Torah, Haftarah, and other books of the Hebrew Bible. The note is the anchor and final one of the Katan group, which also can include the Mapach, Pashta, Munach, or Yetiv. It is one of the most common cantillation marks. There is no limit to the number of times the Katan group can appear in a verse, and often, multiple Katan groups appear in succession. The most times in succession the group occurs is four. The symbol for the Zakef katan is a colon (:). It is placed on the syllable of the word that is accented. The Zakef katan is one of two versions of the Zakef trope, the other being Zakef gadol. The Hebrew word זָקֵף translates into English as upright. קָטָן translates as small.

### The Katan group

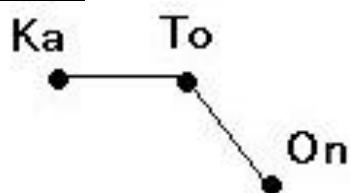
In the Katan group, the trope can appear in the following patterns:

- Mapach Pashta Munach Zakef-Katan
- Mapach Pashta Zakef-Katan
- Pashta Munach Zakef-Katan
- Pashta Zakef-Katan
- Munach Zakef-Katan
- Zakef-Katan
- Yetiv Munach Zakef-Katan
- Yetiv Zakef-Katan

### Total occurrences

Book	Number of appearances
Torah	6992
Genesis	1879
Exodus	1474
Leviticus	987
Numbers	1359
Deuteronomy	1293
Nevi'im	7203
Ketuvim	4843

### Melody



## 9. Zakef Gadol

Form	Ashkenazi	Sefardi	Italian	Teimani
זָקֵף גָּדוֹל	זָקֵף גָּדוֹל Zaqeif gadol	זָקֵף גָּדוֹל Zaqeif Gadol	זָקֵף גָּדוֹל Zaqeif Gadol	זָקֵף גָּדוֹל Zaqeif Gadol

Zakef Gadol (Hebrew: זָקֵף גָּדוֹל, with variant English spellings) is a cantillation mark that is commonly found in the Torah and Haftarah. It is represented by a vertical line on the left and two dots one on top of the other on the right.

The Zakef gadol is one of two versions of the Zakef trope. The other is the Zakef katan, part of the Katan group. A zakef segment, which includes either a zakef gadol or katan, will either be followed by another zakef segment or the Etnachta group, usually starting with a Mercha.

The Zakef gadol generally functions as a separator between two segments of a verse. Words that bear the zakef gadol are generally short with no preceding conjunctive. It is used in situations where a Zakef katon would be expected, but where there is only a single word. The Hebrew word זָקֵף translates into English as upright. גָּדוֹל translates as large.

### Total occurrences

Book	Number of appearances
Torah	524
Genesis	175
Exodus	99
Leviticus	56
Numbers	125
Deuteronomy	69
Nevi'im	395
Ketuvim	312

## 10. Tifcha

Form	Ashkenazi	Sefardi	Italian	Teimani
טִפְחָא	טִפְחָא Tifcha	טַרְחָא	טַרְחָא Tarcha	נֶטְעָה

Tifcha (Hebrew: טִפְחָא, also spelled Tifkha, Tipcha and other variant English spellings) is a cantillation mark commonly found in the Torah, Haftarah, and other books that are chanted. In Sephardic and Oriental traditions, it is called Tarcha, meaning "dragging" or "effort". The Tifcha is found in both the Etnachta group as the second member of that group, and in the Sof passuk group, though the melody varies slightly in each. While it is a weak sound, it is considered to be stronger than a Tevir. The Hebrew word טִפְחָא translates into English as diagonal. It is related to the word tefach (תְּפָח, measurement of the palm). The tifcha does not have a separating value of its own, as it is in the middle of a set of words.

Tifcha occurs in the Torah 11,285 times, more than any other trope sound. Tifcha is the only trope sound to appear more than 10,000 times in the Torah. The first word of the Torah **בראשית** (Bereshit) is on a Tifcha.

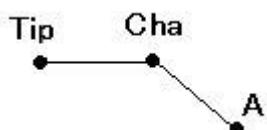
### Total occurrences

Book	Number of appearances
Torah	11,285
Genesis	2968
Exodus	2350
Leviticus	1667
Numbers	2435
Deuteronomy	1865
Nevi'im	9756
Ketuvim	6497

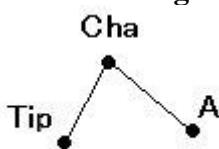
### Melodies

Melodies for tifcha, as for all other cantillation marks, is different in different traditions. The diagrams below show the Polish-Lithuanian tradition.

#### In Ethnachta group



#### In Sof Passuk group



### Occurrence rules

In the Etnachta group, the tifcha will always occur, regardless of whether or not there is a Mercha. Before a Sof Passuk, the Tifcha can only occur in conjunction with a Mercha.

## 11. Rivia

Form	Ashkenazi	Sefardi	Italian	Teimani
רִבְיעַ	רִבְיעַ	רִבְיעַ	רִבְיעַ	רִבְיעַ/רִבְיעַ

The Rivia (Hebrew: רִבְיעַ, also sometimes called Rivi'i, with other variant English spellings) is a cantillation mark commonly found in the Torah, Haftarah, and other biblical texts. Rivia is considered to have medium strength. It is stronger than a Pashta or Tevir, but weaker than

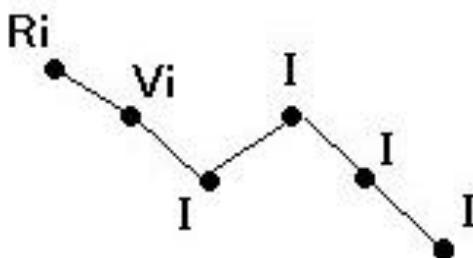
a Zakef or Tipcha. The Rivia can occur either by itself, or following one or two Munachs. When there are two Munachs prior to a Rivia, the first Munach has a long melody, and the second one is short. When there is one Munach, it is short. The Hebrew word **רביע** means fourth. It is therefore represented by a diamond-shaped mark.

### Total occurrences

Book	Number of appearances
Torah	2430
Genesis	610
Exodus	504
Leviticus	312
Numbers	497
Deuteronomy	507
Nevi'im	2239
Ketuvim	1672

### Melody

The Rivia is read in a slow, downward tone, with a pause in the middle breaking upward.



### 12. Zarka (Trope)

Form	Ashkenazi	Sefardi	Italian	Teimani
ז	זָרְקָא Zarqa	זָרְקָא Zarqa	זָרְקָא Zarqa	צִנּוֹר Tzinnor

Zarka or zarqa (Hebrew: זָרְקָא, with variant English spellings) is a cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It is usually found together with the Segol, with a Munach preceding either or both. The symbol for a Zarka is a 90 degrees rotated, inverted S. The Hebrew word זָרְקָא translates into English as *scatterer*, since it is a scattering of notes. Zarka is part of the Segol group. In this group, Zarka is the connector and Segol is the separator.

### Zarka, Tsinnor and Tsinnorit

Zarka is also sometimes called tsinnor. Properly speaking, tsinnor is the name it receives when appears on the three *poetic* books (Job, Proverbs and Psalms, or the **אַנְגָמִים** books, from their initials in Hebrew), and zarqa the name it gets on the remaining 21 books of the Hebrew Bible (also known as the *prosaic* books). Both sets of books use a different cantillation

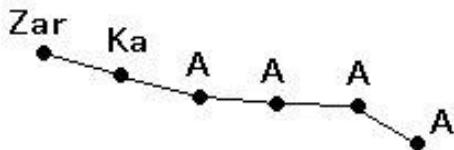
system. Caution must be taken not to confuse this mark with the very similar mark tsinnorit, which has the same shape but different position and use. They differ in the following:

- Zarqa/tsinnor is always postpositive, which means that it is always placed after the consonant, that is, shows up to the left side: זָרְקָה. Tsinnorit is always centered above it: צְנַנְּרָתָה.
- Zarqa/tsinnor is a distinctive cantillation symbol both on the 21 books and the 3 books, while tsinnorit appears only on the 3 books, and always combined with a second mark (merkha or mahapakh) to form a conjunctive symbol (called merkha metsunneret and mahpakh metsunnar, respectively).
- Note that both marks have been wrongly named by Unicode. Zarqa/tsinnor corresponds to Unicode "Hebrew accent zinor", code point U+05AE (where "zinor" is a misspelled form for tsinnor), while tsinnorit maps to "Hebrew accent zarqa", code point U+0598.

### Total occurrences

Book	Number of appearances
Torah	371
Genesis	73
Exodus	80
Leviticus	56
Numbers	96
Deuteronomy	66
Nevi'im	186
Ketuvim	182

### Melody



## 13. Pashta

Form	Ashkenazi	Sefardi	Italian	Teimani
ב	פְּשַׁתָּא Pashta	קְרֵמָא Qadma	פְּשַׁתָּא Pashta	אִזְלָא Azla
בָּב	שְׁנֵי פְּשַׁתִּין Shenei Pashtin /Pashtayim	תְּרֵי קְרֵמִין Terei qadmine	שְׁנֵי פְּשַׁתִּין (Shenei) Pashtin	-

Pashta (Hebrew: פְּשַׁתָּא) is a common cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It is part of the Katan group. Its mark symbol is identical to that of the Kadma. While Kadma and Pashta use the same symbol, Pashta is distinct from Kadma in the placement of the symbol. Kadma is always placed on the accented syllable,

while Pashta is placed on the last letter as well as on the accented syllable, if it's not the last. The Hebrew word פְּשַׂתְּאַ translates into English as stretching out.

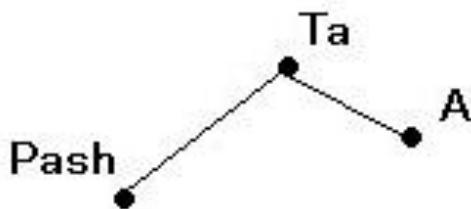
### Occurrences

In the Katan group, the Pashta can be found either following a Mahpach, or with the Mahpach absent. Following the Pashta will either be a Munach-Zakef katan or just a Zakef katan. The Pashta can also occur before the Segol group.

### Total occurrences

Book	Number of appearances
Torah	5429
Genesis	1428
Exodus	1134
Leviticus	777
Numbers	1055
Deuteronomy	1039
Nevi'im	5935
Ketuvim	3916

### Melody



### 14. Yetiv

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּ	יַתִּיב Yetiv	יַתִּיב Yetiv	שׁוֹפֵר יַתִּיב Shofar Yetiv	יַתִּיב Yetiv

Yetiv (יַתִּיב) is a cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It is found in the Koton group in some occurrences in lieu of the more common Mahpach-Pashta clause, generally on one- or two-syllable words.

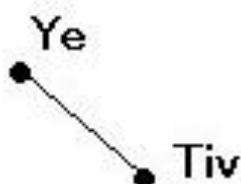
The Yetiv uses the same < symbol as the Mahpach, but when it is present, the < comes at the beginning of the word, unlike in a Mahpach, it is placed under the letter of the first syllable that is stressed. It is found to the right of the vowel. There is also no Pashta. In print, the Yetiv will sometimes be distinguished from the Mahapach by being more acutely angled, but in the identical position. The Hebrew word יַתִּיב translates into English as sitting.

