Adrian Pable

Nathaniel Hawthorne's "Young Goodman Brown": A Study in Name Translation

Namen enthalten und enthüllen das Wesen des Benannten, sie verwalten sein Schicksal.

(Karl Sornig 1978: 449)

Nathaniel Hawthorne

(1804-1864)

Literary translators bother little about proper names, since the latter do not have meaning in the Saussurian sense and are therefore dismissed as untranslatable.[1] The most frequent practice of handling literary names, in fact, is 'direct transfer', which aims at absolute equivalence between source side and target side names. This process is also known as 'transliteration'. Occasionally names may undergo 'adaptation', also referred to as 'transcription', i.e. source side names are adjusted to the spelling and pronunciation of the target side. If the target side text offers the equivalent of a name present in the source side text, 'substitution' may also be applied; thus English *John* is rendered as German *Hans*, Italian *Giovanni*, Russian *Ivan* etc.

Rendering by meaning, i.e. 'semantic translation', becomes an option with so-called "speaking names", that is names (or titles) that we as readers suspect to have been given by the author to convey a special message. Name scholars employ different terms to describe the same literary device: along with "speaking name" one finds "significant name, transparent name, telling name, expressive name, meaningful name, motivated name, revealing name, loaded name, suggestive name", just to mention the most frequent ones. Whether a fictional name is merely "suggestive" or truly "significant" is a matter of degree, rather than typology. The most transparent ones are, of course, allegorical names, or personifications, and hence also the most susceptible to translation.

---

[1] cit. Sornig (1978: 449), who refers to the possibility that names have meaning through their sound, not their contents. "Sie sind [...] reine Sprache, daher ihre teilweise Un bersetzbarkeit".

Whether to translate or merely transliterate "speaking names" in literature depends ultimately on the translator and the means offered by the language into which he/she translates. There are, however, criteria that can help translators reach a final decision. They can be stated as follows:

Are the source side names important indicators of source side cultural identity?
Do the source side names actively contribute to the understanding of the source side text?
When dealing with older literary texts: are the source side names still significant for the contemporary source side reader?
How much intercultural identity is there between the source side and the target side?
What are the benefits of translating the source side names for the target reader? And how much source side information is accessible to the target reader if names stay untranslated?

This paper examines recent translations of Nathaniel Hawthorne's classic tale "Young Goodman Brown" into German, French and Italian, with a focus on names. By comparing the original text with the translations, I will be trying to account for the onomastic choices made by each translator, and discuss alternatives that are available in the target side language.

Name translation becomes an important issue in Hawthorne's "Young Goodman Brown": the tale is a psychological allegory that abounds with plays of ambiguity and ironic statements, mainly through its "speaking" names. A translator's way of handling the latter may thus be crucial to the reception of the target side text as a whole. I will be focusing on the two key characters of the tale and their names respectively, i.e. Goodman Brown (with special attention to the title *Goodman*) and his wife, called *Faith*.

Brown, whose given name remains unrevealed to the reader, is addressed to as *Goodman Brown* throughout the story; the narrator, moreover, refers to him as *young Goodman Brown, Goodman Brown, the young man, the husband* and, though only once, *the goodman*. Brown's late grandfather, the constable, is still spoken of as *old Goodman Brown*, which indicates that the prefixes *old* and *young* function as distinctive labels.*Goodman* , an archaic title of dignity used in New England, was prefixed to one's name and generally applied to males of humble status such as

Goodman Brown, a "simple husbandman", as he calls himself.[2] The modern equivalent of *Goodman* is *Mister*, which, in Brown's days, was an honorific title reserved for eminent and widely respected people, such as the minister, the judge or a wealthy landowner.[3] Likewise, a goodman's wife was referred to as *Goodwife* or *Goody*, its contracted form.[4] We can presume that the Salem community addresses Brown's spouse, Faith, either as *Goodwife Faith*, *Goody Faith* or *Goody Brown*. The narrator, however, simply refers to her as *Faith* throughout the tale.[5] The exclusive use of her first name marks Faith as unique, whereas Brown, stripped of his given name, with a surname among the commonest in the English-speaking world, appears more like a "New England *Everyman*": in fact, as a character Goodman Brown is not conceivable outside his specific cultural context, the force that drives him, however, is universal, it is a human characteristic. In a similar way, Young Brown's experience in the woods is very personal, affecting his life rather dramatically, but he is not the first and only one to walk along that forest path: according to Brown's fellow-traveller, the Devil, the latter had "many a pleasant walk with [Brown's] father" (and with his grandfather before him).

