

## Haftarah of Rosh Hashanah Day 2 – Jeremiah 31:1-19

*chantable English version by Len Fellman*

based on the translations of Aryeh Kaplan ‘The Living Torah’, the Stone Edition Tanach, The Artscroll Machzor, and The Jerusalem Bible modeled on the Hebrew version chanted by Moshe Haschel in ‘Navigating the Bible II’;  
<http://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=6&chapter=31&verse=1&portion=64>

31:1 Here is what says Adonai: [They have found grace] in the wilderness—this people that survived the sword—  
I led them to tranquillity: Israel.

2 [From times of old], Adonai appeared to me: With a love eternal I have loved you. And so I draw you (to Me) with *chesed*.

3 Again [I rebuild you]; you will be restored, O maiden of Israel.

[You will yet] be adorned with timbrels, and go forth in the dance of the revelers.

4 Again, you will plant your vineyards [in the hills] of Samaria. The planters will plant and enjoy its fruit.

5 For there comes a day, when cry out the watchmen in the hills of Ephraim:

[Rise up], let us ascend to Zion, to Adonai our God.

6 [For thus] says Adonai: Sing O Jacob with gladness, shout out on the peaks of the nations, proclaim, give praise, and say: “Say, Adonai, your people, the remnant of Israel”.

7 For indeed, I will bring them back from the land of the North, [and I will gather them] [from the far ends of the earth], among them the blind and the lame, the pregnant and the birthing (women), together. A great company will return here.

8 With weeping they will come; with supplications [I will lead them].

I will guide them by streams of water, on a path of straightness. They will not stumble upon it.

For I have been to Israel as a father, and Ephraim—My first-born is he.

31:9 Hear the word of God, O nations, declare it in the islands far off,  
saying: He who scattered Israel [will gather him in], and guard him, as a shepherd his flock.  
10 For redeemed by Adonai—was Jacob. [He delivered him] from a hand stronger than his own.  
11 [And they will come], and sing [on the heights of Zion]. [They'll come streaming] to the bounty of Adonai,  
to the grain, to the wine and to the oil, to the young sheep and cattle.  
Then will [their souls be] like a garden well-watered. [They won't continue to sorrow any more].  
12 [And then] they will rejoice—the maidens—in dancing, young men and elders, together.  
[And I will turn] their mourning to gladness, and comfort them, and make them joyful [from their grief].  
13 [And I will satisfy] the soul of the priests with fatness, [and my people], with my bounty will be filled, thus speaks Adonai.  
14 Here | is what says Adonai: A voice from on high is heard, wailing and bitter weeping:  
Rachel weeping for her children, refusing to be consoled for her children, for they are gone.  
15 Here | is what says Adonai: Restrain your voice from weeping, [and your eyes] from tears,  
[because of this], [there is] a reward for your hardships, so says God, they will return from the land of their enemies.  
16 [There is hope for your future], so says Adonai. [They will return—your children—to their borders].  
17 I have heard—[how I have heard], Ephraim is moaning: “You chastised—I was punished,  
like a calf [that has not been] trained. [Take me back] [and I shall return], for you are Adonai, my God.”  
18 [For after] turning I repented, and after I was instructed, [I slapped myself (in grief)] on my thigh.  
[I was ashamed], [even humiliated], for I carried the disgrace of my youth.  
19 A son so dear, is he to me—Ephraim? [Is he] a child beloved? [For as often] as I speak of him, I surely remember him still.  
[Because of this], yearns [my inner self] [for him]. [Final melody:] I will bestow on him my mercy: [so says Adonai].

## Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some “poetic licence”, and some willingness on the part of the listener to be “carried” by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these “transtropilations” are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a “window” into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. “cut a covenant”) to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 “beam above the door” rather than “lintel”) to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between “literalness” and “listenable-ness”. A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh *or* yetiv kadma *or* pashta gersh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana “lean toward” the words they “conjoin” to, while the *disjunctive tropes* such as tipcha, gersh, gershayim, and telisha gedola “lean away” from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* “rivi'i” melody in whatever way seems most natural.

As a variant of the “grey bracket” device, I indicate pairs of tropes by “wrapping them around” the phrase which have the combined melody:

mercha/tipcha (Renew our days)	kadma/geresh ( <i>or</i> : azla, etc.) (She weeps bitterly).	mercha siluk (a fire-offering to God)
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Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don’t strictly match the Hebrew. I also “pad” some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the *leyner*’s cantillation system. In particular, the tropes *telisha g’dola* (ר), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the musical phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

“*Metigah-zakef*” is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (viz. cantor Moshe Haschel in “Navigating the Bible II”) this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in “take care” in this example). Haschel’s system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don’t write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the *leyner* can choose to pronounce it as “*God*” or “*Adonai*”.

Warning on the Hebrew text: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

*The English translations I mostly use (besides several scholarly commentaries) are the following:*

Aryeh Kaplan, ‘The Living Torah’ (1981) (also my source for proper names & transliterations)  
Richard Elliott Friedman, ‘The Bible With Sources Revealed’ (2003)  
Everett Fox, ‘The Five Books of Moses’ (1997)  
The Stone Edition ‘Tanach’ (1996)  
JPS ‘Hebrew-English Tanach’, (2<sup>nd</sup> Ed. 2000), *along with* Orlinsky, ‘Notes on the New Translation of the Torah’ (1969)  
Robert Alter, ‘The Five Books of Moses’ (2004)  
Commentaries in the ‘Anchor Bible’ series  
Rotherham, The Emphasized Bible (1902)  
The Jerusalem Bible (1966) (also my source for topic headings)  
The New King James Bible (1982)