**Total occurrences**

Book	Number of appearances
Torah	356
Genesis	79
Exodus	90
Leviticus	50
Numbers	72
Deuteronomy	65
Nevi'im	368
Ketuvim	179

**Melody**

The Yetiv starts off with a very high note, then drops low very suddenly.

**15. Tevir**

Form	Ashkenazi	Sefardi	Italian	Teimani
תְּבִיר	תְּבִיר	תְּבִיר	תְּבִיר	תְּבִיר

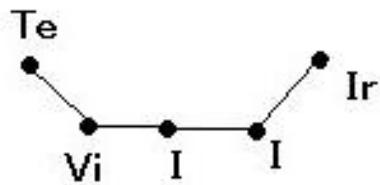
Tevir (Hebrew: תְּבִיר, with variant English spellings including T'veir and Tebir) is a cantillation mark commonly found in the Torah, Haftarah, and other Hebrew biblical books. It can be found independently or it can follow any number of other cantillation marks, very commonly a Mercha or Darga. The Hebrew word תְּבִיר translates into English as broken.

**Total occurrences**

Book	Number of appearances
Torah	2678
Genesis	623
Exodus	585
Leviticus	417
Numbers	576
Deuteronomy	477
Nevi'im	1837
Ketuvim	1329

**Melody**

The Tevir is sung on a low tone, going downward at the beginning and upward at the end.

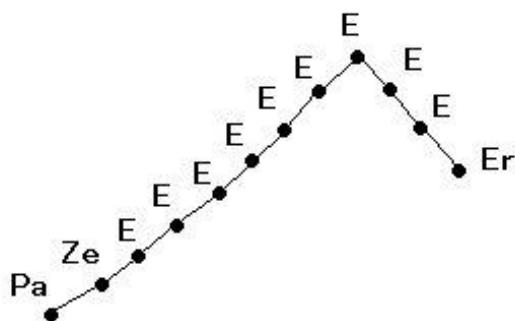
**16. Pazer**

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּזֵר	פָּזֵר	פָּזֵר גָּדוֹל	פָּזֵר גָּדוֹל	-

Pazer (Hebrew: פָּזֵר) is a cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. The pazer is generally followed by a Telisha ketana or gedola; on rare occasions when it is followed by another Pazer. The Pazer is used to prolong a word significantly during the reading. This places strong emphasis on the meaning of the particular word. The Hebrew word פָּזֵר translates into English as distribute or disseminate. This relates to the high number of notes in its melody. It shows the distribution of divinity.

**Total occurrences**

Book	Number of appearances
Torah	154
Genesis	29
Exodus	29
Leviticus	27
Numbers	36
Deuteronomy	33
Nevi'im	177
Ketuvim	284

**Melody**

## 17. Karne Parah

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּזֵרֶג	קָרְנֵי פֶּרָה Qarnei Farah / Pazer Gadol	קָרְנֵי פֶּרָה Qarnei Farah	קָרְנֵי פֶּרָה Qarnei Farah	קָרְנֵי פֶּרָה Qarnei Farah

Karne parah (Hebrew: קָרְנֵי פֶּרָה, also spelled Qarnei Farah and other variant English spellings) is a cantillation mark found only once in the entire Torah (Numbers 35:5), and once in the Book of Esther, immediately following the identically unique Yerach ben yomo. The symbol of the Karne para is that of the Telisha ketana and gedola together. The melody, likewise, is that of these two more common cantillation sounds put together. The Hebrew words קָרְנֵי פֶּרָה translate into English as cow's horns.

### In the Torah

The rare trope sound in the Torah appears in Numbers 35:5 on the word B'amah (בָּאָמָה, cubit), immediately following the word Alpayim (אלְפִים, two-thousand), on which an equally exclusive Yerach ben yomo is used, on the first of four occurrences of this phrase in the verse. In each of the phrase's four appearances, a different set of trope. The Yerach ben yomo followed by the Karne Parah is found on the first of these four instances. On the other three, respectively, are a Kadma V'Azla, a Munach Rivi'i, and a Mercha Tipcha.

This is representative of the way mitzvot are performed in real life. When one first performs a mitzvah, being a new experience, it is performed with great enthusiasm. The unusual trope signify the one-time occurrence of the mitzvah being a new experience. The second instance is on a Kadma-V'Azla, a note that is recited highly, showing that the high is still alive. The third is on a Munach-Rivi'i, a note that is going downward, showing that enthusiasm is going down. The fourth and final occurrence being on a Mercha-Tipcha, a common set that are recited in a lazy mode as if they are basically being recited without a melody, show the monotony of performing a mitzvah after performing it so many times.

Altogether, this verse shows the importance of performing a mitzvah that must be performed regularly, despite its monotony. It is an encouragement to bring new light into each time one performs a mitzvah in order to renew the excitement, and even when one cannot do so, to perform the mitzvah regardless.

### In the Book of Esther

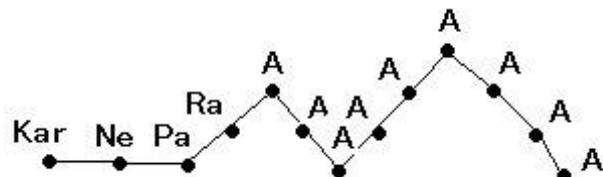
The only other time a Karne parah is read in public is in the Book of Esther, on the word Haman, at Esther 7:9. Since the Book of Esther is read twice in a year in Orthodox tradition while the part of Masei containing this trope is read just once, the reading in the Book of Esther is actually read more often.

### Total occurrences

Book	Number of appearances
Torah	1
Genesis	0
Exodus	0

Book	Number of appearances
Leviticus	0
Numbers	1
Deuteronomy	0
Nevi'im	3
Ketuvim	9

### Melody



### 18. Telisha Ketana / Gedola

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּ	תֵּלִישָׁא קְטַנָּה Telisha Qetannah	תֵּלֶשֶׁא Talsha	תְּרִסֶּא Tarsa	תֵּלִישָׁא קְטַנָּה Telisha Qetannah
בָּ	תֵּלִישָׁא גְּדוֹלָה Telisha Gedolah	תִּרְצָה Tirtzah	תֵּלֶשֶׁא Talsha	תֵּלִישָׁא גְּדוֹלָה Telisha Gedolah

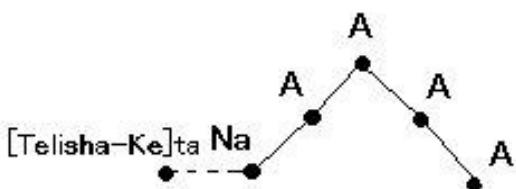
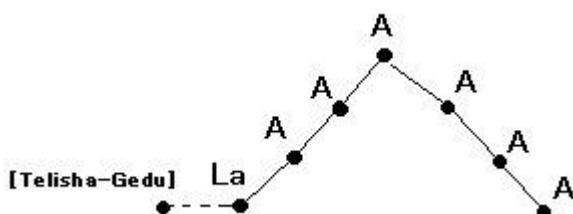
Telisha (Hebrew: תֵּלִישָׁא) is one of two cantillation marks found in the Torah, Haftarah, and other books of the Hebrew Bible. There are two versions of the Telisha: Telisha ketana (תֵּלִישָׁא קְטַנָּה) and Telisha gedola (תֵּלִישָׁא גְּדוֹלָה), the latter of which has a longer melody and higher peak. The Telisha trope can occur independently or can follow a Pazer or one of several other trope sounds. The Telisha ketana must be followed by a Kadma. The Hebrew word תֵּלִישָׁא translates into English as detached. This is because they are never linked to the following note as a single phrase. קְטַנָּה refers to little (the shorter note) and גְּדוֹלָה to great (the longer note).

### Total occurrences

Book	Telisha Ketana	Telisha Gedola
Torah	451	266
Genesis	92	51
Exodus	87	42
Leviticus	71	56
Numbers	88	50
Deuteronomy	113	67
Nevi'im	413	238
Ketuvim	350	335

**Melody**

While the names "Telisha Ketana" and "Telisha Gedola" are 6 syllables each, they are usually applied to words with far fewer syllables, often just one. In one-syllable words, only the notes leading to and from the peak are included. In multiple-syllable words, the additional syllables are recited at the level of the first note leading up to the peak.

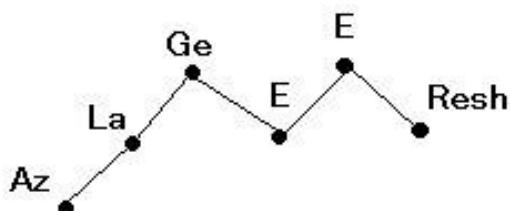
**Telisha Ketana****Telisha Gedola****19. Geresh**

Form	Ashkenazi	Sefardi	Italian	Teimani
גֵּרֶשׁ	גֵּרֶשׁ Geireish /Azla	גֵּרֶשׁ Gerish	גֵּרֶשׁ Geireish/Azla	תָּרֵס Tares

Geresh (Hebrew: גֵּרֶשׁ, with variant English spellings) is a cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It is most often found together with the Kadma, in which case the pair is known as Kadma-V'Azla, but it can also be found independently, in which case it is referred to as Azla Geresh or simply as Geresh. The Geresh occurs 1733 times in the Torah in the Kadma-V'Azla pair, and 1112 times separately. The Hebrew word גֵּרֶשׁ translates into English as driving out.

**Total occurrences**

Book	Geresh	Azla
Torah	1112	1733
Genesis	244	427
Exodus	228	373
Leviticus	175	307
Numbers	223	393
Deuteronomy	242	413
Nevi'im	957	1492
Ketuvim	780	1240

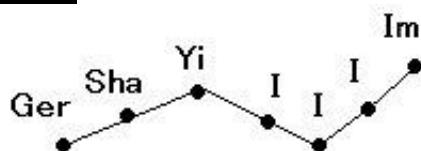
**Melody****20. Gershayim**

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּגְשַׁיִם	גֵּרְשַׁיִם Geirshayim	שְׁנֵי גְּרִישִׁין Shenei Gerishin	שְׁנֵי גְּרִישִׁין Shene Gerishin	טַרְסִין Tarsin

Gershayim (Hebrew גֵּרְשַׁיִם, with variant English spellings) is a cantillation mark that is found in the Torah, Haftarah, and other books of the Hebrew Bible. The Hebrew word גֵּרְשַׁיִם translates into English as double geresh.