While *Goodman*, used as an honorific, reflects the correct way of socially interacting in late 17-century Puritan society, it also serves Hawthorne's literary purposes: with its transparent appellative components, it is bound to be taken literally (*a good man* meaning 'a pious and devout person'), especially if the bearer of that title behaves or develops in a direction opposite to the contents expressed in it: in fact, *goodman*

[2] When the Mayflower reached the coasts of the New World in 1620, *Goodman* was among the fifty English surnames of the passengers (and so was *Browne)*. Brown ranks as the 4th most common name in the United States, while Goodman ranks 327th (Eldson C. Smith, American Surnames, Baltimore, 1986, p. 302 / 5).

[3] In Hawthorne's novel "The House of the Seven Gables", Colonel Pincheon is commonly addressed as *Mr. Pincheon*, whereas Matthew Maule, a low carpenter man and alleged wizard, is called *Goodman Maule* by the latter. In the short-story "The Minister's Black Veil", the pastor is referred to as the *Reverend Mr. Hooper* as opposed to an ordinary community member named *Goodman Gray*.

[4] Wives and female relatives of a respected and influential person in a Puritan community were not addressed as *Goodwife* or *Goody*, but as *Mistress* or *Miss*, like Mistress Alice and Miss Hepzibah in the "House of the Seven Gables", both related to Colonel Pyncheon. In Arthur Miller's "The Crucible", which is set in late 17th-century Salem like Hawthorne's "Young Goodman Brown", the female characters are all addressed as *Goody* and *Goodwife* (e.g. Goody Ann / Goody Putnam, Goodwife Proctor), even though their husbands are addressed consistently as *Mister* or *Sir*, i.e. Mr. Putnam (a well-to-do landowner), Mr. Proctor (young farmer, respected and feared).

[5] The Devil, who always addresses Brown as Goodman Brown, chooses not to call Brown's wife with her socially corresponding title, i.e. *Goody Faith*: "I would not, for twenty old women like the one hobbling in front of us, that *Faith* should come to any harm." Unlike Faith, the other female characters in the short-story (all of them allegedly historical figures) are either mentioned with the usual title of civility (e.g. Goody Cloyse, Goody Cory) or with their given name followed by their surname (Martha Carrier)

becomes truly meaningful in the tale's final description of Brown as a crank and misanthrope. In view of the radical change that Brown's character undergoes, the biographical content insinuated by his title of dignity assumes strongly ironic tones: "A stern, a sad, a darkly meditative, a distrustful, if not a desperate man, did [Goodman Brown] become, from the night of that fearful dream". Young Goodman Brown, one is tempted to say, has turned into *Old Badman Brown*.

The notion of "good" (and "evil" respectively) and how it applies to Brown's spiritual development acquires a special significance if viewed in relation to Puritanic Calvinism. Assuming that human nature was depraved, Calvinists denied the very concept of "goodness"; in fact, only a few "good" men, predestined to salvation by their exceptional Faith, would eventually make it to Heaven. Determined to achieve certainty about his own Faith (and hence his own destiny), Brown embarks on a venture that will be haunting him for the rest of his mortal days. "By the blaze of hell-kindled torches", Young Brown beholds "devilish Indian priests [and] men and women of dissolute lives" as they are consorting with the most reputable members of his community, among whom the good old village minister, good old deacon Gookin, and Brown's former cathechist, *Goody Cloyse*, of whom Brown thought that "she was going to Heaven"[6]

The nowadays archaic term *goodman* is attested with meanings other than that of a title of civility, mainly in British usage. Generally a person below the rank of gentleman, a yeoman e.g., was referred to as "goodman"; and so were people of substance, not members of the gentry, like the Scottish lairds, who would not be addressed as Master. We also find "goodman" prefixed to designations of occupation, as in "goodman taylor" or "goodman usher". In the Scottish tongue the term has survived with two related meanings, namely that of 'master or male head of a household' and that of 'husband', therefore "the goodman and his wife".[7] "Goodman" is also attested as a euphemism for the Devil, the popular belief being that Goodman Devil should be treated with respect. This latter usage spread to toponymy: the *Goodman's Field*, and the *Goodman's Taft* designate an uncultivated portion of land dedicated to the Devil in order to obtain his good will.

