

## Compensating Meanings in the English Translation of Urdu Novel *Khuda Aur Muhabbat*

Tayyaba Zahid<sup>1</sup>, Dr. Muhammad Javed Iqbal<sup>2</sup>, Umme Sadia<sup>3</sup>

<sup>1</sup> University of Gujrat, Punjab, Pakistan.  
Email: [19101717-003@uog.edu.pk](mailto:19101717-003@uog.edu.pk)

<sup>2</sup> Lecturer, Centre for Languages and Translation Studies, University of Gujrat, Punjab, Pakistan.  
Correspondence Email: [dr.javediqbal188@gmail.com](mailto:dr.javediqbal188@gmail.com)

<sup>3</sup> University of Gujrat, Punjab, Pakistan.  
Email: [umesadia95@gmail.com](mailto:umesadia95@gmail.com)

### Abstract

The purpose of this study is to assess the appropriateness of the English translation (God and Love) of the Urdu novel "Khuda Aur Muhabbat". Harvey's Eclectic Model of Compensation is used as a theoretical framework to investigate the phenomenon of compensation and compensating effects. Parallel extracts containing instances of compensation are selected at random. The findings indicate that the translator compensates for meaning loss in a variety of ways. Stylistic and stylistic-systemic compensation improve the communicative effectiveness of a text for its intended audience. The compensating scenarios maintain the aesthetic function and comprehensibility of the source text. Appropriate translation is proportional to a more accurate rendition of meanings. The recommendations in this study are directed toward translation researchers who are interested in ideological perspectives, cultural nuances, class conflict, religious conflicts, CDA, caste systems, translation methodologies, and diverse translation strategies.

**Keywords:** compensation, compensating effects, rendition of meanings, appropriateness of translation

### 1. Introduction

Translation is regarded as a highly complex phenomenon because it requires an accurate rendition of the original text. Cultural, linguistic, textual, semantic, pragmatic, and sociological factors all influence how meanings are interpreted. The translator employs a variety of translation procedures, strategies, and techniques to compensate for the source material's meanings. By bearing multiple cases of compensation, compensation functions as a strategy and an independent theory of translation (Harvey, 1995). The study examines compensation cases in the Urdu novel "Khuda Aur Muhabbat" and its English-language adaptation "God and Love" using Harvey's Eclectic Model of Compensation. The researcher investigates various types of compensation,

linguistic correspondence, syntactic variations, and compensatory effects through the description of randomly selected extracts.

Many scholars proposed several theories of compensation. Hervey and Higgins (1992) classify the compensation into some categories such as compensation in place, compensation in kind, compensation by splitting, and compensation by merging. But Harvey modifies the previous model of Hervey and Higgins (1992) by providing a new descriptive framework of compensation regarding three axes of compensation as typological, topographical, and linguistic correspondence.

The translation's quality is determined by how well and precisely the meanings are rendered. By examining the concept of compensation, this study sheds light on numerous aspects of meaning rendering. Compensation restores the original meaning of the source text. The act of providing a more accurate rendering of meanings is critical for comprehension of the translated material. The focus of the present paper is to examine the various forms of compensation used in the translated version of the Urdu novel "*Khuda Aur Muhabbat*" in terms of meaning rendering and translation appropriateness.

## 2. Literature Review

Literary translation is a difficult task. To ensure a more accurate rendition of meanings and the translation's appropriateness, the translator employs a variety of translation techniques, strategies, methods, and theories. Numerous scholars share their insightful perspectives on the phenomenon of translation and its complexities. Compensation is regarded as one of the most workable translation theories. Numerous translators, scholars, and experts have expended ink to explain the translation process, its complexities, and the maintenance of compensating effects. Compensation appeared to be a strategy for translation in the distant past, but it is now considered an independent theory of translation.

Harvey (1995) transforms the compensation strategy into a deserving theory of translation that encompasses the compensation strategy's three axes (p.5). The phenomenon of translation is closely linked to the act of compensation. The transfer of meanings is possible only through the accomplishment of various interconnected translational processes.

Harvey's Eclectic Model of Compensation seems to be the most influential and prominent theory of translation which is used to compensate for the lost effects of the source text for the target language readers. The translation of literary texts seems to be an art. Linguistic and cultural gaps are considered a major hurdle in the process of translation. Translation is defined as a process of transferring the intended meanings of

the source text into the target text by considering all the linguistic, social, contextual, and textual features of both texts appropriately. It is not a simple activity rather comprises several interconnected processes to accomplish the act of meaning transfer accurately. Translation is responsible to remove the cultural and linguistic hurdles between two nations. The discipline of translation studies is very vast by carrying many dimensions and perspectives in its circle (Munday, 2016, p. 45).

Literary translation is a specific domain of translation studies in which compensation of meanings plays an important role in the better understanding and comprehension of text for the target language readers. Each word, phrase, or expression has a particular textual effect in a given text. But during the process of translation, sometimes the textual effect of an expression is lost and later compensated by the translator through the implementation of various translational strategies, techniques, and methods (Klaudy, 2008, p. 1).

The translator also provides an adequate rendition of meanings to compensate for the lost effect in the target text. Compensation of meanings and lost effects is a very sensitive task. If the translator fails to maintain the same effect among two texts, then it will be a poor form of translation. Many scholars talk about the processing of compensation in literary translation. According to a translation theorist, compensation is needed in the sense that it is quite difficult to produce an identical version of the source text in the target text (Samuelsson-Brown, 2010, p. 55).

Hervey and Higgins (1992) provide a comprehensive model of compensation; they classify the compensation into some types such as compensation in place, compensation in kind, compensation by splitting, and compensation by merging (pp.6-12) but later, Harvey (1995) modified the Hervey and Higgins model and proposed a new theoretical framework for compensation. Harvey proposes an Eclectic model of compensation by categorizing compensation at three axes such as typological axis, linguistic correspondence, and topographical axis. Each axis of this model has been further divided into various cases of compensation accordingly. Harvey's model increased the value of compensation from a strategy to the theory of translation. Now, compensation is considered as a theoretical framework instead of just a strategy of translation.

