

Haftarah of Re'eh – Isaiah 54:11-55:5
chantable English version by Len Fellman

based on the translations of

Aryeh Kaplan, the Stone Edition Tanach, I.W. Slotki, W. Gunther Plaut, and The Jerusalem Bible

54:11 (Thou afflicted and storm-tossed, [who has not] been consoled,
[behold, I Myself] will set [in fair colors] your stones, [and your foundation] with sapphires.
12 [And I will set] with rubies your windows, and your gates with stones of crystal,
[and all your borders] [with precious stones].
13 [And all your children] will be taught by YHWH; [and great will be] the peace of your children.
14 In righteousness [you will be established]. [You'll be far] from oppression—
you will [not fear it]. [And from devastation]: it shall not come [near you].
15 [They may indeed] gather [against you], [but it will not be] from Me.
If one should attack you, for your sake, *he* will fall.
16 Behold, it is I who created the smith who blows on the fire of coals,
and brings forth a weapon [for his work]. [And it is I] who made the ravager to destroy.
17 [But any weapon] [that is forged] [against you] will not succeed.
[And any tongue] that rises against you in judgment, [you will refute]. [This indeed]
[truly is the heritage] of the servants of YHWH, [and their righteousness] from Me—[so speaks YHWH].

55:1 Ho!, [all who are thirsty], come [and get water]. Even he who has [no money], [now come],
and buy, and eat. [Come now] [for you can buy], [with no silver], and at no cost, wine and milk.
2 [Why do you] [weigh out silver] [without getting bread], and make efforts [with no satisfaction]?
So listen—do listen to Me, [and you will eat well], there will be delight in fatness [for your souls].
3 Incline your ear, and come to Me. Hear Me, [and your souls] will live.
I will make [with you] a covenant everlasting (*brit olam*), the mercies to David, that are enduring.

עֲנִיָּה 11
סַעְרָה לֹא נִחַמָה הִנֵּה אֲנֹכִי מֵרַבִּיץ בַּפּוֹף
אֲבֹנֶיךָ וַיִּסְדְּתִיךָ בַּסְּפִירִים: 12 וְשִׁמְתִי
בְּדָכְדֹךָ שִׁמְשִׁתִּיךָ וְשַׁעֲרֶיךָ לְאַבְנֵי אֶקְדָּח
וְכָל-גְּבוּלְךָ לְאַבְנֵי-חַפֵּץ: 13 וְכָל-בְּנֵיךָ
לְמוֹדֵי יְהוָה וְרַב שְׁלוֹם בְּנֵיךָ: 14 בְּצַדִּיקָה
תִּפְוֹנְנִי רַחֲמֵי מַעֲשֶׂק פִּי-לֹא תִירָאֵי
וּמִמַּחְתָּה פִּי לֹא-תִקְרַב אֵלֶיךָ: 15 הֵן גּוֹר
יִגּוֹר אַפְסֵי מְאוֹתַי מִי-גָר אֶתְּךָ עָלֶיךָ יְפוּל:
16 הֵן הִנֵּה אֲנֹכִי בְּרֵאתִי חָרָשׁ נִפְחָ בְּאֵשׁ
פָּחִם וּמוֹצִיא כְּלִי לְמַעֲשָׂהוּ וְאֲנֹכִי בְּרֵאתִי
מִשְׁחִית לְחַבֵּל: 17 כָּל-כְּלֵי יוֹצֵר עָלֶיךָ
לֹא יִצְלַח וְכָל-לְשׁוֹן תְּקוּם-אֶתְּךָ לְמִשְׁפָּט
תִּרְשָׁעֵי זֹאת נִחַלְתָּ עַבְדֵי יְהוָה וְצַדִּיקְתָּם
מֵאוֹתֵי נְאֻם-יְהוָה: 55 ס
כָּל-צִמָּא לָכוּ לַמַּיִם וְאֲשֶׁר אֵין-לוֹ כֶּסֶף
לָכוּ שִׁבְרוּ וְאָכְלוּ וּלְכוּ שִׁבְרוּ בְּלוֹא-כֶּסֶף
וּבְלוֹא מַחִיר יַיִן וְחֶלֶב: 2 לָמָּה תִשְׁקְלוּ-
כֶּסֶף בְּלוֹא-לֶחֶם וַיִּגְיעַכֶּם בְּלוֹא לְשִׁבְעָה
שָׁמְעוּ שְׁמוֹעַ אֵלַי וְאֲכָלוּ-טוֹב וְתִתְעַנְּגוּ
בְּדִשׁוֹן נִפְשָׁכֶם: 3 הִטּוּ אָזְנוֹכֶם וּלְכוּ אֵלַי
שָׁמְעוּ וְתַחֲיוּ נַפְשָׁכֶם וְאֲכַרְתֶּה לָכֶם בְּרִית
עוֹלָם חֲסֵדֵי דָוִד הַנְּאֻמָּנִים:

55:4 [Surely indeed], a witness to the peoples, I made him, a leader and commander to the nations.
 5 Behold, a people [you don't know] [you will send for],
 a nation who does not know you—to you [will come running]:
 for the sake of YHWH, your God, [final melody:] the Holy One of Israel, for He has glorified you.

4 הן עד
 לאומים נתתיו נגיד ומצודה לאמים : 5 הן
 גוי לא-תדע תקרא וגוי לא-ידעך אליך
 ירוצו למען יהנה אליהך ולקדוש ישראל
 כי פאריך : ס

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).

If one examines the authoritative translations, it becomes clear that there are many passages of whose meaning the experts are unsure or disagree with each other. In those situations I attempt to choose a reading which scans well with the melody, and which agrees with at least one of the authoritative renderings. I also pay attention what the commentaries have to say. 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 the following pairs of tropes by “wrapping them around” the phrase which will 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 *shalshetet*.)

“*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 (notably cantor Moshe Haschel in “Navigating the Bible II”) this is given a very distinctive melody—for which purpose extra syllables 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*”.

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)