---

[6] The surname Cloyse is very much reminiscent of a narrow-minded bigot, due to phonetic insinuation on the one hand (a cloister), juxtaposition to the appellation *Goody* (from good wife) and the woman's position within the community on the other. Likewise, the Deakon's last name, i.e. *Gookin*, does not inspire confidence, either.

[7] In fact, Kindler's Literaturlexikon translates the title "Young Goodman Brown" as "Der Junge Ehemann Brown" (The Young Husband Brown)

Regardless of whether Hawthorne's contemporaries were aware of each of these meanings inherent in the term *goodman*, it is remarkable how well they tie in with Brown's 'conditio' (form of address, social and civilian status, euphemistic usage, literal meaning). The term's contextual flexibility to function as a title of civility, denote a husband in relation to his wife or a New England farmer of humble means, and serve as a means of conveying irony, adds up to the general difficulty of translating honorifics, which arises as a logical consequence of assymetrical social structures between source side and target side.

The German translation renders *Goodman Brown* as *Nachbar Brown* (Neighbour Brown). The motivation underlying the title *Nachbar* may be the attempt to express the idea of Brown being basically anyone of us, any "goodman from next door", any man bearing the name of Brown, or in other words, the very idea that the Devil is everybody's neighbour".[8] The title *Nachbar* prefixed to a name was used in fact to address one's neighbour as well as people living in the same community.[9] It is evident that *Nachbar* is not nearly as expressive as its source side counterpart.[10] On one occasion, however, the German translator has the Devil say: "Sprich nur weiter, *guter* Nachbar Brown, sprich nur weiter!" (Well, go on, *good* neighbour Brown, go on), which is somehow reminiscent of the source side title of dignity; at the same time the adjective *good* as used in this context conveys the idea of 'naï veté', a trait altogether congenial to Brown's nature. In another German edition of non translated 19th century American short-stories (each provided with an English-German glossary), *Goodman* is rendered as *Meister* (literally Master), with an explanation that the former represents a title of civility used to address a commoner. In German, *Meister Brown* conjures up the picture of a master in relation to an apprentice (rather than a farmer) and acquires a slightly humorous, even ironic dimension when applied to the latter, which is not opposed to the source side text, considering that the Devil will eventually reveal

[8] The fact that *Neighbour* does not convey some semantic information related to *Goodman* (social and civilian status, profession) is of secondary importance in this case: By calling himself "ein einfacher Landmann" (a simple husbandman), the reader is able to situate Brown's social and professional background. That Brown is a husband is clear because of Faith, his wife.

[9] Nowadays a possible (slightly humorous but well-meaning) way of addressing one's neighbour is *Herr Nachbar* and *Frau Nachbarin* respectively.(Mr. / Ms. Neighbour).

[10] The German etymological equivalent of English *Goodman*, i.e. *Gut(e)mann*, nowadays no longer recurrent as a term, used to denote a 'nobleman', or a 'man of knightly rank', thus a Medieval designation little fitting as a title of civility for a New England farmer, member of a society that did not have a nobility. On the other hand, *Gut(e)mann* also used to be a word for 'bestman' and 'godfather': in fact, when Goodman Brown is led to the silvan altar by his two new "godfathers", the good old minister and deacon Gookin, he is to receive his "second baptism", and enter the Communion of the human race. *Gutman(n)* is also attested as a German male given name, from which its homonymous surname may be derived.

himself as *the master* of humanity. The title of dignity *Meister*, moreover, was used by Martin Luther to refer to the Devil, namely *Meister Urian* (Master Urian).