Ma (2003) classifies compensation into two categories as explicit compensation and implicit compensation. The most closely related strategy towards the compensation is explication which is applied when the translator fails to find out an equivalent for the source text. Explication is an expansion of the source text segments (p. 2). Another translation theorist, Xia (2006) categorizes the compensation into eight types as

compensation by isolation, integration, same device, different device, and compensation in parallel location & displaced location (p. 2). Over-compensation creates problems in the translation of linguistic humor. So, it is the foremost responsibility of the translator to follow the suggested principles of compensation which help him to avoid the issue of over-compensation.

Deves (2000) defines translation strategies as a set of steps that are chosen from the conscious potential to solve any translation issue. The translation issue was consciously identified and resulted in a conscious solution. Vinay and Darbelnet (1958) classify the translation strategies based on three levels of style such as structure, lexis, and semantics. Strategies may be literal or oblique. Literal translation involved some procedures as borrowing, literal, and calque. But whenever there exists any sort of difference among source text and target text structure, lexis, and semantics, the strategy will be indirect (oblique) in nature. Oblique translation involved some procedures such as equivalence, modulation, transposition, and adaptation (Bardaji, 2009).

Ghazala (1995) divides the methods of translation into three categories according to the types of translation strategies. According to him, three methods of translation are direct, free, and literal translation. The literal translation is accomplished through two methods as one-to-one and word-for-word translation. Direct translation is done by focusing upon the meaning, grammar, and context of the text. During the free translation method, the translator is free to translate the text in its way without remaining restricted to the context.

Similarly, Venuti (1998) gives two different translation strategies as domestication and foreignization strategy. In the domestication strategy of translation, the translator remains closer to the target language's cultural values. On the other hand, during the foreignization strategy of translation, the translator remains closer to the cultural elements of the source text.

So, it is clear from all the above mention discussions that the process of translation is a very complicated and complex process which accomplish by applying various translation strategies and theories at certain levels of the source text according to the context and need of the meanings

### **3. Research Methodology**

The data for this research is a literary text “Khuda Aur Muhabbat” and its translated version “God and Love”. Harvey’s Eclectic Model (1995) is used as a theoretical framework that deals with the compensation of meanings. This model is a modified version of Hervey and Higgins’s model of compensation (1992). Compensation

of any lost effect is achieved by an accurate translation of text regarding the target language audience.

Table 1. Harvey's Eclectic Model of Compensation

Typological Axis	Linguistic Correspondence	Topographical Axis
Stylistic Compensation	Direct Correspondence	Parallel Compensation
Stylistic-systemic Compensation	Non-Correspondence	Contiguous Compensation
	Analogical Correspondence	Displaced Compensation
		Generalized Compensation

The eclectic Model of compensation was proposed by Harvey in 1995. This model consists of three-axis of compensation as typological, linguistic correspondence, and topographical axis. The typological axis (first axis) identifies the types of compensation e.g., stylistic compensation and stylistic-systemic compensation. Linguistic correspondence (second axis) is further divided into three categories such as direct correspondence, non-correspondence, and analogical correspondence. The topographical axis (third axis) proposes four different locations of compensation which are parallel compensation, contiguous compensation, displaced compensation, and generalized compensation. In typological axis, stylistic compensation comprises those cases in which the effects in the source text and target text are text-specific and distributed uniquely to the tone, register, and color of the text. On the other hand, stylistic-systemic compensation is related to the compensation in kind according to Hervey and Higgins model. In the cases of stylistic-systemic compensation, effects have a stylistic value where they occur in the source text. In the degree of linguistic correspondence, Harvey shows three types of correspondence as direct correspondence, analogical correspondence, and non-correspondence. Direct correspondence is a case of compensation in which compensation is carried out by using the same type of linguistic device in the target text. In the case of analogical correspondence, the compensation is done by using another alternative device that derives from the same linguistic repertoire as used in the source text. The alternative device is not identical to the source language. On the other hand, the non-correspondence type of compensation shows a case of compensation in which compensation is achieved by using a target text device that does not share linguistics features with the source text. In the topographical axis, Harvey describes the location of compensation by proposing four types of compensation as parallel compensation, displaced compensation, contiguous compensation, and generalized compensation. Parallel compensation means that compensation occurs at the same place in the target language text. Contiguous compensation shows the case of compensation in which compensation is done at a short distance from the lost effect of

SL while displaced compensation means that compensation occurs within a long distance from the lost effect of the source language. In the case of generalized compensation, TT includes the stylistic features which naturalize the text for TL readers by creating the same effect. Compensation is created at the mercy of several compromises.

#### **4. Data Analysis**

This section is divided into three parts: the first explores the typological axis of compensation which describes the two main types of compensation as stylistic compensation and stylistic-systemic compensation. On the other hand, the second part investigates linguistic correspondence in the form of direct correspondence, analogical correspondence, and non-correspondence. In the last and third part of this section, the researcher inspects the parallel compensation, contiguous compensation, displaced compensation, and generalized compensation. The aims of this research are based upon the axis of compensation. The first question is based upon the first axis of compensation, the second question is answered by the second axis of compensation while the last and third question is answered by the third axis of compensation. Chart representing the percentage of the various compensation forms which lies in the three-axis of compensation model. 25% data has been selected for the data analysis. Complete description, evaluation, graphic representation, and frequencies ratio of all the examples is given below as:

##### **4.1 Typological Axis of Compensation**

The first objective of this research is to explore the types of compensation that contribute to the rendition of meanings and appropriateness of translation. As the first axis of Harvey's Eclectic Model of compensation consists of two types of compensation; stylistic compensation and stylistic-systemic compensation. The percentage ratio of the compensation types is formulated as below:

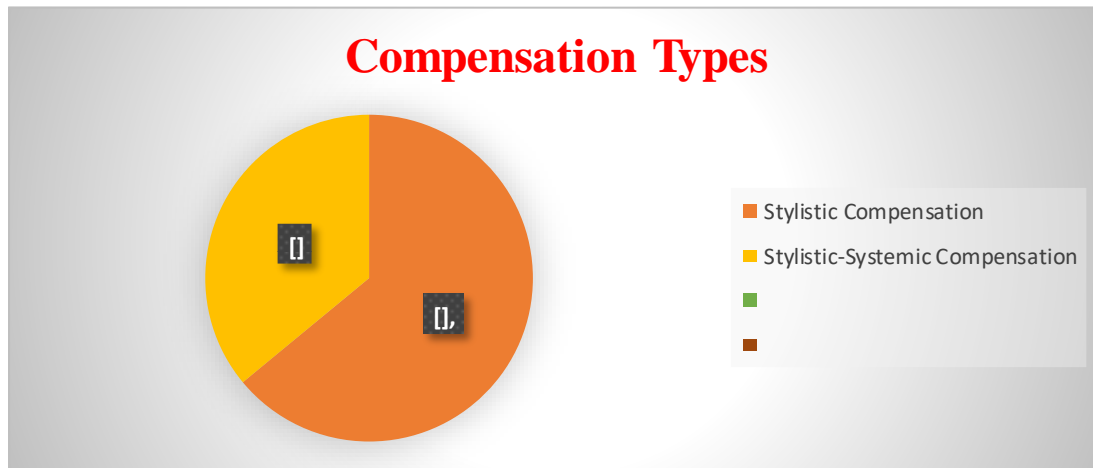


Figure 1. Chart Representing Frequencies of Compensation Types

Table 2. Description of Stylistic Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	<p>بھیڑ میں ہوتا تو لوگوں سے دور بھاگتا، تنہا ہوتا تو گھبرا کر بیچے لالچ میں جا بیٹھتا۔</p> <p>(خدا اور محبت تامل، صفحہ نمبر-40)</p>	<p>Whenever I was in crowd, I rushed away in search of loneliness and while I was alone, I would go to the lounge and sit there, disturbed and confused.</p> <p>(God and Love Novel, Page No.20)</p>	Stylistic compensation	+
2.	<p>میں نے مولوی صاحب کو روکا۔</p> <p>”آپ کوئی تکلف نہ کریں۔“</p> <p>(خدا اور محبت تامل، صفحہ نمبر-45)</p>	<p>I tried to prevent the Maulvi from such formalities, “Please don’t stand on ceremony.”</p> <p>(God and Love Novel, Page No.22)</p>	Stylistic compensation	+

According to Harvey (1995), stylistic compensation comprises those cases of compensation in which semantic effects among source text and the target text are text-specific. Meanings proposing effects distributed randomly uniquely to the tone, register, and color of the text. In the above-mentioned extract No.1, the translator conveyed the inner emotional condition of Hammad’s heart to the target language readers accurately as it is. According to the contextual and textual scenario of this extract, it is evident that after falling in love with Maulvi’s daughter Iman, the royal family’s son Hammad is feeling very sad, restless, and anxious. His eyes are continuously searching for the one glimpse of Iman. His feelings are out of control in the memories of Iman. Here the writer



wants to say that whenever Hammad sitting in the crowd, then he leaves the gathering place and sits alone in the memories of his beloved one. But when he sat in the loneliness, then abruptly stood up and take a path of a crowded place. He was afraid and confused by the emotions of love. In the stylistic perspective, the Urdu version has been written in two parts by the insertion of a comma before the word "تنہا ہوتا" The first part is as "تنہا ہوتا تو گھبرا کر نیچے" while the second part is as "بھیڑ میں ہوتا تو لوگوں سے دُور بھاگتا" "لاؤنج میں جا بیٹھتا". Two ideas are conveyed simultaneously through the help of one complicated sentence. On the other hand, to compensate for the actual effect of the source text, the translator converted the two parts bearing the source text sentence into four parts carrying complicated target text sentences. The translator exaggerated the number of words to maintain fluency in the transformation of the source text ideas. The Urdu language word "بھیڑ" is translated as an equivalent word "Crowd" in the English version. In the Urdu version, the writer uses the English language word "Lounge" by adopting a foreign word. So, the translator, translate the word "لاؤنج" as it is "Lounge". Textual analysis suggested that the sense of "میں" (I) is hidden in the textual texture of the source text while in the translated version, the translator exposed the notion of "I" by repeating it four times. So, the repetition of the pronoun "I" can be seen in the target text. So, the repetition of the pronoun "I" shows the intimacy of feelings of Hammad. The Urdu language phrase "لوگوں سے دُور بھاگتا" is translated as "I rushed away in search of loneliness" regardless of the color and tone of the source text. Both phrases are conveying the same sense of emotions, so the meanings are compensated by the use of alternative linguistic choices. The source text clause "گھبرا کر" is translated as "Disturbed and confused". From the rendition of meanings, it has been clear that through the stylistic compensation the translator conveyed the actual meanings and sense of the source text into the target text by establishing an environment of appropriate translation. The positive sign is showing the appropriateness of translation.

In the above-mentioned extract No. 2, the writer shows that Hammad is preventing Iman's father (Maulvi) from any sort of hospitality arrangement. Source text writer is using very simple and sophisticated language in common words to express the inner feelings of the protagonist. Hammad said that "آپ کوئی تکلف نہ کریں" which means that he doesn't want any type of special formality during tea time at the Maulvi's house. The word "تکلف" shows the sense of various formalities of offering tea, cookies, and lunch, etc. to the guests. The element of negation shows that Mr. Hammad is in a confused mood due to the fear of seeing the Iman. Stylistic observation suggested that the phrase "مولوی صاحب" is translated simply as "Maulvi" by omitting the adjective "صاحب". Although there exists an English language equivalent "Respected/loving" for the Urdu language's adjective "صاحب". Regardless of the omission of an adjective, the meanings are preserved for the target audience. The simple clause "آپ کوئی تکلف نہ کریں" is translated as in a packed impression "Please don't stand on ceremony" in the form of figurative



language. Although the literal meanings of this clause are different from expression-based translation. In the target language, the word “Please” shows an environment of requesting Maulvi Sahib. So, it has been clear that regardless of the tone of the source text, the translator achieved the status of appropriateness through the stylistic compensation in the translated version.

