

Translation Critique and Evaluation of the Persian Translation of Cinderellas of Muscat by Huda Hamad Based on Vinay and Darbelnet's Model

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Introduction

Translation serves as a vital bridge for intercultural communication, enabling the transfer of ideas, values, and worldviews across linguistic boundaries. In contemporary translation studies, theorists such as Hatim and Mason (1997) have emphasized that translation is a cultural-discursive act rather than a mere substitution of words. Likewise, Safavi (2023) stresses that cultural and interpretive factors inevitably shape the process of translation, as no message can be transferred without transformation in form and meaning.

However, critics such as Baker (2018) and Venuti (2008) have noted that this model pays limited attention to cultural and ideological dimensions, which are particularly significant in the context of modern literary texts. Thus, employing the model alongside functionalist and cultural theories (Reiss, 1997) offers new perspectives. The present research applies Vinay and Darbelnet's framework to the Persian translation of *Cinderellas of Muscat* by the Omani novelist Huda Hamad (2016), translated by Ma'ani Sha'bani (2020). This novel, rich in themes of feminine identity, tradition, and modernity, provides a valuable case for exploring how cultural and literary nuances are transferred into Persian. The study seeks to evaluate the translator's strategies and to determine whether fidelity, readability, and cultural appropriateness were achieved.

Methodology

This study is qualitative in nature and follows a descriptive-analytical approach. The corpus consists of Hamad's *Cinderellas of Muscat* (2016) and its Persian translation by Sha'bani (2020). Data were purposefully selected from passages containing cultural load, metaphorical expressions, and stylistically marked linguistic structures that were likely to pose challenges in translation.

The selected segments were coded and analyzed according to Vinay and Darbelnet's (1995) model, which classifies translation strategies into direct and oblique methods across seven main techniques. Content analysis was employed to categorize each translation instance into its corresponding technique, which was then tabulated to calculate frequencies and patterns. Although software tools such as NVivo or AntConc were not applied, manual coding and qualitative analysis allowed for a more nuanced exploration of semantic and stylistic features. This approach aligns with the descriptive–qualitative orientation of the research and facilitates a deeper understanding of the translator's decision-making processes.

Results and Discussion

The analysis revealed a clear preference for oblique strategies. Among the seven techniques, equivalence was the most frequently employed (6 cases, 23%), followed by transposition and adaptation (4 cases each, 15%). Borrowing, calque, literal translation, and modulation occurred less frequently and in equal proportion (3 cases each, 12%).

This distribution indicates a target-oriented approach. By prioritizing equivalence, the translator aimed to reproduce the emotional and stylistic resonance of Arabic idioms through natural Persian expressions. Adaptation and transposition further contributed to fluency by reshaping structures and inserting culturally relevant idioms. For example, Sha'arani replaced Arabic metaphors with Persian cultural equivalents and shifted nominal to adjectival phrases for smoother readability.

In contrast, the limited use of literal translation and calque sometimes resulted in awkward phrasing, underscoring the limitations of direct techniques for literary texts. Borrowing was selectively applied with explanatory footnotes to retain cultural authenticity. Overall, the findings highlight that the translator balanced fidelity with cultural accessibility, prioritizing the communicative impact on Persian readers over rigid adherence to Arabic linguistic form.

Conclusion

This study demonstrated that the Persian translation of Cinderellas of Muscat reflects a strong reliance on oblique techniques—particularly equivalence, adaptation, and transposition—while direct methods were used less frequently. These results confirm the translator's target-oriented orientation, which produced a fluent, coherent, and culturally appropriate text. By reconstructing message, style, and literary tone rather than adhering literally to form, the translation successfully achieved a balance between fidelity to the source and readability in the target language.

Future research can further develop this line of inquiry by examining additional contemporary Arabic works, comparing multiple translations of the same text, and integrating other theoretical models beyond Vinay and

Darbelnet's. Such efforts will enrich translation studies by illuminating diverse strategies for cultural and literary transfer.

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