The French translation renders *Goodman Brown* consistently as *Maître Brown*. Unlike *Master* or *Mister* as used in 17th century New England, the French *Maître*, prefixed to one's first or last name, was also applied to people of modest conditions (peasants and artisans), who would not be addressed as *Monsieur*.[11] *Maître* is thus the French social equivalent of New England *Goodman*, which makes it an accurate rendering, although, again, the significant component inherent in *goodman* has been lost. *Maître* and *goodman* also share the less relevant meaning of 'master of a household' (*maître de maison*). French has a lexical counterpart of *goodman*, namely *bonhomme* (meaning 'a kind-hearted' but also 'a credulous person')[12], which, however, is never prefixed to proper names to address other people.[13] Still, the source side text abounds with passages, where *Goodman Brown* is not a form of address: substituting *maître Brown* for *le bonhomme* would turn out a felicitous digression from the original for the sake of irony. When the Devil mentions being on excellent terms with the religious and political authorities of New England, for instance, the original has: "Can this be so!" cried Goodman Brown", which in French might as well be rendered as "Est-il possible qu'il en soit ainsi! s'écria *le bonhomme*". The same applies to the only passage where the term *goodman* does not occur concurrently with the surname *Brown* ("Too far, too far!" exclaimed *the goodman"*); the target side has: "Je ne suis allé déjà que trop loin, trop loin!" s'exclama *le jeune homme*" (the young man), preferring it to the literal *s'exclama le bonhomme*. The reluctance to use *bonhomme* may be related to the fact that the latter is also a word for 'a man of advanced years'. The Italian version, on the other hand, succeeds in capturing the source side intention in this particular case: "Fin troppo, fin troppo!", esclamò *il bravo giovane*" (the good youth).

The Italian translator retains *goodman* in its original form, thus *il giovane Goodman Brown;* moreover, she chooses not to insert a metalinguistic comment on the etymology of the term *goodman* and its function as a title of address, which is likely to

[11] In Italian, on the other hand, *Meastro* expressed reverence and admiration towards the addressee. Moreover, it would not be followed by a proper name. Today the appellation *Maestro Brown* would be appropriate when addressing a conductor of an orchestra.

[12] *Bonhomme* (used in the singular) is also the collective term for the peasantry.

[13] Neither is Italian *buon uomo*. Both terms of address served people of high social status to address an unknown person of inferior status, a peasant for instance, often to inquire the way: "Buon uomo, qual Ö la via che conduce nella valle?" (My good man, which is the way that leads into the valley?). Since the Devil meets Brown disguised as a goodman (i.e. a man in the same rank), and since he seems to know exactly where he is heading to, *bonhomme/buon uomo* used in direct speech would not make sense in the respective target side texts.

create the false impression that *Goodman* is Brown's first name.[14] An acceptable alternative would be the title *Massaro* (or *Massaio*), probably the term closest to English *Goodman*, less though to its New England counterpart. *Massaro* originally designated a person responsible for running an agricultural estate of vast dimensions. However, the term also denoted a wealthy landowner, and was applied to a proper name, therefore *Massaro Brown.*[15] A term that could be introduced into the target side text along with, say *Massaro Brown*, is *compare* (as title of appellation but not necessarily). *Compare*, or formerly *compadre* 'co-father', is another term for 'godfather', but is also used towards a friend or companion one feels a tacit complicity with, as does Goodman Brown towards the congregation, "with whom he felt a loathful brotherhood". On one occasion the Italian translator takes the liberty of using the term to refer to the spiritual bond that there is between Goody Cloyse and Brown's grandfather Old Goodman Brown: "Ah, è davvero vostra eccellenza? [...] e nelle sembianze del mio vecchio *compare* Goodman Brown" (whereas the source side has "and in the very image of my old *gossip* Goodman Brown"). *Compare Brown*, however, would have been even more effective as the Devil's form of address towards the young goodman, e.g. when the two are making their way into the forest, as a means of adding an ironical note.

Let us now turn to the second name under examination, namely *Faith*. The omniscient narrator's comment in the opening passage, that Goodman Brown's wife "was *aptly named* Faith", is a clear signal for the reader that the given name *Faith* is indeed more 'meaningful' than a purely onomastic interpretation would allow. It is not altogether clear what this *aptness* exactly consists in, the fact that the name is congenial to the goodwife's virtuousness, or the role that *faith* (in its supernatural sense) plays within the overall theme of the tale. In fact, Hawthorne's allegory depends on *Faith*, who is both character and personification of an abstract concept; but unlike traditional personifications, Hawthorne's *Faith* has namesakes out in the real world, both historically and synchronically speaking. That was the case in Hawthorne's days just as it is today, as the names of Faith Baldwin and Faith Hill demonstrate.[16]

---

[14] In fact, *Goodman* used to be a popular Old English given name, which eventually became a surname.