Table 3. Description of Stylistic-Systemic Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	<p>اندر کی یہ پہلی بارش بھی کچھ ایسی ہی تھی جس نے میرے وجود کو تو ہا ہرے بگودیا لیکن میرے اندر کی پیاس اب بھی میرے حلق میں کانٹے چھو رہی تھی۔</p> <p>(خدا اور محبت، مضمون نمبر 9)</p>	<p>This first rain of London was also of a similar nature. It made me wet from outside but my inside aridity was still piercing into my throat like sharp thorns.</p> <p>(God and Love Novel, Page No.03)</p>	Stylistic-systemic compensation	+

The cases of stylistic-systemic compensation are the cases of compensation in which the semantic and textual effects must have a stylistic value at the location or place where they occur in the text. The above-mentioned extract 1 has been taken from the Urdu novel “Khuda Aur Muhabbat” by Hashim Nadeem which is translated as “God and Love” by Hashim Nadeem. It is evident from the source text that the writer wants to express his inner feelings of loneliness by using figurative language in the form of metaphor. At the London, Hammad was very upset and lost in the memories of Iman. He was unable to get rid of the intimated memories of his beloved one. Still, he wants to enjoy the loving company of Iman. But unfortunately, Iman had died and there is no alternate way to meet her throughout his life. In the source text, the figurative expression is as "میرے اندر کی پیاس اب بھی میرے حلق میں کانٹے چھو رہی تھی"

During the process of translation, the translator converts this metaphor into a simile by putting the notion of “Like sharp thorns”. The Urdu phrase "میرے حلق میں کانٹے چھو رہی تھی" has been translated as “Still piercing into my throat like sharp thorns” which shows that the source text metaphor translated in the form of a simile. In the target text, the translator compensates for the meanings by using simile instead of metaphor. In the

typological axis, it is a change of linguistic device from metaphor to simile which lies in the stylistic-systemic compensation. Through the change of linguistic devices, the meanings remain stable among the two languages source text and target text. In simple words, the similes translate as metaphor and vice versa. According to Hervey and Higgins, the form may be maintained, lost, or changed during moving from one text to another. In this example, the form has been changed during the translation. The word "پياس" is translated as "aridity" by creating the effect of the same linguistic repertoire. The placement of figurative language existing at the same place in both texts. Compensation may appear at certain structural points by syntactic variations. These syntactic variations play a crucial role in the compensation of meanings and appropriateness of translation among two languages in the process of translation. Another syntactic change is that the translator expands one sentence of the source text into two sentences by breaking the cohesive link among two ideas. The linguistic marker "جس نے" shifted towards the next sentence in the target text. Various linguistics and grammatical changes occur in the process of literary translation. So, it is clear from the above-mentioned table and discussion that the appropriateness of translation is highly achieved by compensating the same effect among two languages with the help of stylistic-systemic compensation.

#### **4.2 Linguistic Correspondence**

The second objective of this research is to investigate the linguistic correspondence which contributes to the rendition of meanings and appropriateness of translation. As the second axis of Harvey's Eclectic Model of compensation comprises three types of compensation; direct correspondence, non-correspondence, and analogical correspondence. The compensator also compensates for the meanings and appropriateness of translation by splitting one word of the source text into several target text words accordingly. The process of splitting is required whenever the translator fails to find out an appropriate word in the target language to compensate for the loss of meanings. To some extent, the process of compensation by splitting is a form of description and explanation of one word. The translator has to expand the linguistic choices by retaining the intended meanings of the source text's writer.

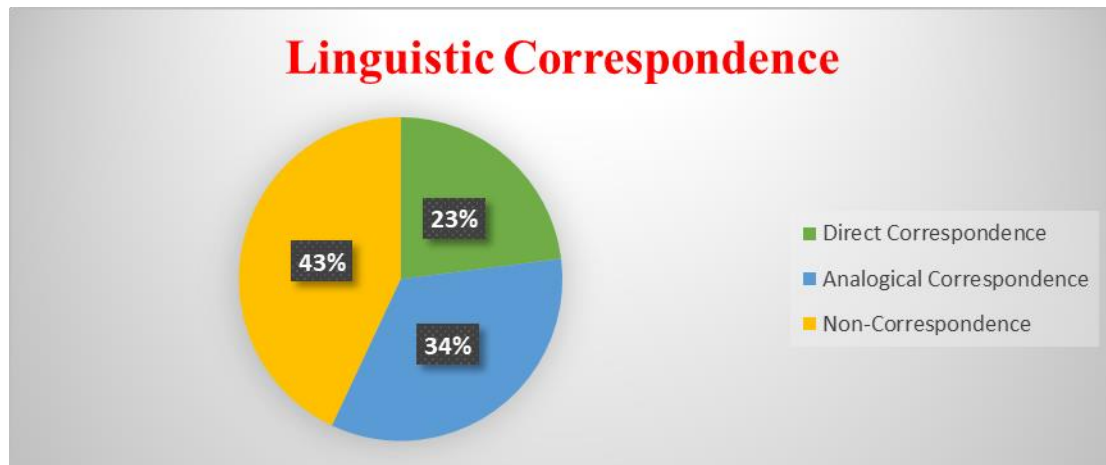


Figure 2. Chart Representing Frequencies of Linguistic Correspondence

Table 4. Description of Direct Correspondence

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	میں سر پہر تک کسی کھوئے ہوئے مسافر کی طرح اپنے ہی گھر کی راہداریوں میں اور روشوں میں کپٹنگ کی مانند ڈوب رہا۔ (خدا اور محبت ناول، صفحہ نمبر-60)	Like a lost traveler I continued to roam about in the corridors of my own house like a stray kite. (God and Love Novel, Page No.29)	Direct Correspondence	+

