

Haftarah of Shabbat Shuvah (Hosea 14:2-10, Micah 7:18-20, Joel 2:15-27)

chantable English version by Len Fellman

based on the translations of

Robert Alter, Aryeh Kaplan, Stone Edition Tanach, I.W. Slotki, W. Gunther Plaut, Jerusalem Bible, New King James Bible

Hosea 14:2-10

14:2 [Turn back] O Israel to YHWH your God, since you have fallen in your iniquity.

3 Provide yourself with words, and return to YHWH. [Say this] [to Him],

”[Take away] all the guilt [and receive us for good]. We will offer—like bulls—[the words of our lips].

4 [We know that Assyria] | [will not] [rescue us]. On horses [we shall not] ride.

[We shall say] [never again], “[You are our gods],” to the work of our hands, [And in you alone] is there mercy for orphans.”

5 I will heal all their afflictions. [I will love them] unhindered, [because indeed]—turned back is My anger, [away from them].

6 [I will be] like the dew to Israel. [He shall blossom] like the lily, and send down his roots, [like the cedars of Lebanon].

7 [Then shall go forth] [his tender] branches. He will be like the olive tree, for beauty. A fragrance he will have, like Lebanon.

8 [They shall come back]—[those who dwell] in His shade; they will revive like the corn, [and break forth] as the vine.

[Their repute will be] like wine of Lebanon.

9 [Then will say Ephraim]: “What to me any longer are idols?” [I will respond]: I will answer, [gazing upon him]*, *Stone Edition Tanach

I am like a cypress ever-fresh. [From Me indeed] your fruit is found.

10 Who so is wise, let him grasp these things. [Whoever is prudent], [let him know them].

[For straight indeed] are the ways [of YHWH]. The righteous shall walk [upon them], but transgressors stumble over them.

Micah 7:18-20

7:18 [Who is a God] [that can compete with you]: [Who takes away] guilt, passing over transgression for the remnant of his heritage—
not retaining forever His anger; one delighting in kindness, [he is indeed].

19 Once again [He will show compassion], [cleansing us] [of our faults]. [You will cast down] into the depths of the sea all our sins.

20 [You will show] faithfulness to Jacob; kindness to Abraham, [end melody, Askhenazim] just as you swore to our fathers, in days of old.

Joel 2:15-27

2:15 Blow the shofar in Zion. [Decree a fast], call an assembly.

16 [Gather the people]. Summon the congregation, assemble the elders. Gather the children, [even the infants] at the breast, [Let there come out] the bridegroom from his chamber, [and the bride] [from her (wedding) canopy].

17 Between [the great hall] and the altar, may a lament come forth from the priests, from the ministers [of YHWH], [and have them say], "[Look with pity], YHWH, [on your people]. [Do not deliver] your inheritance to reproach, [to be ruled over] by nations. Wherefore [should they say] [among the peoples], '[Where indeed] [is their God]?'

18 [May He be zealous]—YHWH—[for His land], [and may He take pity] on His people."

19 Then answered YHWH, saying [these words to His people], "[You must know]: [I am sending] [to you] new grain, [and new wine] and oil. [You will be satisfied] therewith. [I will not] [make you] [any longer] a reproach [among the nations].

20 [The northern one—the locusts]—[I will drive them] [far away from you], [and I will banish them] to a land arid and desolate, [with their front facing] [the Dead Sea]—[the Eastern Sea], [and their hinder part] [toward the Mediterranean]—[the Hinder Sea]. [Then will arise] [a reeking smell from them]. [There will ascend] [their foul odor] from the enormities [that they have done].

21 [Do not fear], O land. Be glad and rejoice for the great deeds of YHWH—[that which God has done].

22 [Be not afraid], O beasts of the field, [since clothed with grass] are the pastures in the wilderness, the tree bears its fruit, the fig tree and vine give forth their strength.

23 O [children of Zion], be glad and rejoice in YHWH your God, [for He] [has given to you] [the early rain] [in just measure], and [He brought down for you] [the rain in its season]—the early rain and the latter rain—as before.

24 Full will be the threshing floors with grain. Overflowing will be the vats, with wine and oil.

25 [I will] [pay you back] for the years that were eaten by the grasshopper, [the canker worm], the caterpillar, and the locust: [this is my army]—[my great force]—that I sent out [against you].

26 [You will eat]—and in eating, be satisfied, [and you shall praise] the name YHWH [Eloheichem your God], who has done *with you*, so wondrously. Not ashamed will be My people, [through the ages].

27 [And you will know] [that indeed] in the midst of *Yisrael* [I am there]: [that I am truly] YHWH your God—there is none else. [end melody] Not ashamed will be My people, [ever again, throughout the ages].

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 geresht 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, geresht, 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	kadma/geresh (<i>or</i> : azla, etc.)	mercha siluk
(Renew our days)	(She weeps bitterly).	(a fire-offering to God)

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’, (2nd 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)