[15] *Messer Brown* would sound too Medieval, and the now neutral *Signore*, thus *Signor Brown*, might be less appropriate in a late 17th century context, since, like *Mister* or *Master*, this title of dignity was applied to people of high rank only. I am aware, however, of an older Italian translation, where Goodman Brown has turned into *il Signor Brown*.

[16] Unlike Spenser's allegorical names in *The Faerie Queene*, i.e. *Una, Fidelia, Duessa, Fidessa, Sansfoy* (all equally based on the concept of religious faith), which must have been perceived as pure personifications by the author's late 16th-century readership, since 'real names' like *Una* and *Fidelia* came into usage only later. Spenser had heard the name *Una* while staying in Ireland, and associated the ancient Irish personal name with the homophonous Latin

The use of Faith as a given name dates back to 16th-century England, when the Puritans introduced it as part of their naming practice, which consisted in creating names taken from the onomastic field of "Christian virtues", among which *Hope, Charity, Felicity, Prudence* and *Grace*. Of these abstract virtue names, *Faith* is one of the few to have survived to our present day (its onymic equivalent, *Fidelity*, derived from the same Latin noun, *fides*, has not). In Goodman Brown's days, the late 17th century, Faith "scarcely occurred", according to George R. Stewart, until "it was revived in the late 19th century" (119).[17] Faith has correspondent male and female forms in many other languages, but the underlying forms for these names are mostly adjectival: thus, for males we find the English Puritan name *Faithful*, no longer used, while the Latinized *Fidelis* still is. Spanish and French have *Fidel/Fidèle*, Italian *Fedele*; German created *Fidelio*, with dialectal variants like *Fidèli*; the female variants are *Fidelia, Fidela*, French *Fidelle, Fidéline* and *Fidelì s*. In spite of the numerous interlinguistic allonyms derived from Latin *fides*, adjectival names do not facilitate a translation of Hawthorne's *Faith*, as it is the abstract noun (not its adjective) which is homonymous to the given name, thus generating ambiguity and irony through Goodman Brown's and the narrator's comments.

German is in an unfortunate position when it comes to the rendering of the name/noun *Faith:* in fact, there is no female given name of Germanic origin meaning 'faith', which has primarily grammatical reasons: in fact, in German, 'religious faith', is masculine (*der Glaube*).[18] English, on the other hand, in spite of no longer having a grammatical gender, covertly marked *faith*, a loanword from Old-French *feid/fei*, as feminine in Early Modern English, which is why the given name *Faith* eventually became a girls' name only, whereas during the 16th and 17th century it was used for males too (the same holds true for the names *Hope* and *Unity*).[19] The German translator has therefore no other option than to transfer the name *Faith* in its original form: unless a gloss explicitly mentions the dichotomy "female character vs abstract concept" that emerges from the use of *Faith*, the reader will relate the signifier *Faith* to Goody Faith

---

pronoun *una* (feminine of unus, 'one'). Only in the mid-19th century, however, did *Una* spread across the English-speaking world. Hawthorne's given name *Faith*, on the other hand, had been in use for about 300 years at the time 'Young Goodman Brown' was first published (1846), even though, according to George R. Steweart (119), the name *Faith* was not popular in Puritan New England because it was associated with the Church of England. As Cleveland Evans informs me, *Faith* is among the more common "quality" names in the English-speaking world today.

[17] Its short-form, *Fay*, has surpassed Faith in popularity these days.

[18] There are German surnames, which are derived from faith, e.g. *Glauben* and *Globen*.