In direct correspondence, the translator also has to find out an appropriate direct equivalence for the linguistic word or expression. In the above-mentioned extract No. 1, the source text author describing the confused mental condition of the protagonist (Hammad) of this novel “Khuda Aur Muhabbat”. Hammad is very upset and sad after falling in love with Iman. He is continuously lost in the thoughts of Iman just like a crazy lover. Hammad said that I am feeling alone even at my own home. He stands in the corridor and later on the footpaths of the home just like a stranger or passenger. He sits here and there in the home to think about Iman more attentively. He is feeling helpless in the matter of approaching his beloved one Iman. He fails to find out any way of meeting or talking to her. He wants to share his feelings of love with his lover. He wants to say to her, that I am falling in love with you. He is sobering to meet her once again and see her again and again. To express these strong inner feelings of Hammad, the source text writer used figurative language to exhibit the emotions of a lover more clearly. During the process of translation, the translator also used metaphoric language to convey the original

essence of the text. In the source text, the personal pronoun "میں" is put at the start of the sentence while in the target text, this personal pronoun "I" is put after a clause "Like a lost traveler" according to the syntactic variations among both languages. Both sentences (ST and TT) lie under the category of complex sentences. The source text clause "کٹی پتنگ کی مانند ڈولتا رہا" is a simile that has been translated in the target language as "Continued to roam about like a stray Kite" also in the form of a simile. So here it has been clear that the source text simile translated in the form of another simile. The translator also applied the strategy of omission to omit a source text phrase "اسہ پہر تک" but the rendition of meanings showed that regardless of the omission of this phrase, the appropriateness of translation remains stable. Syntactic analysis showed that the phrase "کسی کھوئے ہوئے مسافر" carries four words to express thought but the translated version "A lost traveler" contains just two words and an article. The source text expression "راہداریوں میں اور روشنوں" carries five linguistic words but its translated version "In the corridors" conveying the same sense of meanings simply in the form of two linguistic words and one article. The word "Corridor" is a best-suited equivalent to create a sense of the pathways and sittings areas of the home. In the translated version of this extract, the appropriateness of translations is highly achieved.

Table 5. Description of Analogical Correspondence

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	لیکن میری یہ امید بھی ہمیشہ ٹوٹتی ہی رہی۔ (خدا اور محبت، ص 57)	But all such hopes ended up in smoke. (God and Love Novel, Page No.28)	Analogical Correspondence	+
2.	ای اور بھائی نے بھی تانک ٹھوس چڑھائی لیکن کسی نے کچھ کہا نہیں۔ (خدا اور محبت، ص 59)	Mother and my brother's wife Abrina also showed signs of displeasure, but nobody said anything to me. (God and Love Novel, Page No.28)	Analogical Correspondence	+

The word analogical indicates the notion of analytical observation which is based upon the analysis of source text. The same linguistic repertoire means a device that shared some similar features and aspects. The devices of the same linguistic repertoire shared some similar but not identical lexico-grammatical devices. In the above-mentioned extract No. 1, the translator applied the case of analogical correspondence to compensate the original meanings of the source text into the target text. The background of this sentence is that Mr. Hammad is expressing his childhood emotions and feelings. He said that during the childhood span of my life, whenever I was injured from any sort of wound while playing, I did not weep in front of anyone. I used to hold my tears and

shed them in a private corner of the house. I had to weep till the satisfaction of my heart and eyes. I think so that, we lose our honor and dignity by weeping in front of anyone else. Here in this extract, he said that after returning from the Maulvi's house, I want to weep very loudly to decrease the stress and depression. But, at that time, he was unable to find out an appropriate place to weep. After the recovery, Maulvi again started the teachings of the Holy Quran to the Sunny. On the daily basis, Hammad used to stand up near Sunny and Maulvi, in the hope that maybe Maulvi starts to discuss something about Iman. But Maulvi never says even a single word about his daughter, Iman. So, at this stage, Hammad said that all the hopes vanished. The source text author used simple linguistic choices to express the hurting feelings of Hammad. Simply, he said that all the hopes of Hammad have been lost. On the other hand, the translator uses the case of analogical correspondence to convey the contextual meanings of the source text accurately. Stylistic analysis reveals that in the source text the singular marker has been used while in the target language plural marker is used. The source text's singular marker "میری یہ اُمید بھی" has been translated as in the form of plural marker "All such hopes" in the target language. The Urdu phrase "ہمیشہ ٹوٹتی ہی رہی" compensated in the form of a metaphorical expression "Ended up in smoke" in the translated version. So here the accurate rendition of meanings is a sign of appropriate translation.

Extract No.2, is also an example of analogical correspondence. In the source text, the writer used figurative language to exhibit the reaction of Hammad's mother and his brother's wife. But, on the other hand, the translator used simple language to explain the situation of refusal. The translator explained the form of a complex sentence. The context of this extract is that when Shakir uncle visited the home of Hammad to invite the whole family to the engagement ceremony of his daughter Nighat. Hammad said that Shakir was very happy and excited but my father refused to attend the engagement ceremony by excusing him to attend another meeting on Friday. This thing was so obvious that no one from this arrogant family will ever attend the ceremony of the poor family. Mr. Amjad gave some money to the Shakir for the engagement ceremony of his daughter. My mother ordered the servant to give old clothes and ornaments for the daughter of Shakir. But due to the respect of Shakir and because of Iman, I suddenly said to the Shakir, that I will surely come to attend the ceremony of your daughter's engagement. After listening to this thing, the whole family looked at me in a very annoyed manner. In the source text, the author showed the facial expressions of family members in a typical linguistic tone. The source language word "بہابی" has been translated in the form of an explanation as "My brother's wife Abrina" by putting an analogical correspondence for the source language. The source language phrase "ناک بھوں چڑھائی" compensated in the form of analogical correspondence as "Showed signs of displeasure". In the Urdu language culture, whenever anyone shows a typical movement of the nose, it indicates annoying and displeasing gestures. So, the rendition of meanings indicates the appropriateness of

translation in this extract. The translator has to use an alternative linguistic device that performed the same semantic and pragmatic function among the source text and target text. Sometimes, it exploited the formal structure of the source text and provides the rendition of meanings in another way. This type of compensation created an environment of gradual connectivity among the linguistic devices of the source text and the target text.