**Total occurrences**

Book	Number of appearances
Torah	510
Genesis	113
Exodus	99
Leviticus	76
Numbers	114
Deuteronomy	108
Nevi'im	447
Ketuvim	341

**Melody****21. Munach**

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּגְמַה	מָנָח לְגָרְמַה Munach Legarmeih	פָּסֶק	לְגָרְמַה Legarmeih	-
בָּגָמַח	מָנָח	שׂוֹפֵר הַוְּלֵךְ Shofar Holeich	שׂוֹפֵר עַלְוי Shofar illui	

The Munach (Hebrew: מֻנָּח, also spelled Munah or Munakh), translating to English as "to rest," is a common cantillation sound. In Sephardi and Oriental traditions it is often called Shofar holekh. It is marked with a right angle below the corresponding word. The munach is found in various groups, including the Katon, Etnachta, and Segol groups. One or more munachs can be followed by many different trope sounds, including Zakef katon, Etnachta, Rivia, Zarka, Segol, and Pazer. It is normally used when the number of syllables in a phrase are so long that an extra note is required to accommodate all the syllables. The munach is normally a short note. But when it is the first of two munachs followed by a Revia, it has a longer melody. In this case it may also be called legarmeh (מֻנָּח לְגַרְמֵה).

### Appearances

The munach has the following appearances in the following sequences:

- Katan group: Mahpach-Pashta-Munach-Zakef katan
- Etnachta group: Mercha-Tipcha-Munach-Etnachta
- Segol group: Munach-Zarka-Munach-Segol
- Rivia group: Munach-Munach-Rivia \*
- Pazer/Telisha: Munach-Munach-Pazer (sometimes)-Telisha ketana or gedola

\* When there are two Munachs before a Rivia (*legarmeh*), there is generally a vertical line (|) drawn between the words to indicate this.

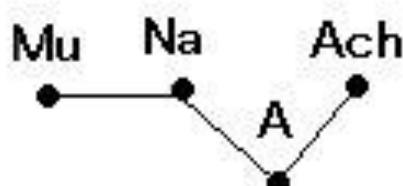
The munach as shown is not always present in all cases. Occasionally, in the Katan group, a second Munach will be inserted. This occurs when the words have more syllables, and cannot be accommodated by a single munach. Munach occurs in the Torah 8777 times. Legarmeh occurs 283 times.

### Total occurrences

Book	Munach	Legarmeh
Torah	8777	283
Genesis	2271	60
Exodus	1835	62
Leviticus	1270	45
Numbers	1748	60
Deuteronomy	1653	56
Nevi'im	8624	337
Ketuvim	6150	203

### Melody

#### **Katon group**

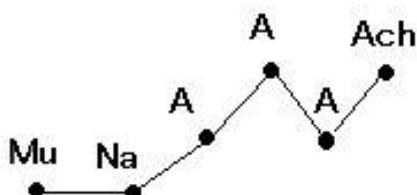


### Etnachta group

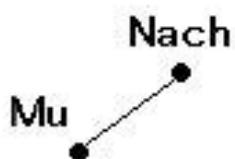


### Rivia group

The Munach preceding another Munach before a Rivia:



The Munach immediately preceding a Rivia:



### Segol group

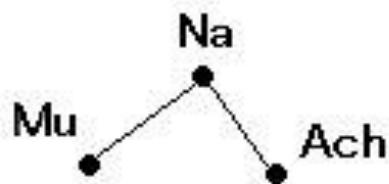
Before a Zarka:



Before a Segol:



### Telisha group



### Mnemonic Device

Some Bar-mitzvah instructors help their students remember the right-angle symbol of Munach by telling their students to think of the square framed glasses which were typically worn by the engineers involved in the moon landing which popular in the late 1960s.

## 22. Mercha

Form	Ashkenazi	Sefardi	Italian	Teimani
בְּ	מֵרְכָּא Meircha	מָאָרִיךְ Ma-arich	מָאָרִיךְ Ma-arich	מָאָרְכָּא Ma-archa

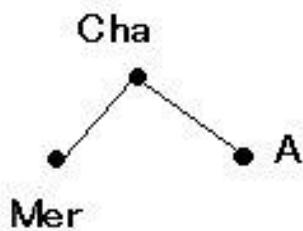
Mercha (Hebrew: מֵרְכָּא, also spelled Merkha and other variant English spellings) is a cantillation mark commonly found in the Torah, Haftarah, and other books that are chanted. The mercha is found in several trope groups, though the melody varies from one use to the next. It is the beginning of the Etnachta group, can be found either once or twice preceding the Sof passuk, or can occasionally precede the Pashta in the Koton group or a Tevir. The 9117 times Mercha is found in the Torah 9117 is the second most of any trope sounds. Only Tipcha occurs more often. The Hebrew word מֵרְכָּא translates into English as comma.

### Total occurrences

Book	Number of appearances
Torah	9117
Genesis	2415
Exodus	1879
Leviticus	1371
Numbers	1859
Deuteronomy	1595
Nevi'im	7672
Ketuvim	5235

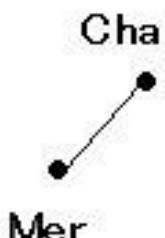
### Melody

#### In Etnachta group

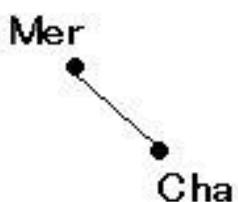


### In Sof Passuk group

First appearance (before Tipcha)



Second appearance (after Tipcha)



### 23. Mahpach

Form	Ashkenazi	Sefardi	Italian	Teimani
מַהְפֵךְ	Mahpach	(שׁוֹפֵר) מַהְפֵךְ (Shofar) ehuppach	שׁוֹפֵר הַפּוֹךְ Shofar Hafuch	מַהְפֵךְ Mehuppach

Mahpach (Hebrew מַהְפֵךְ, with variant English spellings) is a common cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It is part of the Katan group, and it frequently begins the group. The symbol for the Mahpach is <. Mahpach is always followed by a Pashta. This is because Mahpach is a conjunctive, showing a connection with the word that follows. When the Mahpach is found, the < is placed under the syllable that is most heavily stressed. The variant Yetiv trope uses the same < symbol as the Mahpach, but does not have a Pashta that follows. Mahpach is found in the Torah 3042 times. The Hebrew word מַהְפֵךְ translates into English to reversal. The original symbol looked more like a sideways U than a V (to represent going forward then turning back around), but this got changed because it was easier for printers to print, as modern keyboards have the < symbols.

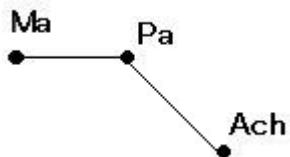
#### Total occurrences

Book	Number of appearances
Torah	3042
Genesis	798
Exodus	655
Leviticus	452
Numbers	568

Book	Number of appearances
Deuteronomy	569
Nevi'im	3449
Ketuvim	2096

**Melody**

The Mahpach is sung on a high note until the final syllable, which is lower.

**24. Darga**

Form	Ashkenazi	Sefardi	Italian	Teimani
דָּגָרָה	דָּגָרָה	דָּגָרָה	דָּגָרָה	דָּגָרָה

Darga (Hebrew: דָּגָרָה) is a cantillation mark commonly found in the Torah, Haftarah, and other books. The symbol for the Darga resembles a backwards Z.

The Darga is usually followed by a Tevir. It is most often found in places where a Tevir clause has two words that are closely related. The Hebrew word דָּגָרָה translates into English as step. With the Hebrew word tevir meaning "broken," the combination of Darga Tevir means "broken step."

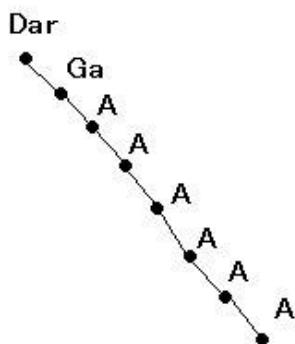
Darga can also be followed by a Munach Rivia. Darga can also rarely be followed by a Mercha Kefula, an altogether rare trope.

**Total occurrences**

Book	Number of appearances
Torah	1091
Genesis	253
Exodus	221
Leviticus	171
Numbers	237
Deuteronomy	209
Nevi'im	710
Ketuvim	637

**Melody**

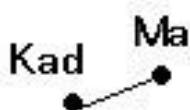
The Darga is recited in a fast, downward slope, as follows:

**25. Kadma (Trope)**

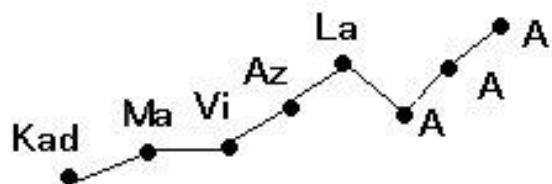
Form	Ashkenazi	Sefardi	Italian	Teimani
קָדְמָא	קָדְמָא Qadma	אַזְלָא Azla	קָדְמָא Qadma	-

Kadma (Hebrew קָדְמָא, with variant English spellings) is a common cantillation mark found in the Torah, Haftarah, and other books of the Hebrew Bible. It can be found by itself preceding certain trope groups, or together with a Geresh, in which case, the pair is known as "Kadma-V'Azla."

Kadma has the same symbol as the Pashta, though Kadma is distinct from Pashta in the placement of the symbol. In a Kadma, the symbol is always placed on the accented syllable, while Pashta is placed on the last letter and also on the accented syllable if the last syllable is not the accented one. The symbols for Kadma V'Azla are designed to resemble the fingers of an outstretched hand in a curved position. The Kadma-V'Azla pair occurs 1733 times in the Torah. The word Kadma is related to the Hebrew קָדְמָה (kedma), east. It is also related to the root מֵדָק, front. The combination of these words translates to going away.

**Melody****Kadma V'Azla**

The melody for a Kamda V'Azla is a continual string of notes without a break as follows:



## 26. Mercha Kefula

Form	Ashkenazi	Sefardi	Italian	Teimani
בְּנֵי	מִרְכָּא כְּפֹלָה Mercha Kefulah	תֶּרֶן טָעַמִּי Terei Ta'amei	תֶּרֶן חוֹטְרִין Terein Chutrin	-

Mercha kefula (מִרְכָּא כְּפֹלָה, with variant English spellings) is a rare cantillation mark that occurs 5 times in the Torah (once in Genesis, once in Exodus, once in Leviticus, and twice in Numbers) and once in the Haftarah (for Behaalotecha and for the intermediate Shabbat for Chanukah, in the Book of Zechariah.) The Hebrew words מִרְכָּא כְּפֹלָה translate into English as double mercha. This name is given since the mark that is used appears like two merchas.

### Occurrences

The Mercha kefula appears in the following locations in the Torah:

- Genesis 27:25
- Exodus 5:15
- Leviticus 10:1
- Numbers 14:3
- Numbers 32:42

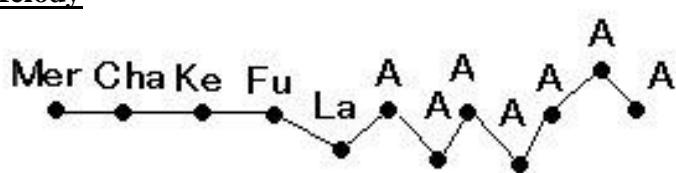
It also occurs in the Haftarah at Zechariah 3:2, read on the intermediate Shabbat for Chanukah and for Parashat Behaalotecha.