[19] In analogy to *Faithful*, the Puritans were also fond of *Hopeful*, usually bestowed on males.

exclusively; the passage when Brown regrets leaving behind his beloved wife to date the Devil, making him say "Poor little Faith!", illustrates this quite well. Once we know the outcome of the story, Brown's words sound like a self-comment, for his supernatural faith is indeed "poor and little". The German translation "Arme kleine Faith" has only one reading; the association of *Faith*, the proper name (overtly marked as feminine by the German adjectival inflection) with religious faith (masculine) is, even in the case of familiarity with the English original, little credible, let alone subtle. Likewise, when the Devil tells Brown that he "would not [...] that Faith should come to any harm" (which, of course, is exactly what he has in mind), the German version fails to convey the two levels of signification: "Ich möchte nicht, dass Faith zu Schaden kommt".[20]

The French version renders the name *Faith* semantically, i.e. as *Fidélité* (meaning 'faithfulness', historically also attested, among others, with the meaning of 'confidence' and 'religious faith'). Indeed, Hawthorne's Faith represents all of these three concepts, depending on the context. Ironically, Goodman Brown abandons Faith to prove to himself that he has Faith - a faith, however, that categorically forbids encounters with the evil. The goodman's infidelity is allegorized by his crossing the threshold of the house, in which his wife dwells, thus leaving Faith behind. Ingenuous as he is, Brown talks himself into believing that Faith (and ultimately God) is unaware of the purpose of his errand. When the Devil rebukes the goodman for being late, the latter blames it on his wife: "Faith kept me back awhile"; Brown's reply reveals hesitation; his conscience is telling him to forsake "his present evil purpose". As the story unfolds, however, Brown comes to realize that even his dear Faith, whom he thought "to be a blessed angel on earth", worships the Devil. Thus after his return to Salem, Brown can no longer endure to see his goodwife's pretty face nor hear her name pronounced, especially since it reminds him of his own spiritual depravity. Faith (in accordance to her name) remains faithful to her husband until the very day he is borne to his grave (and hence French *Fidélité*). In other passages, the presence of Faith connotes 'confidence', such as in the parting scene, when Faith implores her goodman to put off the journey until sunrise, whereupon Brown, quite ironically, marvels at her lack of

[20] The German translator has seen fit not to resort to any metalinguistic explanation, such as: "Und Faith, wie sie recht passend hiess *(das heisst Glaube)*, steckte ihren h bschen Kopf auf die Strasse hinaus [...]". It is likely that the translator felt that explaining the meaning of the word *faith* would somehow spoil the literary value of the original by making his readers concentrate exclusively on the abstract concept that Brown's goodwife represents. On the other hand, leaving the name Faith unaltered (without an explanation as to the textual ambiguity it generates), is sure to create the undesirable impression that Faith is an American (not even Puritan?) given name like any other name. An exclusive reading of Faith as a female figure can in fact be just as harmful as a (somewhat crude) metalinguistic addition.

faith: "What, my sweet, pretty wife, dost thou doubt me already, and we but three months married!". Later, in the forest, Brown beholds his wife's pink ribbon fluttering through the air, fallen from a cloud of night that has been sailing above his head; in it familiar tones, among which the one of Faith, were mingled with ungodly voices. Holding the pink ribbon in his hands, now the tangible evidence of Faith's desertion rather than a symbol of her innocence, Brown cries out: "My Faith is gone!" - indeed, he can no longer believe in human rectitude. Eventually, in the clearing, a veiled female is brought forth before the rocky altar where the goodman is waiting, cherishing hopes that his goodwife, still unseen so far, will prove him wrong. Looking upon each other, however, "the wretched man beholds his Faith" and with her the Faith of his forefathers; Brown is, to use the Devil's term, "undeceived": there are no elect, there is no such thing as a *good man* or a *good wife*.

Unlike English *Faith*, the French *Fidélité* is not a real given name; French also has *Foi/Foy*, meaning 'faith', which is attested as a mystical name and a hagionym in French history (after Sainte Foy, a virgin burnt to death in Southern France).[21] At the same time, like English *Faith*, *Foy* is a male given name and as such it is recognised by a modern French readership, despite the overt feminine gender of the common noun. The name *Fidélité*, in its turn, has the disadvantage of no longer denoting as many of the afore-mentioned concepts synchronically as does *Foy*, the former being primarily associated with 'faithfulness' rather than with a religious creed (la fidélité à une réligion, la fidélité du chrétien), and even less with the concept of 'confidence' (y nia pas de fiauté dans cet homme-là, 'one cannot trust that man). Nevertheless, *Fidélité* eventually emerges as the winner because it looks unmistakably female; the fact, moreover, that *Fidélité* is derived from the adjective *fidèle* ('faithful' in the sense of 'professing the one and only faith or religion', e.g. *le peuple fidèle*, more commonly used as a nominalized plural with the meaning of 'member of a specific Church', e.g. *les fidèles*) might have been equally determinant.