Table 6. Description of Non-Correspondence

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	مجھے کوئی صورت دکھائی نہیں دے رہی تھی کہ آخر کس طرح ایمان تک میرے اندر لگی اس آگ کی آنچ بجھ سکے۔ (خدا اور محبت ناول، صفحہ نمبر 76)	I was utterly unable to find some ways and means of conveying to Iman the strong and intense feelings of love which I had for her. (God and Love Novel, Page No.38)	Non-Correspondence	+

During the case of non-correspondence compensation, the translator has to use various punctuation markers and sometimes borrow lexical items. The non-correspondence compensation introduces the new words, phrases, expressions, and sentences in the target language. But meanings of the source text remain stable during the phenomenon of compensation. In the above-mentioned extract No. 1, the translator used the non-correspondence compensation during the phenomenon of translation. The context of this sentence shows the confused and irritated mental state of Hammad. He said that after leaving Iman at Maulvi's house, my heart started to feel her everywhere. He was feeling her at the bed involved in romantic activities with him. He claims that I had heard many love stories but that night I was experiencing the actual essence of love. He realized that his heart is beating in a restless condition. The dangerous venom of the love had been pierced into every part of the body. One-sided feelings of love seem to be more dangerous and killer. So, in this sentence, Hammad said that I don't have any way of expressing the feelings of my love to the Iman. The intensity of feelings was very strong that's why the source text author used figurative language. The metaphorical expressions of the source text have been translated in the form of a simple sentence in the target text. The reason is that the translator was unable to find out an appropriate equivalence for the target language. So, the meanings of the source text have been compensated in the form of explanation instead of metaphorical linguistic choices. The metaphorical expression "کوئی صورت دکھائی نہیں دے رہی" is translated as "Unable to find some ways and means" by applying the functional method of translation. The last phrase "میرے اندر لگی اس آگ کی آنچ" is

is a metaphorical expression that gives a different color to the text, has been compensated in the form of description as “The strong and intense feelings of love”. The source text author related the strong feelings of Hammad, with the high flame of fire. So, the translator provided an appropriate rendition of meanings to compensate for the source text effect in the target text. The appropriateness of translation seems to be highly achieved.

### 4.3 Topographical Axis of Compensation

The third and last objective of this research is to look over the syntactic variations or location of compensation among the source text and target text. In the third (topographical) axis of compensation, Harvey discusses the location of compensation in the form of four types of compensation such as displaced compensation, parallel compensation, generalized compensation, and contiguous compensation. Parallel compensation is a type of compensation in which compensation occurs definitely at the same place in the target language text in the sense of the location of compensation. Contiguous compensation is a type of compensation in which compensation occurs at a short distance from the lost effect in the source text. In the displaced compensation type, the compensation occurs at a long distance from the lost effect of the source text. Crisafulli (1996) claims that a successful compensation demanded three essential conditions. Achievement of the same rhetorical effect is the first condition of a successful compensation. The state of recursiveness is the second condition of successful compensation. On the other hand, the condition of relevance is considered the third condition of successful compensation. In the generalized type of compensation, target language text includes the stylistic features which naturalize the translated text for target language readers by proposing the same effect.

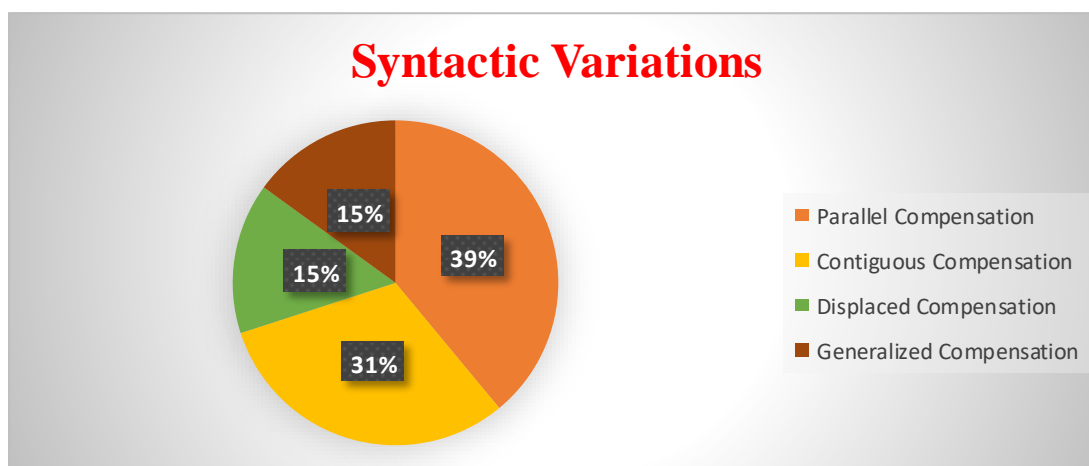


Figure 3. Chart Representing Frequencies of Syntactic Variations



Table 7. Description of Parallel Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	کہاں جاؤں؟ کیسے چھپاؤں اپنے اس کرچی کرچی دل کے آئینے کو؟ (خدا اور محبت، ص 98-99)	Where to go and how to hide the bits of the mirror of my broken heart? (God and Love Novel, Page No.47)	Parallel Compensation	+

In the terms of location, the parallel compensation is done at the same place in the translated version. In the parallel compensation, the translator has to use an equivalent word or phrase exactly at the place of the source text in the target text. In the above-mentioned extract No.1, the source text author expresses the feelings of helplessness in the form of figurative phrases of the Urdu culture. The context suggested that, at the London University, Hammad and Professor Joseph became best friends. One day, they both sat on a bench and discuss the topic of love with patience. Joseph was impressed by the Hammad. He said to him that you are not a stranger to me. Furthermore, he said that you seem to be an intense lover. But, Hammad replied that you also look like a crazy lover and maybe, I had never fallen in love with anyone. Joseph said that your eyes can never lie. A sense of sadness and craziness exhibit in your eyes. After listening to this thing, Hammad got annoyed and confused. He thought that how I can hide my feelings and sadness from people. He did not want to express the love. In this situation, the protagonist of the novel is thinking that where I should go and how I can hide my broken heart? So, during the process of translation, the translator compensated the meanings into the target text by applying the case of parallel compensation. The first part "کہاں جاؤں" compensated directly as "Where to go" by putting the target text exactly at the same place. The next part "کیسے چھپاؤں" compensated as "How to hide" by the same place guidelines. The source language phrase "کرچی کرچی" replace by an equivalent single word "Broken" in the target culture. The phrase "کرچی کرچی" is giving the sense of bits or pieces of something. So, this excellent rendition of meanings makes the translated version more acceptable and appropriate.