### Total occurrences

Book	Number of appearances
Torah	5
Genesis	1
Exodus	1
Leviticus	1
Numbers	2
Deuteronomy	0
Nevi'im	3
Ketuvim	4

In the Leningrad Codex, it occurs in these places: Gen 27:25, Ex 5:15, Lev 10:1, Numb 32:42, 14:3, 1 Kings 10:3, 20:29, Ezek 14:4, Hab 1:3, Zech 3:2, Ezra 7:25, Neh 3:38, 2 Chr 9:2, 20:30.

### Melody



## 27. Yerach ben Yomo

Form	Ashkenazi	Sefardi	Italian	Teimani
בָּן	ירָח בָּן יוֹמָו Yeirech Ben Yomo/ Galgal	ירָח בָּן יוֹמָו Yeirach Ben Yomo	ירָח בָּן יוֹמָו Yeirach Ben Yomo	ירָח בָּן יוֹמָו Yeirach Ben Yomo

Yerach ben yomo (ירָח בָּן יוֹמָו, with variant English spellings, also known as Galgal), is a cantillation mark that appears only one time in the entire Torah (Numbers 35:5), and once in the Book of Esther. In these occurrences, it is followed immediately by a Karne parah, another mark that is found only once in the entire Torah. The symbol for this trope is an upside-down Etnachta. The Hebrew words יְרָח בָּן יוֹמָו translate into English as day-old moon. Its alternate name גָּלְגָּל translates into English as sphere.

### In the Torah

The rare trope sound in the Torah appears in Numbers 35:5 on the word Alpayim (אלפיים, two-thousand), which is followed by an equally exclusive Karne Parah on the word B'amah (בָּאָמָה, cubit), in the first of four occurrences of this phrase in the verse. In each of the phrase's four appearances, a different set of trope. The Yerach ben yomo followed by the Karne Parah is found on the first of these four instances. On the other three, respectively, are a Kadma V'Azla, a Munach Rivi'i, and a Mercha Tipcha.

This is representative of the way mitzvot are performed in real life. When one first performs a mitzvah, being a new experience, it is performed with great enthusiasm. The unusual trope signify the one-time occurrence of the mitzvah being a new experience. The second instance is on a Kadma-V'Azla, a note that is recited highly, showing that the high is still alive. The third is on a Munach-Rivi'i, a note that is going downward, showing that enthusiasm is going down. The fourth and final occurrence being on a Mercha-Tipcha, a common set that are recited in a lazy mode as if they are basically being recited without a melody, show the monotony of performing a mitzvah after performing it so many times.

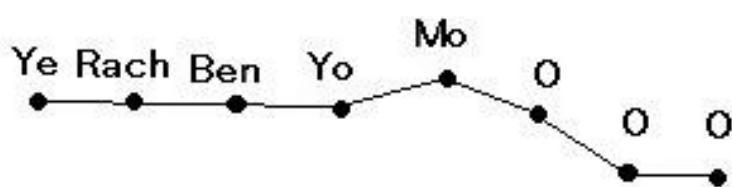
Altogether, this verse shows the importance of performing a mitzvah that must be performed regularly, despite its monotony. It is an encouragement to bring new light into each time on performs a mitzvah in order to renew the excitement, and even when one cannot do so, to perform the mitzvah regardless.

### In the Book of Esther

There is a lesser-known occurrence of the Yerach ben yomo in the Book of Esther, at Esther 7:9. This is found on Haman. Since the name "Haman" is traditionally drowned out by the gragger during the reading of the Megillah, few take any notice of the actual trope sound that is being pronounced at this time. Interestingly, in Orthodox Jewish tradition, the Book of Esther is read twice on Purim, and the full reading of the parsha of Masei which includes verse 35:5 only occurs once, so the recitation of the Yerach ben yomo in Esther therefore is read more often.

**Total occurrences**

Book	Number of appearances
Torah	1
Genesis	0
Exodus	0
Leviticus	0
Numbers	1
Deuteronomy	0
Nevi'im	3
Ketuvim	9

**Melody****28. Torah Reading Table**

Torah Reading Table	
Books that are read	<ul style="list-style-type: none"> <li>• Torah</li> <li>• Haftarah</li> <li>• Book of Esther</li> <li>• Song of Songs</li> <li>• Book of Ruth</li> <li>• Ecclesiastes</li> <li>• Lamentations</li> </ul>
Readings	<ul style="list-style-type: none"> <li>• Weekly</li> <li>• Yom Tov</li> <li>• Triennial cycle</li> </ul>
Process	<ul style="list-style-type: none"> <li>• Aliyah</li> <li>• Maftir</li> <li>• Shnayim mikra ve-echad targum</li> </ul>
Equipment	<ul style="list-style-type: none"> <li>• Ark</li> <li>• Bimah</li> <li>• Sefer Torah</li> <li>• Tikkun</li> <li>• Yad</li> <li>• Ner Tamid</li> </ul>

## 29. Additional Cantillation

The following additional symbols are found in the three poetical books: Their names do not differ among the various traditions.

Bentuk	Nama
בָּ	גֵּרֶשׁ מִקְדָּם Geireish Muqdam
בָּץ	אַתְנָחַ חָפֻקָּה Atnach Hafukh
בָּזָ	עֹלָה Oleh

Bentuk	Nama
בָּלָ	עַלְלָה illuy
בָּדָ	דְּכִי Dechi
בָּזָן	צְנַנּוּרָת Tzinnorit

Ole (Hebrew: עֹלָה) a cantillation marks found in Psalms, Proverbs, and Job (the אַמְתָּה books). Ole is also sometimes used as a stress marker in texts without cantillation.

Tsinnorit (Hebrew: צְנַנּוּרָת) is a cantillation mark in the Hebrew Bible, found at the 3 poetic books, also known as the אַמְתָּה books (Job or אִוּב in Hebrew, Proverbs or מִשְׁלִי, and Psalms or תְּהִלִּים). It looks like a 90-degrees rotated, inverted S, placed on top of a Hebrew consonant. Tsinnorit is very similar in shape to Zarka (called tsinnor in the poetic books), but is used differently. It is always combined with a second mark to form a conjunctive symbol:

- Tsinnorit combines with merkha to form merkha metsunneret, a rare variant of merkha that serves mainly sof pasuq.
- Tsinnorit combines with mahapakh to form mehuppakh metsunnar, also a rare mark, variant of mahapakh that serves mainly azla legarmeh but appears also in the other contexts where mahapakh and illuy appear.

This mark has been wrongly named by Unicode. Zarqa/tsinnor corresponds to Unicode "Hebrew accent zinor", code point U+05AE (where "zinor" is a misspelled form for tsinnor), while tsinnorit maps to "Hebrew accent zarqa", code point U+0598.

## 30. Sequences of Cantillations

The rules governing the sequence of cantillation marks are as follows.

1. A verse is divided into two half verses, the first ending with, and governed by, *etnachta*, and the second ending with, and governed by, *sof pasuq*. A very short verse may have no *etnachta* and be governed by *sof pasuq* alone.
2. A half verse may be divided into two or more phrases marked off by second-level disjunctives.
3. A second-level phrase may be divided into two or more sub-phrases marked off by third-level disjunctives.
4. A third-level phrase may be divided into two or more sub-phrases marked off by fourth-level disjunctives.
5. The last subdivision within a phrase must always be constituted by a disjunctive one level down, chosen to fit the disjunctive governing the phrase and called (in the Table below) its "near companion". Thus, a disjunctive may be preceded by a disjunctive of its own or

a higher level, or by its near companion, but not by any other disjunctive of a lower level than its own.

6. The other subdivisions within a phrase are constituted by the "default" disjunctive for the next lower level (the "remote companion").
7. Any disjunctive may or may not be preceded by one or more conjunctives, varying with the disjunctive in question.
8. A disjunctive constituting a phrase on its own (i.e. not preceded by either a near companion or a conjunctive) may be substituted by a stronger disjunctive of the same level, called in the Table the "equivalent isolated disjunctive".

Main disjunctive	Preceding conjunctive(s)	Nearest preceding lower level disjunctive ("near companion")	Other lower level disjunctives ("remote companion")	Equivalent isolated disjunctive
First level disjunctives				
Sof pasuq	Mercha	Tifcha	Zaqef qaton	
Etnachta	Munach	Tifcha	Zaqef qaton	
Second level disjunctives				
Segol	Munach	Zarqa	Revia	Shalshelet
Zaqef qaton	Munach	Pashta	Revia	Zaqef gadol
Tifcha	Mercha; Darga Mercha-kefulah	Tevir	Revia	
Third level disjunctives				
Revia	Munach; Darga Munach	Munach legarmeh	Geresh, Telishah gedolah, Pazer	
Zarqa	Munach (occasionally Mercha)	Geresh/ Azla/ Gershayim	Telisha gedolah, Pazer	
Pashta	Mahpach; Qadma Mahpach	Geresh/ Azla/ Gershayim	Telisha gedolah, Pazer	Yetiv
Tevir	Mercha or Darga; Qadma Mercha or Qadma Darga	Geresh/ Azla/ Gershayim	Telisha gedolah, Pazer	
Fourth level disjunctives				
Geresh/Azla	Qadma; Telishah qetannah Qadma			Gershayim
Telisha gedolah	Munach			
Pazer	Munach			
Qarne farah	Yerach ben yomo			

### 31. Cantillation Group

Cantillation	Katan Group	<ul style="list-style-type: none"> <li>• Mahpach</li> <li>• Pashta</li> <li>• Munach</li> <li>• Zakef katan</li> <li>• Kadma</li> <li>• Yetiv</li> </ul>
	Etnachta Group	<ul style="list-style-type: none"> <li>• Mercha</li> <li>• Tipcha</li> <li>• Munach</li> <li>• Etnachta</li> </ul>
	Sof Passuk Group	<ul style="list-style-type: none"> <li>• Mercha</li> <li>• Tipcha</li> <li>• Mercha</li> <li>• Sof passuk</li> </ul>
	Segol Group	<ul style="list-style-type: none"> <li>• Munach</li> <li>• Zarka</li> <li>• Munach</li> <li>• Segol</li> </ul>
	Telisha Group	<ul style="list-style-type: none"> <li>• Munach</li> <li>• Pazer</li> <li>• Telisha Ketana/Gedola</li> </ul>
	Other	<ul style="list-style-type: none"> <li>• Zakef gadol</li> <li>• Rivia</li> <li>• Gershayim</li> <li>• Darga</li> <li>• Tevir</li> <li>• Kadma (V'Azla)</li> <li>• Geresh</li> </ul>
	Rare	<ul style="list-style-type: none"> <li>• Shalshelet</li> <li>• Mercha kefula</li> <li>• Yerach ben yomo</li> <li>• Karne parah</li> </ul>

# Nun (נ) ADDITIONAL (MIX)

## A. Hebrew Braille

Hebrew Braille (Hebrew: בְּרִיאֵל עֲבָרִי) is the braille alphabet for Hebrew. The International Hebrew Braille Code is widely used. It was devised in the 1930s and completed in 1944. It is based on international norms, with additional letters devised to accommodate differences between English Braille and the Hebrew alphabet. Unlike Hebrew, but in keeping with other braille alphabets, Hebrew Braille is read from left to right instead of right to left., and unlike English Braille, it is a Abjad, all consonants.