The Italian translation replaces *Faith* with the semantically overlapping term *Fede*. *Fede* satisfies all of the three concepts from the synchronic perspective; quite like English *Faith*, moreover, *Fede* is recognised by its readers as a real female name, namely as the hypocoristic of *Federica* (the female variant of *Federico*, 'Frederick'), chiefly used in spoken language.[22] Turning *Faith* into *Fede*, involves a change of

[21] Foy is also known as an allegorical figure, who, according to the legend, died a martyr under Emperor Hadrian, together with her mother Sophie and her sisters Hope and Charity.
[22] We are not in a position to state whether the translator had the association *Fede-Federica* in his mind, or if *Fede* is merely a literal translation of the abstract concept 'faith'. This, however, does not restrain a reader from making precisely this association, and thus

register that could be accounted for elegantly by an addition; when Brown's wife is introduced to the reader, the source side has: "And Faith, as the wife was aptly named, put forth her nice little head [...]", which the target side could render as "E Fede, come era molto appropriatamente chiamata sua moglie *Federica*, sporse il suo grazioso capino [...]", which conveys the impression that *Fede* is known by her informal rather than by her official name.[23] That Goodman Devil uses the same intimate name as the husband when talking about Faith (that is *Fede*) could be taken as evidence that Devil and goodwife are not mutual strangers after all.

Source and target side (in this case Italian) have thus reached equivalence of names, which, however, does not guarantee equivalence of effect (that is, pragmatic equivalence). Two familiar passages should illustrate my point: "Faith kept me back awhile" is rendered as "Mi ha trattenuto Fede" and respectively "I would not [...] that Faith should come to any harm" as "Non vorrei [...] che a Fede capitasse alcun male". While the source side passages are ambiguous, the signifier *Faith* equally referring to female character and abstract concept, the target side favours the reading of *Fede* as a given name. In fact, abstract concepts are more naturally accompanied by the definite article in Italian (thus *la fede*).[24] The recourse to the possessive along with the article would ensure that source and target side become equally ambiguous, thus, "Mi ha trattenuto *la mia* Fede" and respectively "Non vorrei [...] che *alla tua* Fede capitasse alcun male".[25]

I'd like to conclude my paper with the following remarks:

Translations of honorific titles are seldom of crucial importance to the understanding of a piece of fiction (the loss being connotational rather than 'meaningful' in the strict sense). "Young Goodman Brown" is exceptional in this respect, as the titles of civility

---

experience the name in a way similar to the source side reader. It is interesting to notice that in the Middle Ages, *Federico/Federica* ('powerful in peace') were thought to mean 'rich in faith' (ricco in fede)

[23] Theo Hermans (1988: 14), in fact, includes "the insertion of a proper name in the target text where there is none in the source text" among the various possibilities of transferring names in literary translations.

[24] However, in certain contexts, concepts of virtues are not accompanied by the article, e.g. the idiomatic expression "aver fede in" ('to have faith in"), with the verb 'there is / are' ("non c'Ö pi· fede a questo mondo", 'there is no more faith in this world'), when listing different philosophical concepts ("le virt· cristiane principali sono fede, speranza e caritá", 'the main Christian virtues are faith, hope and charity') etc.

[25] The source side text also features examples of the possessive followed by the given name, e.g.: "My love and *my* Faith", "the wretched man beheld *his* Faith", "Is that any reason why I should quit *my* dear Faith", "*My* Faith is gone!" etc. The insertion of *mia, tua* etc. in the Italian text is thus warranted by the original itself.

goodman and *goody* are an ironic comment on the story as a whole. The translations and options considered in this paper, i.e. *Nachbar Brown, Meister Brown, Maître Brown, Massaro Brown, Compare Brown,* manage to render only part of the associative force that is inherent in the title *goodman*. The Italian version, which preserves *Goodman* in its original form, is hardly a better solution since it leaves the readers to their own devices, with not even an explanation as to the value and meaning that the honorific is assigned within the source side text. Textual additions on the part of the translator, therefore, are to be encouraged in this specific case as they enable the target side reader to experience the literary text in a similar way to the source side readership: the examples I have pointed to, namely *guter Nachbar Brown, le bonhomme, il bravo giovane* are but a few among the (language-specific) possibilities given to a translator.