Table 8. Description of Contiguous Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	<p>"کیا۔۔۔۔۔ تمہارا دماغ تو خراب نہیں ہو گیا۔"</p> <p>(خدا اور محبت ناول، صفحہ نمبر-100)</p>	<p>"What! What the hell do you mean by all this nonsense! Are you out of your mind!</p> <p>(God and Love Novel, Page No.49)</p>	Contiguous Compensation	+

During the contiguous compensation, the translator maybe changes the figurative language into the simplest one. Extract No.1, is showing a case of contiguous compensation in the form of translation. The background flash suggests that Nighat insisted Hammad, go to Iman's home with the marriage proposal. Hammad is satisfied with this thought that still Iman has not engaged anywhere. So, he decided to discuss the matter of Iman's proposal with his family. But he was aware of the reaction of his arrogant family. He thought why did such a high-ranked and economically strong family agree to marry me to the daughter of a very poor and economically weak family? Because it was against the dignity and grace of our family. At last, he discussed the matter of Iman with the whole family. When he asked for the proposal of Iman, the whole family became furious and annoy. First of all, mother cried out what does it mean? Are you out of your mind and senses? What a rubbish thing you are expecting from us? It is impossible at all. So, stop it here and next time never tried to discuss it. Analysis shows that the source text sentence is very simple while the target text sentence is a complex one. In the source text, the writer used a question mark to clarify the mother's investigation. The presence of a question mark is showing a cluster of questions and answers. On the other hand, in the target text the translator did not use any question mark rather he used the acclamation sign. The translator used three acclamation signs. The two parts of the source text are converted into three parts as in the target language text. The translator gets help from the contiguous compensation to translate it accurately. The first word "کیا" compensated as "What" in the parallel form of compensation. The next clause "تمہارا دماغ تو خراب نہیں ہو گیا" compensated at the short distance from the lost effect in the form of "Are you out of your mind". Before the translation of this clause, the translator uses another clause to clarify the ideas more clearly. So, it has been clear that the lost meanings compensated abruptly at the short distance in the target language. So, the presence of a positive sign is an indication of appropriate translation.

Table 9. Description of Displaced Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	<p>وہ دن میں آئے دال کا بھاپا معلوم ہو جائے گا۔ اسے باہر کی دھوپ ابھی تک گلی نہیں ہے۔ نوکروں کی فوج کی حد متوں سے اپنے کٹر بیٹھ کر روں میں زندگی گزارنے والے اور منزل و اثر پیٹنے والے اس شیرازے نے ابھی تک گھر سے باہر کی سختیوں کی اک چٹک بھی نہیں دیکھی۔</p> <p>(خدا اور محبت ناول، صفحہ نمبر-112)</p>	<p>In a day or two, he'll become aware of the prices of things and the meaning of living, away from the comforts and luxuries of home. This prince of ours, who has spent his whole life drinking mineral water, sleeping in air conditioned rooms and enjoying the service of a battalion of servants, has not yet seen even a single glimpse of the difficulties and hardships of the outside world.</p> <p>(God and Love Novel, Page No.56)</p>	Displaced Compensation	+

During the process of displaced compensation, many semantics, pragmatics, and textual changes are occurred and later compensated in the form of some alternative methods and techniques. The above-mentioned extract No. 1, indicates the case of displaced compensation. The context of this sentence shows annoy and angry mood of Hammad's father retired commissioner, Amjad Raza. Hammad asked his family to apologize to Maulvi Alimuddin for the misbehavior. After listening to this thing, Mr. Amjad Raza roared, you are out of mind. I will never apologize to such an ordinary Maulvi, so you have to forget it. Then, Hammad insisted that so I will never go abroad for the completion of my studies. When he moves towards the room, his father again roared if you want to live in this house, then you have to follow my instructions and rules. If you don't follow me, I will expel you from my home. Hammad said that this thing was not new for me because I had seen that during the office work, my father mostly used to expel the criminals or those who did not obey him. So here according to the current situation, my father assuming me just like a criminal. So, I have decided to leave the house and rushed towards the outdoor. My mother got worried and tried to stop me from leaving the home. She insisted to me, please my son don't do it. Please forget that poor girl and move on in your life. Hammad replied I cannot forget her because I love her. After that, he left the house. When Hammad's mother started to weep, the Commissioner again roared let him go away from my home. In few days, he will become aware of the difficulties of life. He will come back when realizing the prices of the luxuries of life. This innocent boy cannot bear the hardships of life. Surely, he will come back, so don't be sad. The analysis shows that this sentence has been translated through the displaced compensation. The meanings compensated at the long distance from the lost effect. The first clause "آئے دال کا بھاپا" compensated at the long distance from the

source text as “Prices of things and the meanings of living, away from the comforts and luxuries of home”. The Urdu language phrase "اتنے دال کا بھاؤ" is used when we want to aware someone of some alarming situation. It denotes the difficulties and hardships of life. So, in this sentence, the translator did not find any equivalent for this phrase, so he translated it contextually by the use of expansion strategy of translation. The phrase "اس شہزادے نے" is also compensated by the displaced compensation at the long distance in the target text “This prince of ours”. In the source text, this phrase is written at the mid of the extract while in the target language, it is compensated at the beginning of the sentence according to the syntactic structure of the English language. So, the rendition of meanings suggesting the appropriateness of translation in this extract.