### BASIC ALPHABET

Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print
Basic	Dagesh	Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print
		ב b bb		ג g	ד dh	ה h	ו w	ז z	ח h	ט t	י y

Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print
Basic	Dagesh	Braille	Print								
		ל l		מ m	נ n	ס s	ע 'u	פ f	צ ts	ק q	ר r

Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print
Basic	Dagesh	Braille	Print	Braille	Print	Braille	Print	Braille	Print	Braille	Print
		ב b bb		ג g	ד dh	ה h	ו w	ז z	ח h	ט t	י y



## B. Hebrew Morse Code

Standard Morse: (grey/strip = Long, white/dot = short)

E				T								
I		A		N		M						
S	U	R	W	D	K	G	O					
H	V	F	L	P	J	B	X	C	Y	Z	Q	KH

Hebrew letters are mostly represented using the Morse representation of a similar-sounding Latin letter (e.g. "Bet" ב≡B); however the representation for several letters are from a Latin letter with a similar shape (e.g. "Tet" ט≡U, while "Tav" ת≡T).

Letter	In Latin	Code
א	A	•-
ב	B	-•••
ג	G	---•
ד	D	-••
ה	O	---
ו	E	•
ז	Z	---••
ח	H	••••
ט	U	••-
י	I	••
כ	K	-•-

Letter	In Latin	Code
ל	L	•-••
מ	M	--
נ	N	-•
ס	C	-•-•
ע	J	•----
פ	P	•-•-
צ	W	•--
ק	Q	---•-
ר	R	•-•
ש	S	•••
ת	T	-

C. Ôlêf Béith Nösahh Èrêss Yisrô'él

<b>ד</b> דָּל D / ð / Dh DHÔL 4	<b>ה</b> דָּל D DÔL 4	<b>ג</b> גִּימֶל G / g GÍMÊL 3	<b>גָּ</b> גִּימֶל G / g GÍMÊL 3	<b>ב</b> בֵּית V / v VÉITH 2	<b>בָּ</b> בֵּית B / b BÉITH 2	<b>אָ</b> אָלֵף ? / ' / ָ ÔLÊF 1
<b>כְּ</b> כָּפָר יְוָד, יְוָד K / k KAFF 20	<b>יְ</b> טִית Y / y YÖD 10	<b>תְּ</b> חִית T <sup>g</sup> / t <sup>g</sup> / T <sup>t</sup> TTÉITH 9	<b>חָ</b> זִין H / h / H <sup>t</sup> HHÉITH 8	<b>זָ</b> וּוּ, אָוּ, וּוּ Z / z ZAYIN 7	<b>וְ</b> הָא, הָה, חֵי W / w WÔW 6	<b>חָ</b> חֵי H / h HÉI 5
<b>נְ</b> נוּן סּוּפִית N / n NÚN SÖFITH	<b>נְ</b> נוּן N / n NÚN SÖFITH	<b>םְ</b> מִם M / m MÉM SÖFITH	<b>מָ</b> מִם M / m MÉM 40	<b>לְ</b> לִמְדָה L / l LÔMÊDH 30	<b>ךְ</b> כְּפִתָּה X / x / Kh KHAFF SÖFITH	<b>כְּ</b> כְּפִתָּה X / x / Kh KHAFF 20
<b>צְ</b> צְדִי סּוּפִית S <sup>g</sup> / s <sup>g</sup> / S <sup>t</sup> SSÔDHI SÖFITH	<b>צְ</b> צְדִי S <sup>g</sup> / s <sup>g</sup> / S <sup>t</sup> SSÔDHI 90	<b>פְּ</b> סּוּפִית F / f FÉ SÖFITH	<b>פָּ</b> פָּאָפָה F / f FÉ 80	<b>פָּ</b> פָּאָפָה P / p PÉ 80	<b>עָ</b> עַיִן Y / y AYIN 70	<b>סָ</b> סּמֶךְ S / s SÔMÈKH 60
<b>תְּ</b> תָּפָ, תָּנוּ Θ / θ THÔW 400	<b>תְּ</b> תָּפָ, תָּנוּ T / t TÔW 400	<b>שְׁ</b> שִׁין S / s SÍN 300	<b>שָׁ</b> שִׁין ʃ / Š / Sh SHÍN 300	<b>רְ</b> רִישָׁ R / r RÉISH 200	<b>רָ</b> רִישָׁ R / Rh RHÉISH 200	<b>קָ</b> קוֹף, קוֹרָ Q / q QÖF 100

## D. Hannèqudöth Ttèvêryôh

<b>ׂ</b> חוֹלֶם HHÖLÖM * Ö / O / o *	<b>ׂ:</b> שְׂוֹא SHÈWÔ * È / E / e *	<b>ׂ:</b> סְגֹּול SÊGÖL * È / E / ε *	<b>ׂ:</b> צִירֶה SSÉIRÊH * É / E: / e: *	<b>ׂ:</b> פְּתַח PATÖHH * A / a *	<b>ׂ:</b> קְמַץ QÔMASS * ֿ / C / ֿ *
<b>ׂ:</b> חַטְף סְגֹּול HHÀTTÔF SÊGÖL * È / ֿ / ֿ *	<b>ׂ:</b> חַטְף פְּתַח HHÀTTÔF PATÖHH * À / ֿ / ֿ *	<b>ׂ:</b> חַטְף קְמַץ HHÀTTÔF QÔMASS * Ô / ֿ / ֿ *	<b>ׂ:</b> שֻׁרוּק SHÚRUQ * Ú / U / u *	<b>ׂ:</b> קְבוּץ QUBÚSS * U / u *	<b>ׂ:</b> חִירִק HHÍRIQ * I / ֿ *

Niqqud	Patôhh	Hhiriq	Qubuss	Sséirêh	Hhölöm	Sêghöl	Qômass	Shèwô
	A	I	U	É	Ö	Ê	Ô	È
	A / a	I / i	U / u	E: / e:	O / o	ε / ε	ֿ / C	ֿ / E
Ttèvêryôh	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ
Yisrôél	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ
Bôvli 1	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ
Bôvli 2 Téimôni	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ	ׂ

## E. Classical Hebrew

כְּ	כִּ	כֵּ	כֶּ	כַּ	כָּ	כְּ	כִּ	כֵּ	כֶּ	כַּ	כָּ	כְּ
k	y	t	h	z	w	h	d	g	b	v	?	
[k/x]	[j]	[tʃ]	[h]	[z]	[w]	[h]	[d/ð]	[g/ɣ]	[b/v]	[v]		
תְּ	שְׁ	רְ	קְ	פְּ/צְ	עְ	סְ	מְ/םְ	נְ	לְ			
t	š/s	r	q	s	p	·	n	m	l			
[t/θ]	[sʃ]	[r]	[q]	[ts]	[p/f]	[·]	[n]	[m]	[l]			
Niqqud												
אֻ	אָ	אֵ	אֶ	אַ	אָ	אֵ	אַ	אָ	אֵ	אַ	אָ	אָ
shuruq	qubutz	holam	qamatz	hiriq	tzere	segol	patah					
[u]	[o]	[ɔ]	[i]	[e:]	[ɛ]	[ε]	[a]					
ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ
hataf qamatz	hataf segol	hataf patah	shva									
[ɔ̄]	[ɛ̄]	[ă]	[ă/∅]									

לְ	רְ	כְּ	בְּ	יְ	טְ	חְ	זְ	וְ	הְ	הְ	דְ	הְ	גְּ	גְּ	בְּ	בְּ	אָ
L	X	X	K	Y	T <sup>f</sup>	H	Z	W	H	D <sup>f</sup>	D	Y	G	V	B	?	
KH	KH				T	H			DH			GH					
תְּ	תְּ	שְׁ	שְׁ	רְ	רְ	קְ	צְ	פְּ	פְּ	עְ	עְ	סְ	נְ	גְּ	מְ	מְ	
θ	T	S	ʃ	R	ʁ	Q	S <sup>f</sup>	F	P	ʕ	S	N	N	M	M	M	
TH		SH		RH		Q	S										
ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	
o	e:	u	u	u	ɛ	ɔ	ɔ	ɛ	ɪ	ə	ə	ə	ə	ə	ə	ə	
ö	é																
ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	ֵ	ֶ	ַ	ָ	
ő	ê	ô	ô	ô													

## F. Modern Hebrew

א	ב/ב	ג	ד	ה	ו	ז	ח	ט
בֵּית/בַּיִת	בֵּית	גִּימֶל	דָּלְתָּן (קָלָד)	הָא (הַיִּ)	וָו	זָיִן	חַזְקָה	סִיְתָּה
alef		gimel	daled	he	vav	zayin	het	tet
בָּ	b/v	ג	d	הָ	v	ז	חַ	טַ
[?/Ø]	[b/v]	[g]	[d]	[h]	[v]	[z]	[ħ]	[t]
1	2	3	4	5	6	7	8	9
י	כ/כ	ך	ל	מ	ס	נ	ז	ס
יְהֹוָה (יְהֹודָה)	כָּפָר/כָּפָר	כָּבֵד	לָמֶד	מָם	סָוִופִית	נוּנוּ	סָמֶךְ	סָמֶךְ
yod	kaf	khaf	lamed	mem	mem	nun	samekh	nun
y/i	k/kh	sofit	l	final mem	mem	nun	sofit	nun
[j]	[k/x]	final kaf	[l]	[m]	mem	[n]	final nun	[n]
10	20	30	40	50	60	50	final nun	[n]
ע	פ/פ	צ	צ	ץ	ץ	ע	ע	ע
עַיִן	(פִּי)/פָּא	פָּא	פָּא	צָדִיק	צָדִיק	צָדִיק	סָוִופִית	קוֹף (קוֹף) רֵישׁ (רֵישׁ) שֵׁין/שְׁוִין תְּוֻמָּה
'ayin	pe	pe	pe	zadi	zadi	zadi	sofit	resh
'	p/f	p/f	p/f	sofit	z	z	final zadi	qof
[?/Ø]	[p/f]	[p/f]	[p/f]	[ts]	[ts]	[ts]	final pe	[k]
70	80	90	100	100	200	300	300	400

Common orthography additions (mainly for foreign borrowings)

תִּ	תֵּ	תְּ	עִ	עֵ	עְ	חִ	חֵ	חְ	זִ	זֵ	זְ	דִּ	דֵּ	דְּ	גִּ	גֵּ	גְּ	בִּ	בֵּ	בְּ	אִ	אֵ	אְ			
[θ]	[θ]	[θ]	[v]	[v]	[v]	[χ]	[χ]	[χ]	[z]	[z]	[z]	[ð]	[ð]	[ð]	[dʒ]	[dʒ]	[dʒ]									

ל	ר	כ	ב	י	ט	ח	ו	ז	ה	ה	ה	ד	ר	ה	ג	ג	ג	ב	ב	ב	א	א	א
L	CH	CH	K	Y	T	CH	Z	V	H	D	D	G	G	V	B	?							
ת	ת	ש	ש	ר	ר	ק	צ	פ	פ	ע	ע	ס	נ	נ	נ	ס	מ	מ	מ	מ	מ	מ	מ
T	T	S	SH	R	R	Q	TZ	F	P	ف	ف	S	N	N	M	M	K	TS					
אֹ	אֵ	אַ	אָ	אַ	אָ	אַ	אָ	אָ	אַ	אָ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ
o	e	u	u	u	u	u	u	u	u	u	u	i	i	i	i	i	a	a	a	a	a	a	a
אָ	אֵ	אַ	אָ	אַ	אָ	אַ	אָ	אָ	אַ	אָ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ
אָ	אֵ	אַ	אָ	אַ	אָ	אַ	אָ	אָ	אַ	אָ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ	אַ	אָ
תִּ	צִ	עִ	חִ	זִ	הִ	אִ	דִּ	גִּ	בִּ	אֵ	בֵּ	אְ	תִּ	צִ	עִ	חִ	זִ	הִ	אִ	בִּ	אֵ	בֵּ	אְ
תִּ	Tʃ	U	X	Z	H	SH	D	G	V	θ	θ	ø	תִּ	Tʃ	U	X	Z	H	SH	D	G	V	ø
TH	C	GH	KH	SH	H	DH	D	G	V	θ	θ	ø	TH	C	GH	X	Z	H	SH	D	G	V	ø



## H. Paleo-Hebrew Evolution

The chart shows the graphical evolution of Paleo-Hebrew letter forms into other alphabets. The sound values often changed significantly, both during the initial creation of new alphabets, and due to pronunciation changes of languages using the alphabets over time.