In the case of the female given name *Faith*, failure to find a translation may result in the target side text lacking an artistic device inextricably linked to the literary value of the original. In some cases linguistic (including onomastic) barriers have turned out to be veritable constraints on name translation: in German it is basically impossible to substitute *Faith* for a target specific form, while in French the optimal candidate, i.e. *Foy*, gets discarded, probably since the name is associated too clearly with boys; a name that is actually no name at all takes its place, i.e. *Fidélité*. The Italian rendering *Fede*, which can be interpreted as a modern colloquial variant of *Federica* (and to a lesser extent of *Federico*), generates ambiguity similar to the source side name *Faith*.

Of course, translating the name *Faith* results in an onomastic mismatch, since English names end up occurring along with indigenous target side names: a Puritan fellow called Brown is thus married to a woman called *Fidélité* or *Federica*. We believe, however, that onomastic purism, tempting as it is given the historical setting of this tale, is hardly reconcilable with the rendering of allegory, name play and name irony.

Bibliography

Primary sources

"Young Goodman Brown" in *American short-stories of the 19th century. Fremdsprachentexte.* ed. by H. Geisen. Reclam: Stuttgart, 1997.

"Le jeune Maître Brown" in *La fille de Rappaccini et autres contes fantastiques*. Traduit par Henri Parisot. Flammarion: Paris, 1972.

"Il giovane Goodman Brown" in *Il giovane Goodman Brown e altri racconti*. Traduzione di Nadia Boaretto. Edimar: Milano, 1996.

"Der junge Nachbar Brown" in *Des Pfarrers schwarzer Schleier: unheimliche Geschichten*. Uebersetzt von Hannelore Neves. Winkler Verlag: München, 1985.

Secondary sources

Becker, John E. "Young Goodman Brown" in *Hawthorne's Historical Allegory*, p. 13-21, Kennikat Press: New York/London, 1971.

Hermans, Theo. "On Translating Proper Names, with Reference to *De Witte* and *Max Havellar*", in *Modern Dutch Studies. Essays in Honor of Peter King.* Ed. by Michael Wintle, The Athlone Press: New Jersey, 1988.

Sornig, Karl. "Strategien Literarischer Namengebung". In: *Proceedings of the 13th International Congress of Onomastic Sciences*, Krakau, 1978, p. 447-458.

Schultze, Brigitte. "Problems of Cultural Transfer and Cultural Identity: Personal Names and Titles in Drama Translation", in *Interculturality and the Historical Study of Literary Translations.* ed. Kittel, H. and Frank, Armin P., Erich Schmidt Verlag: 1991, p. 91-110.

Dictionaries

The Compact Oxford English Dictionary. Complete Text, Second Edition. Clarendon Press: Oxford. 1989.

Le Grand Robert. Dictionnaire de la Langue Française. 12nd Edition. Le Robert: Paris, 1985.

Grande Dizionario della Lingua Italiana. Unione Tipografico-Editrice Torinese. 1961.

Grimm. Deutsches Wörterbuch. Von S. Hirzel Verlag: Leipzig. 1854.

Hanks, P. and Hodges, F. *A Dictionary of First Names*, Oxford university Press: Oxford/New York, 1990.

Withcombe, E. G. *The Oxford Dictionary of English Christian Names*, Clarendon Press: Oxford.

Stewart, George R. *American Given Names*, Oxford University Press: New York, 1979.

Cresswell, Julia. *Bloomsbury Dictionary of First Names*, Bloomsbury, 1990.

Dunkling, Leslie. *The Guiness Book of Names*, Facts on File Publications: New York, 1993.

Dauzat, Albert. *Dictionnaire Etymologique des Noms de Famille et Prénoms de France*, Larousse: Paris.

Smith, Elsdon C. *American Surnames*, Genealogical Publishing Co.: Baltimore, 1986.

American Name Society/Linguistic Society of America, January 5-7, 2001, Washington D.C.