Table 10. Description of Generalized Compensation

Sr. No.	ST	TT	Compensation	Appropriateness of Translation
1.	دوسرے ہی پل رم جھم کی چھتری آپ کا تن من بنگلے لگتی ہے۔ (خدا اور محبت ناول، صفحہ نمبر-107)	But the very next moment, you may have to open your umbrella for protecting yourself from the rain. (God and Love Novel, Page No.53)	Generalized Compensation	+

In the case of generalized compensation, the target text includes the stylistic features which are responsible for the naturalization of the text. In extract No.1, the translator performs the free form of translation. With time, Hammad and Joseph became best friends and they both daily used to sit on the bench. Joseph said that I have three children and they left me one by one after growing up. Now, Joseph and his wife living under one roof. He was working at the university as a professor because he did not want to go to the old housing scheme. One day, Joseph suddenly took Hammad to his home. His wife was a very kind and lovely lady who had a sort of sadness in her eyes. Hammad said that she treated me just like her son. The language of love seems to be sweet just like honey and it melts the hearts just in few seconds. After leaving Joseph’s home, Hammad claims that the weather in London suddenly changed. According to him, for the first second, anyone may feel the hot weather, and the very next moment, the hotness of the weather converted into rainy weather. So, in the rainy weather, you may need to open an umbrella for your protection. The translator compensated the meanings of the source text in a generalized way of translation. Meanings have been compensated by considering the overall textual effect in this sentence. In the generalized compensation, the translator has

to compensate the meanings beyond the location of the source text. The translator is also free to use opposite words to convey the actual sense of the source text in another way of communication. So here in this sentence, the source text writer mentioned the intensive level of the rain. He said that the water of rain makes you wet in few seconds. But, on the other hand, in the target language, the translator used a list of totally different linguistic choices to express the same intentions on the TT readers. The translator said that in the excessive range of rain, we have to open up our umbrellas for protection from the rain. So in the translation of this sentence, the translator uses different linguistic choices to compensate the source text meanings by applying the generalized case of compensation.

## **5. Findings and Conclusion**

During the process of translation, the compensation occurs randomly at certain segments of the target text regarding the source text. The translator adopts several translation strategies to maintain a balance among both texts and make a text more comprehensible and communicative. Compensation seems to be a conscious and sometimes unconscious decision of the translator during the crucial phenomenon of translation. The lost effect of the source text leads to the implementation of compensation strategy at the required segment of the text. In this research, two types of compensation have been explored such as stylistic compensation and stylistic-systemic compensation. Both types of compensation play an important role in the better and accurate rendition of meanings. Linguistic correspondence can also be seen in the form of direct, analogical, and non-correspondence. Due to the cultural, societal, linguistic, and textual barriers, sometimes the translator tends to use a linguistic device of the same linguistic repertoire. When the translator fails to find out the same device and a linguistic device of the same repertoire, then an opposite linguistic device has been used to compensate the meanings accurately.

The translator uses different linguistic choices to compensate for the loss of meanings in a literary text. The translator plays a crucial role in the compensation of meanings by adopting several strategic plans. Syntactic variations also play an important role in the construction of appropriate meanings. The frequency ratio of stylistic compensation is 64%. Identification of the types of compensation plays an important role in the construction of an accurate rendition of meanings. The appropriateness of translation is directly proportional to the better rendition of meanings from the source text into the target text. The frequency ratio of stylistic-systemic compensation is 36%. Stylistic-systemic compensation shows that some segments of the source text have a specific stylistic value exactly at the place where they occur in the original text. If the translator changes the placement of the stylistically unique segments of the source text, then they lose the semantic connotations. The examination of the cases of linguistic

correspondence plays an important role in the formulation of exact rendition of meanings and appropriateness of translation. Direct correspondence, analogical correspondence, and non-correspondence make a text more comprehensible and communicative for the target audience. The frequency ratio of Direct Correspondence is 23%. The linguistic devices of the same types carry the same linguistic and semantic effect among both texts to produce an appropriate version of the translation. The frequency ratio of Analogical Correspondence is 34%. The linguistic devices of the same linguistic repertoire are used to create the same rhetorical effect in the rendition of meanings. The frequency ratio of non-correspondence is 43%. Sometimes, the lost effect is compensated by using a linguistic device that does not share any sort of linguistic features with the source text device. So, it has been manifested that the cases of the linguistic correspondence play an important role in maintaining the aesthetic function and comprehensibility of the source text for the target language's readers. Compensation in place is used to compensate for the lost effect of the source text segments by replacing them at another location in the target text. During the process of translation, different syntactic structures of the two languages forced the translator to use the linguistic devices at varying places in the target text. The frequency ratio of Parallel Compensation is 39%. The translation of the ST segments exactly at the same place in the TT is used to attain the element of faithfulness. The frequency ratio of Contiguous Compensation is 31%. Compensation of meanings at a long distance from the lost effect in the source language is used to regulate the appropriateness of the translation. Stylistic features of the target text naturalize the translated version by proposing the same effect.

The frequency ratio of Displaced Compensation is 15%. A successful compensation demanded three essential conditions such as achievement of the same rhetorical effect, the state of the recursiveness, and the condition of relevance. The frequency ratio of Generalized Compensation is also 15%. Compensation acts as a strategy and a theory of the translation. So, it has been proved that the appropriateness of translation is also achieved through the implementation of linguistic correspondence at the various stages of the translation. To complete this research within the limitations of Harvey's Eclectic Model of Compensation, 25% of the data was taken from the source text "Khuda Aur Muhabbat" and the target text "God and Love." For each of the compensation's three axes, the frequency ratio was gathered. The frequency ratios of the compensation instances are shown in three pie graphs. The researcher shed light on the entire process of translation on behalf of the compensating theory throughout the data discussion. According to Harvey's Eclectic Model of Compensation, the examples of stylistic compensation (64 percent), non-correspondence (43 percent), and parallel compensation (39 percent) are the most common in the translation of this novel. However, this study is restricted to a single genre (novels). It is based on a fictional text within the literary work's limitations. It is based on the interaction of only two languages:

Urdu and English. The chosen novel has only been examined from the standpoint of compensation. The study simply pays a cursory regard to the interpretation of meanings and the translation's suitability. The translation's accuracy has also been investigated. This study focused solely on the stylistic and communication aspects. This study contains a number of potential future directions for fresh scholars. This study's next advice is to use a different theoretical framework to evaluate the novel "Khuda Aur Muhabbat" and its translated counterpart "God and Love." Cultural, ideological, theological, and CDA frameworks, among others, are expected to be used in this study. Within the bounds of CDA, anyone can conduct study on this novel. This novel can also be used to assess class conflict and religion disagreements. The novel's analysis can also be used to formulate questions concerning the caste system. The novel's research can also be used to examine various translation procedures. Anyone can use Harvey's Eclectic Model of Compensation to investigate compensation instances in a variety of fictional and non-fictional literature. This novel and its translated version can also be used to investigate the concepts of foregrounding and back-grounding.

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