Letter and Name	Meaning	Ph. <sup>1)</sup>	Corresponding letter in							
			Hebrew	Syriac	Arabic	South Arabic	Ge'ez	Greek	Latin	Cyrillic
א Alef	Ox (also measuring tool dividers)	' [?]	א	ܐ	ا	አ	አ	Aα	Aa	Aa
ב Beit	House	b [b]	ב	ܒ	ب	በ	በ	Bβ	Bb	Бб, Вв
ג Gimel	Camel	g [g]	ג	ܓ	ج	ገ	ገ	Γγ	Cc, Gg	Гг, Гг
ד Dalet	Door	d [d]	ד	ܕ	د	ܕ	ܕ	Δδ	Dd	Дд
ה Hei	Window	h [h]	ה	ܗ	ه	ܗ	ܵ	Eε	Ee	Ее, Єє, Ӭ
ו Vav	Hook	w [w]	ו	ܘ	و	ܘ	ܻ	(Ff), Yv	Ff, Uu, Vv, Yy, Ww	(Vv) , Yy, Ӯ
ז Zayin	Weapon	z [z]	ז	ܵ	ز	ܵ	ܵ	Zζ	Zz	Жж, ҃
ח Cheit	Wall, courtyard	ħ [ħ]	ח	ܵ	ح, خ	ܵ,	ܵ,	Hη	Hh	Ии, Ӣ
ט Teit	Wheel	t [t̪]	ט	ܵ	ط, ظ	ܵ	ܵ	Θθ	—	(Θθ)
י Yud	Hand	y [j]	י	ܵ	ي	ܵ	ܵ	Ii	Ii, Їj	Ӣ, Їj
כ Kaf	Palm (of a hand)	k [k]	כ	ܵ	ك	ܵ	ܵ	Kκ	Kk	Кк
ל Lamed	Goad	l [l]	ל	ܵ	ل	ܵ	ܵ	Λλ	Ll	Лл
מ Meim	Water	m [m]	מ	ܵ	م	ܵ	ܵ	Mμ	Mm	Мм
נ Nun	Snake	n [n]	נ	ܵ	ن	ܵ	ܵ	Nν	Nn	Нн

Letter and Name		Meaning	Ph. <sup>1)</sup>	Corresponding letter in							
				Hebrew	Syriac	Arabic	South Arabic	Ge'ez	Greek	Latin	Cyrillic
ם	Samech	Support	s [s]	ס	ܬ, ܽ	ـ	ـ	ܗ	Ξ, poss. Χχ	poss. Xx	(ךך), poss. Xx
ו	'Ayin	Eye	' [f]	ו	݂	ع	غ	ܵ	Oo, Ωω	Oo	Oo
כ	Pei	Mouth	p [p]	כ	݂	ف	ڻ	ܶ	Ππ	Pp	Ππ
צ	Tzadi	Hunt	ṣ [s̪]	צ	݂	ص, ض	ـ	ܶ	ڙ, ڙ, ڦ	(Mm)	ڙ, ڙ, ڦ
ק	Kuf	Needle eye	q k <sup>g</sup>	ק	݂	ق	ـ	ܶ	(Qq), poss. Φφ, Ψψ	Qq	(Qq)
ר	Reish	Head	r [r]	ר	ܽ	ر	ـ	ܶ	Rr	Rr	Rr
ש	Shin	Tooth	š [ʃ]	ש	݂	ش, ش	ـ	ܶ	Σσς	Ss	Сс, Шш, Щщ
ת	Tav	Mark	t [t]	ת	݂	ٿ, ٿ	ـ	ܶ	Tτ	Tt	Tт

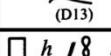
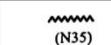
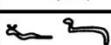
<sup>1)</sup> A phoneme /fooni:m/ is one of the units of sound (or gesture in the case of sign languages) that distinguish one word from another in a particular language.

## I. Ancient Semitic Alphabet

Hebrew Block-Letter	Projected Proto-Hebrew Original Letter	Middle-Egyptian Hieroglyphic Exemplar (Sign-List Number)	Original Hebrew Alphabetic Name (NIVEC Number)	Hebrew Consonants of Middle Kingdom (ca. 1842–1760 BC)	Hebrew Consonants of New Kingdom (ca. 1560–1307 BC)	Hebrew Consonants of Iron Age - Canaan (ca. 1150–587 BC)
א			elef cattle (477) אלף			
ב			bayit, house (1074) בית			
ג			gāhar, bend גָּהָר (1566) גָּהָר			
ד			delet, door דֶּלֶת (1946) דֶּלֶת			
ה			hālal, praise הָלָל (2146) הָלָל			
ו			wāw, pillar-support (2260) וָו pillar-support			
ז			zē'āh, sweat (brows) (2399) זֵעַח sweat (brows)			
ח			ḥāṣer, hūṭ (2958) חָצֵר / חָוֵת			
ט			tōv, good טוב (3201) טוב			
י			yād, hand יָד (3338) יָד			
כ			kap, palm כָּפֵר (4090) כָּפֵר			
ל			lāmad, teach לָמַד (4340) לָמַד			
מ			mayim, water מַיִם (4784) מַיִם			
נ			nāḥāš, snake נָחָשׁ (5729) נָחָשׁ			
ס			śe'ār, sārah, śorōr (8482) סְאָר / סָרָה / שְׁׂרָר			
ע			ayin, eye עַיִן (6523) עַיִן			
פ			peh, mouth פֵּה (7023) פֵּה			
צ			śorōr, sack צְרֹר (7655) צְרֹר	© 2015 Douglas Petrovich		
ק			qūr, spun-fiber קוּר (7770) קוּר			
ר			ro'š, head רֹאשׁ (8031) רֹאשׁ			
ש			śādayim, breasts שְׁׁדַיִם (8716) שְׁׁדַיִם			
ת			tayiš, male goat תַּיִשׁ (9411) תַּיִשׁ			

## J. Biblical “Hebrew to English” Alphabet

Hebrew is the first and oldest alphabet: 1859 BCE

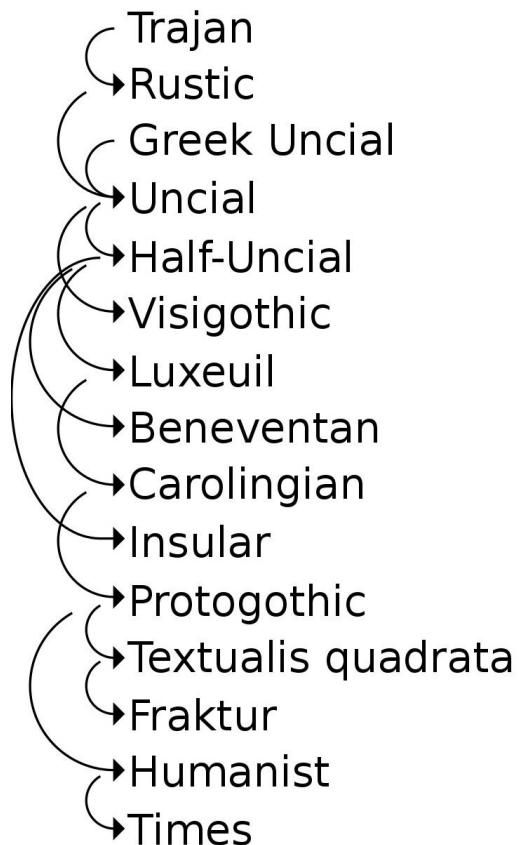
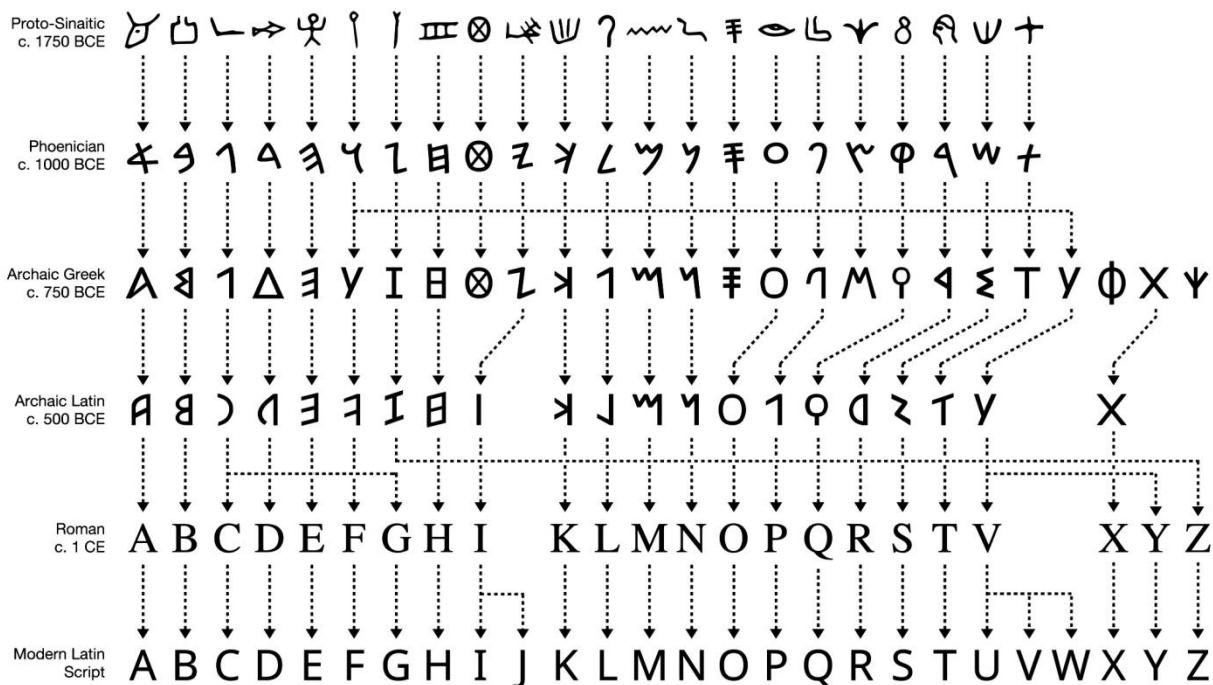
Pictograms Egyptian Hieroglyphics 1859 BC		Phonograms Mosaic Hieroglyphic Hebrew Alphabet 1859 - 550 BC		Echograms English Modern		Aramaic Hebrew Square Hebrew 550 BC - 70 AD	Masoretic Hebrew Vowelled Hebrew 600 AD - present
Gardiner's Sign List #	Sounds Like	First Hebrew Phonogram Alphabet 1859 - 1100 BC	Paleo-Hebrew 1100-550BC	English		First Century	Vowels, dots, dashes were invented by Masoretes (600 AD) did not exist before.
 (F1)	K	<b>Aleph</b> Cattle <small>Note: WH = Wadi el Hol; Lah = Lahun</small> Sinai 377 	A	<b>א</b>			Silent stop, like the “-” in “A-ha”.
 (O1) (O4)	Pr /H	<b>Bayit</b> House Sinai 92, 115, 405, WH 1 	B,V	<b>ב</b>		 B as in Bet (With dot)  V as in Vav	
 (O38)	Knbt	<b>Gahar</b> Bend Sinai 112 	G	<b>ג</b>		G as in Gift	
 (O31)	-	<b>Delet</b> Door Sinai 376, 353 	D	<b>ד</b>		D as in Door	
 (A28)	Hi	<b>Halal</b> Praise Sinai 92, 362, WH 1,2 	H,E	<b>ה</b>		H as in Hay	
 (O30)	Shnt	<b>Vaw</b> Pillar Support WH 1 Sinai 376  Sinai 351	V,O,U	<b>ו</b>		 V as in Vine   Vowel “u” as in “Flute”  Vowel “o” as in “Hole”	
 (D13)	inh	<b>Zeah</b> Sweat (Brows) Sinai 346a, 349 	Z	<b>ז</b>		Z as in Zechariah	
 (O6) /  (N28)	Hwt /H	<b>Haser/Hut</b> Enclosure/Thread Sinai 405, 376, WH1,2 	H,Ch	<b>ח</b>		Ch as in Bach	
 (F35)	D	<b>Tov</b> Good Sinai 351 	Th	<b>ת</b>		Th as in Thin	
 (D36) /  (D47)	A	<b>Yad</b> Hand Sinai 405  Sinai 351, 345b 	I,Y,J	<b>י</b>		 Y as in Yes   Vowel “i” as in machine  Vowel “ey” as in “they”.	
 (D28)	K	<b>Kap</b> Palms Sinai 92, WH 1,2, 376, 349 	K,Ch	<b>כ,ח</b>		 K as in King (With dot) Ch as in Bach	
 (S39)	Wt	<b>Lamad</b> Teach Sinai 377 	L	<b>ל</b>		L as in Learn	
 (N35)	N	<b>Mayim</b> Water Sinai 377, 349, 353 	M	<b>מ</b>		M as in Memory	
 (I9) /  (T10)	F	<b>Nahas</b> Snake Sinai 360, WH1,2, 349 	N	<b>נ,ג</b>		N as in Now	
 (D3) /  (K5)	- / Bz	<b>Sear/Sarah</b> Hair/Stink Sinai 351 	S,X	<b>ס</b>		S as in Support	
 D ..	IR	<b>Ayin</b> Eye Sinai 92, 349, WH 2 	O	<b>ע</b>		Silent guttural in the back of the throat	
 D21	R	<b>Peh</b> Mouth Sinai 377, 349, 375a 	P,Ph	<b>פ,ף</b>		 P as in Power (with dot)  Ph as in Phone	
 V33	Ssr	<b>Seror</b> Sack Sinai 346b, 349, 351 	Ts	<b>צ</b>		Ts as in Sits	
 V25	Wd	<b>Qur</b> Spun fiber Sinai 376, 349 	Q	<b>ק</b>		C as in Cry (more guttural than Kaph)	
 DI	Tp	<b>Resh</b> Head Sinai 405, WH1,2, 376 	R	<b>ר</b>		R as in Rush	
 D27	Mnd	<b>Sadayim</b> Breasts Sinai 349 	S,Sh	<b>ש</b>		 Sh as in Shine (right dot)  S as in Sun (left dot)	
 M42	Wn	<b>Tayis</b> Male goat Sinai 92, 349, WH2, 376 	X †	<b>ת,תּ</b>		T as in Time (dot) Th ans in Theme	

Egyptian epigraphical data in this chart, in part from "The World's Oldest Alphabet", Douglas Petrovich, 2016 AD

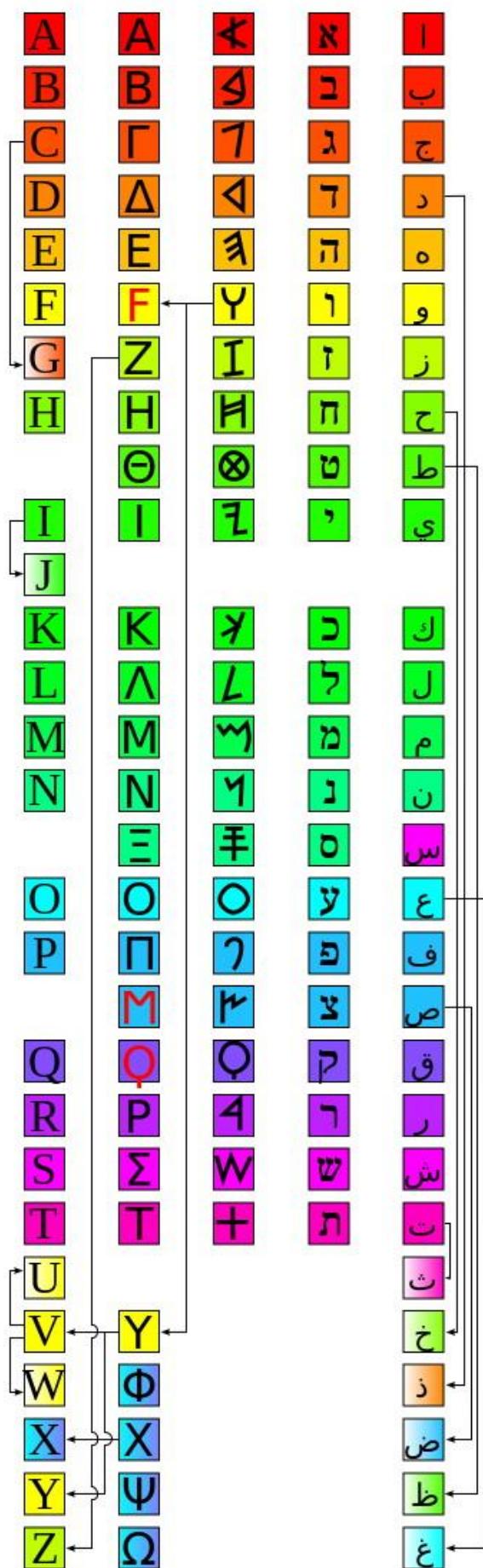
Steve Rudd

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## K. Evolution of The Alphabet



ABCDEF<sup>GH</sup>I KLMNO<sup>PQR</sup>S T V Y Z  
 α β c δ e f g h i κ λ μ ν ο ρ φ σ τ υ ς  
 αβγδεζηθικαλμηνζοπρστυφχψω  
 αβcδefxhi κλμηνορφρστυ χψ  
 αbcdefxhi κλμηνορφρστυ χψ



## L. Ancient History from the Scribes of Purgatory

The petroglyphs of the Purgatory River (called "Picket Wire" River by the locals) are very old and worn by wind and the extreme temperatures of the region. The symbols are formed by pecking at the canyon wall with some sharp tool and the impressions, although once deep, are now very shallow and barely visible to the naked eye. In fact, the best way to view these petroglyphs is to approach the wall when the sun is at a right angle to the wall and will cast shadows in the tiny pits and grooves that are left in the stone. The chart below shows some of the variants of the ancient alphabet as it was found in the Negev desert of Israel (known to have been made around 1500 BC) and in the Purgatory River canyons of Colorado. The corresponding Hebrew symbols are also shown.

Old Negev alphabet from Colorado with corresponding Hebrew sounds.			
<b>ך</b>	Qof (Q)	◐ ◑ ◐ ◘	<b>ת</b> זיינ (Z)
<b>פּ</b>	Peh (P/F)	❖ ❖ ◇	<b>חַ</b> חט (Ch)
<b>תּ</b>	Feh (F)	❖ ❖ ◇	<b>יָ</b> יוד (Y)
<b>הְ</b>	He (H)	YYAYV>	<b>לְ</b> לammed (L)
<b>סִמְתָּ</b>	Mem (M)	◎ ▶ ▶ ▶	<b>נְ</b> Nun (N)
<b>ךְ</b>	Khaf (K/Kh)	❖ ◎ ◎ ◎	<b>צְ</b> Tsadeh (Ts)
<b>תְּ</b>	Tav (T)	○ ○ + X	<b>רְ</b> Resh (R)
<b>שְׁ</b>	Shin (Sh/S)	WWZS	<b>אְ</b> Alef (silent)
<b>וְ</b>	Vav (V)	88B□Ø	<b>דְּ</b> Dalet (D)
<b>בְּ</b>	Bet (B/V)	כְּלְבָכְ	
<b>גְּ</b>	Gimel (G)	771	

## M. Yudu Lipi

Yūdu lipi is an adaptation of the Hebrew script for Telugu developed by Isaac Mayer. The ancient Telugu-speaking Cochin Jewish community is linguistically unique among global Jewish communities for two reasons: it is the only Jewish community that traditionally spoke a Dravidian language, and it is the only Jewish community that traditionally used the native తెలుగు లిపి (Telugu lipi) script rather than an adaptation of the Hebrew abjad to write their language. Because of this, the Jewish dialects of Telugu have, up until recently, been considered to simply be non-standard Telugu rather than a specific distinct language. Yūdu lipi is a Hebrew-based script to reinforce the distinction between standard and Judeo-Telugu. Also, since the majority of the Cochin Jewish community currently lives in Israel, Yūdu lipi is more accessible on Hebrew-language computer systems.

### Consonants

న	ట	ఢ	ం	గ	భ	వ
హ	ధ	ద	ఘ	ఘ	బ్హ	బ
క	య	థ	ట	జ	చ	వ్య
క	య	థ	ట	య్య	జ్య	వ్య
నీ	నొ	న	న	ల	ల	ఎ
ఇ	ఎ	న	మ	ఋ	ఎ	ఖ్య
ఇ	ఎ	న	మ	!	!	ఖ్య
ఱ	చ	చ	ఫ	ప	ఉ	స
చ	ధ	ధ	ఫ	ప	జ	స్స
ఱ	చ	చ	శ	శ	ర	ప
థ	త	శ	శ	ఱ	ఱ	చ్చ

Vowels							
כָּבָד	כָּבָד	כָּלָבָד	כָּרָבָד	כָּבָד	כָּבָד	כָּבָד	כָּבָד
בָּבָד	בָּבָד	בָּלָבָד	בָּמָבָד	בָּבָד	בָּבָד	בָּבָד	בָּבָד
קָבָד	קָבָד	קָלָבָד	קָרָבָד	קָבָד	קָבָד	קָבָד	קָבָד
וָבָד	וָבָד	וָלָבָד	וָמָבָד	וָבָד	וָבָד	וָבָד	וָבָד
אָבָד	אָבָד	אָלָבָד	אָרָבָד	אָבָד	אָבָד	אָבָד	אָבָד
כָּבָדְּיָה	כָּבָדְּיָה	כָּלָבְּיָה	כָּרָבְּיָה	כָּבָדְּיָה	כָּבָדְּיָה	כָּבָדְּיָה	כָּבָדְּיָה
בָּבָדְּיָה	בָּבָדְּיָה	בָּלָבְּיָה	בָּמָבְּיָה	בָּבָדְּיָה	בָּבָדְּיָה	בָּבָדְּיָה	בָּבָדְּיָה
קָבָדְּיָה	קָבָדְּיָה	קָלָבְּיָה	קָרָבְּיָה	קָבָדְּיָה	קָבָדְּיָה	קָבָדְּיָה	קָבָדְּיָה
וָבָדְּיָה	וָבָדְּיָה	וָלָבְּיָה	וָמָבְּיָה	וָבָדְּיָה	וָבָדְּיָה	וָבָדְּיָה	וָבָדְּיָה
אָבָדְּיָה	אָבָדְּיָה	אָלָבְּיָה	אָרָבְּיָה	אָבָדְּיָה	אָבָדְּיָה	אָבָדְּיָה	אָבָדְּיָה
Gemination							
כְּבָדָה	כְּבָדָה	כְּלָבָדָה	כְּרָבָדָה	כְּבָדָה	כְּבָדָה	כְּבָדָה	כְּבָדָה
בְּבָדָה	בְּבָדָה	בְּלָבָדָה	בְּמָבָדָה	בְּבָדָה	בְּבָדָה	בְּבָדָה	בְּבָדָה
קְבָדָה	קְבָדָה	קְלָבָדָה	קְרָבָדָה	קְבָדָה	קְבָדָה	קְבָדָה	קְבָדָה
וְבָדָה	וְבָדָה	וְלָבָדָה	וְמָבָדָה	וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה
אְבָדָה	אְבָדָה	אְלָבָדָה	אְרָבָדָה	אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה
Final letters after shorts vowels							
לְבָדָה	רְבָדָה	בְּבָדָה	רְבָדָה	לְבָדָה	רְבָדָה	אְבָדָה	הְבָדָה
וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה	וְבָדָה
אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה	אְבָדָה

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Huruf Hebrew  
Nama TUHAN (תְּוָהָן)  
ditulis dari atas ke bawah.

# Lampiran

## Ancient Semitic Evolution

Ancient Semitic/Hebrew							Modern Hebrew			Greek		Latin
Early	Middle	Late	Name	Picture	Meaning	Sound	Letter	Name	Sound	Ancient	Modern	
אֵ	תְּאֵ	אֵ	Ei	Ox head	Strong, Power, Leader	ah, eh	אֵ	Aleph	silent	Α	Α	A
בֵּ	בֵּ	בֵּ	Bet	Tent floorplan	Family, House, In	b, bh(v)	בֵּ	Beyt	b, bh(v)	Β	Β	B
גֵּ	גֵּ	גֵּ	Gam	Foot	Gather, Walk	g	גֵּ	Gimal	g	Γ	Γ	C G
דֵּ	דֵּ	דֵּ	Dal	Door	Move, Hang, Entrance	d	דֵּ	Dalet	d	Δ	Δ	D
הֵ	הֵ	הֵ	Hey	Man with arms raised	Look, Reveal, Breath	h, ah	הֵ	Hey	h	Ε	Ε	E
וֵ	וֵ	וֵ	Waw	Tent peg	Add, Secure, Hook	w, o, u	וֵ	Vav	v	Ϝ		F
זֵ	זֵ	זֵ	Zan	Mattock	Food, Cut, Nourish	z	זֵ	Zayin	z	Ζ	Ζ	Z
חֵ	חֵ	חֵ	Hhet	Tent wall	Outside, Divide, Half	hh	חֵ	Chet	hh	Η	Η	H
טֵ	טֵ	טֵ	Tet	Basket	Surround, Contain, Mud	t	טֵ	Tet	t	Θ	Θ	
יֵ	יֵ	יֵ	Yad	Arm and closed hand	Work, Throw, Worship	y, ee	יֵ	Yud	y	Ι	Ι	I J
קֵ	קֵ	קֵ	Kaph	Open palm	Bend, Open, Allow, Tame	k, kh	קֵ	Kaph	k, kh	Κ	Κ	K
לֵ	לֵ	לֵ	Lam	Shepherd Staff	Teach, Yoke, To, Bind	l	לֵ	Lamed	l	Λ	Λ	L
מֵ	מֵ	מֵ	Mem	Water	Chaos, Mighty, Blood	m	מֵ	Mem	m	Μ	Μ	M
נֵ	נֵ	נֵ	Nun	Seed	Continue, Heir, Son	n	נֵ	Nun	n	Ν	Ν	N
סֵ	סֵ	סֵ	Sin	Thorn	Grab, Hate, Protect	s	סֵ	Samech	s	Ξ	Ξ	X
גֵּ	גֵּ	גֵּ	Ghah	Eye	Watch, Know, Shade	gh(ng)	גֵּ	Ayin	silent	Ο	Ο	O
פֵּ	פֵּ	פֵּ	Pey	Mouth	Blow, Scatter, Edge	p, ph(f)	פֵּ	Pey	p, ph(f)	Π	Π	P
צֵ	צֵ	צֵ	Tsad	Trail	Journey, chase, hunt	ts	צֵ	Tsade	ts	Μ		
קֵ	קֵ	קֵ	Quph	Sun on the horizon	Condense, Circle, Time	q	קֵ	Quph	q	Ω		Q
רֵ	רֵ	רֵ	Resh	Head of a man	First, Top, Beginning	r	רֵ	Resh	r	Ρ	Ρ	R
שֵׁ	שֵׁ	שֵׁ	Shin	Two front teeth	Sharp, Press, Eat, Two	sh	שֵׁ	Shin	sh, s	Σ	Σ	S
תֵּ	תֵּ	תֵּ	Taw	Crossed sticks	Mark, Sign, Signal, Monument	t	תֵּ	Tav	t	Τ	Τ	T
גֵּ			Ghah	Rope	Twist, Dark, Wicked	gh	For additional information on this letter see: <a href="http://www.ancient-hebrew.org/alphabet_changes.html">www.ancient-hebrew.org/alphabet_changes.html</a>					



# A Comparative Table of Ancient Alphabets

Picto-graphic	Name and Power of The Hebrew Letters	Ancient Hebrew	Square Hebrew	Rabbinic Hebrew	Kursiv Hebrew	Samaritan Hebrew	Syriac (isolated, final, medial, initial)			Arabic (isolated, final, medial, initial)	Greek		Etruscan	Latin
							Estrangela	Nestorian	Serto		Ancient	Modern		
א	'Alef - 1	א	א	א	א	א	א א א א	א א א א	א א א א	א	ΑΑ	Αα	Α	Α
ב	Beit b 2	ב	ב	ב	ב	ב	כ ב ב ב	כ ב ב ב	כ ב ב ב	ب ب ب ب	Β	Ββ	Β	Β
ג	Gimel g 3	ג	ג	ג	ג	ג	ג ג ג ג	ג ג ג ג	ג ג ג ג	ج ج ج ج	ΓΓΓ	Γγ	Γ	CG
ד	Dalet d 4	ד	ד	ד	ד	ד	ד ד ד ד	ד ד ד ד	د د د د	د د د د	ΔΔΔ	Δδ	Δ	D
ה	Hei h 5	ה	ה	ה	ה	ה	ה ה ה ה	ה ה ה ה	ه ه ه ه	ه ه ه ه	ΕΕΞ	Εε	Ξ	E
ו	Vav v 6	ו	ו	ו	ו	ו	ו ו ו ו	ו ו ו ו	و و و و	و و و و	ϜϜϜ	ϜϜ	Ϝ	F
ז	Zayin z 7	ז	ז	ז	ז	ז	ז ז ז ז	ז ז ז ז	ز ز ز ز	ز ز ز ز	Ι	Ζζ	Ζ	(Z)
ח	Cheit ch 8	ח	ח	ח	ח	ח	ח ח ח ח	ח ח ח ח	خ خ خ خ	خ خ خ خ	ΗΗΗ	Ηη	ΗΘ	H
ט	Teit t 9	ט	ט	ט	ט	ט	ט ט ט ט	ט ט ט ט	ط ط ط ط	ط ط ط ط	ΘΘΘ	Θθ	ΘΘΘ	-
י	Yud y 10	י	י	י	י	י	י י י י	י י י י	ي ي ي ي	ي ي ي ي	ΙΙΙ	Ιι	Ι	I
כ	Kaf k 20	כ	כ	כ	כ	כ	כ כ כ כ	כ כ כ כ	ك ك ك ك	ك ك ك ك	ΚΚΚ	Κκ	Κ	K
ל	Lamed l 30	ל	ל	ל	ל	ל	ל ל ל ל	ל ל ל ל	ل ل ل ل	ل ل ل ل	ΛΛΛΛ	Λλ	Λ	L

Picto-graphic	Name and Power of The Hebrew Letters	Ancient Hebrew	Square Hebrew	Rabbinic Hebrew	Kursiv Hebrew	Samaritan Hebrew	Syriac (isolated, final, medial, initial)			Arabic (isolated, final, medial, initial)	Greek Ancient	Greek Modern	Etruscan	Latin
							Estrangela	Nestorian	Serto					
ם	Meim m 40	ם	מ	ם	ם	ם	ם	ם	ם	ם	ם	ם	ם	ם
נ	Nun n 50	נ	נ	נ	נ	נ	נ	נ	נ	ن	ن	ن	ن	ن
ס	Samech s 60	ס	ס	ס	ס	ס	ס	ס	ס	-	ס	ס	ס	ס
ঠ	‘Ayin ‘ 70 Ghain gh	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ع	ع	ع	ع	ع
ঠ	Pei p 80	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ف	ف	ف	ف	ف
ঠ	Tzadi tz 90	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ص	ص	ص	ص	-
ঠ	Kuf q 100	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ق	ق	ق	ق	ق
ঠ	Reish r 200	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ر	ر	ر	ر	ر
ঠ	Shin sh 300	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	س	س	س	س	س
ঠ	Tav t 400	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ঠ	ت	ت	ت	ت	ت