

Chapter 3

शहर में कर्फ्यू

शहर में कर्फ्यू (1988) is not just about riots but it deals with the aspects of how riots happen, the ‘why’ ‘how’ and ‘what’ of it. It is about how people suffer due to riots and how the powerful enjoy and taste the fun that they derive from it. When it appeared on the literary scene it invited a lot frowns but it still is and will always be one of the finest narratives about riots. The author, Vibhuti Narain Rai, born on 28th November 1951, was an IPS officer and the Vice-Chancellor of Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya. He has been honoured by Indu Sharma Antarrashtriya Katha Samman. Being an IPS officer he has worked in many sensitive districts and the present novel is a representation of his experiences woven in the thread of fictional form. It is widely read and translated in more than ten languages.

Going back to the root of communal violence in our country, many writers have tried to reflect the aftermath of partition and taking different stands. Most of the writers tried to put the blame on the colonial rulers for what happened after 1947. But the events that took place after partition, 70s, 80s and 2000 are completely diverse. The literature of our country did not adequately represent these incidents. Shahar Mein Curfew is not a very ambitious project in that sense of the word. It does not try to put the blame on anybody and thus provide relief to the sufferers. Being an insider’s view, as Rai witnessed the riots in Allahabad, it is more concerned with what happens to the lives of common people during such exhibitions of hatred and
violence. The novel is divided into nine small chapters that focus on the lives of Sayeeda and the happenings taking place in the city. The other happenings that he describes do not try to portray the horrific acts of rape, pillaging, and murder. He focuses more on their effect on the common man. As stated earlier, it is more about the calculated moves of those in authority who take advantage of such incidents and it only the common man who suffers. The novel shows how hatred and scheming is so very insensitive and senseless with the help of all the meetings and gatherings shown in the novel of the most influential people of the city including the media. Instead of focusing on the barbaric acts, Rai draws the reader’s attention to the inabilities and problems of people of not being able to live a simple life. He shows how a child is unable to live as medicine cannot be brought, how a girl is not safe, how people in their own houses are scared and under constant fear and how even burying the dead is not possible.

Vibhuti Narain Rai’s short yet strong narrative of a city during the observance of Curfew, शहर में कर्फ्यू (ST), is an example of creative as well as strong use of language for expressing all kinds of emotions and thoughts. It is a novel well appreciated for its content, but interestingly if one observes the use of language and the amount of experimentation that has been done with it, one would be more than just impressed by the way the author not only captures the ethos of a curfew laden city but also the mental status of people in it. Many figures of speech take shape in this prose fiction. It is translated in many languages but here we will be looking at its Marathi and English translations, i.e. कर्फ्यू (2009) (TT-1) by Sharyu Pednekar and
Curfew in the City (1998) (TT-2) by C M Naim. C M Naim, an American scholar of Urdu language and literature, is currently professor emeritus at the University of Chicago. He is also a well-known writer, critic and translator.

शहर में कर्फ्यू is a wonderful text to be translated due to its theme as well as its language. It has varied characters and situations depicted in a manner that makes the reader visualize it while reading. It goes deep into human psyche while working on the minute details of generating dialogues and describing situations. शहर में कर्फ्यू in this sense becomes a challenging task for the translator.

In this chapter we will be looking at the different aspects of translation with the help of शहर में कर्फ्यू as an instance to realize and analyze certain issues of translation, translator and the influences. We will look at how this text located in a Hindi speaking locality gets translated into English and Marathi, what all changes it undergoes and why? And in order to find this we will sit some examples from the text and its translations and present them along with their analysis.

1. Pg. 13 “फसादका रिहर्सल”ST

Pg. 15 “रंगीततालीम”TT-1

‘रिहर्सल’ is an English term that is used in the ST which is as matter of fact retained in TT-2 but in TT-1 it is translated well into a native term, that clarifies
the idea of rehearsal. It also implies the Target Reader consciousness of the translator and hence tries to bring the text to the audience in every possible way.

2. Pg. 14 “डेढ़घंटे”ST

Pg. 16 “दीडतासात”TT-1

Pg. 18 “ninety minutes” TT-2

The hour form of mentioning time in ST and TT-1 is converted to minutes in TT-2 in order to stress upon the urgency and to make it a more valuable asset. Time is money as is said, a very Western idea. Here in India, time takes a more ‘leisurely’ walk. When we talk of minutes it creates a sense of small bit of time that we have and when we say ‘hour’ that generates a sense of plenty. So here Naim translates or rather takes the decision keeping in mind the Target Reader and meaning gets translated according to culture, as a cultural concept. Once again the text is brought to the reader as in the previous example.

3. Pg. 17 “सडकोपर पुलिस ...... अनुपस्थित था”ST

Pg. 18 “रस्त्यावर पोलिसाच्या गाड्या होत्या”TT-1

Pg. 21 “Only the Police ...... or that.” TT-2

In this description the narrator mentions the police vans as in the state of being ‘बदहवास’i.e. unconscious, careless. But unfortunately neither TT-1 nor TT-2 could capture this personification of vans being careless and unconscious of self.
As is mentioned in the introduction, the ST is rich in language and use of figures of speech which makes it a more visual experience, and absence of the same in the TTs definitely incurs a loss upon the Target Readers. The translation here is partial and not complete as the form is not retained but the meaning is. In spite of this the TT serves the purpose as it does not lose the meaning.

4. Pg. 16 “एकसाथ कई जगहों ..... करलिए जाते”ST

Pg. 18 “एकाचवेळी काही ..... पकडूनलेत”TT-1

Pg. 20 “No one had been ..... Penal Code.” TT-2

In TT-1 some of the details given in the ST are omitted. The politics of omitting details plays an important role. The details that give authenticity to the character, language and culture are missed in TT-1 which results into loss of information transfer, though many a times it does not incur a loss on meaning of the text. Here worth considering is the fact that skipping or missing out on details in the translation incur cultural loss, and sometimes loss of meaning. In this instance the translator misses out on the fact that people kept arms with them in spite of the fact that they were supposed to surrender them to the police due to riots. This may be an accidental skip of information, but this information does add to the seriousness of the issue in the ST.

5. Pg. 20 “सराबोर”ST

Pg. 20 “गुडघ्ञापयृंत”TT-1

Pg. 24 “drenched from cap to boot” TT-2
TT-1 implies that the people were drenched till knees whereas ST says that people were completely wet, from top to bottom. Not finding an appropriate term in TT-1 the translator sticks to the nearest, an influence of TL and TC. So here TL serves as context for the choice that the translator makes in TT-1.

6. Pg. 23 “दो- एकलोगों .... लेली’’ST

This sentence is left out/not translated in TT-1, which is a significant phase of the scene that is developing. Omitting of such sentences that lead to plot development may incur loss of the feel of the ST in the TT. Again this depends on the choices that the translator makes while translating, as it directly points to the issue of interpretation. We know that the reader of the TT will not be reading the ST, but when such missing out of information may make the narrative seem lose in the TT. But as translation is an act of interpretation, there is mediation of reader/translator which causes displacement/replacement in the TT.

7. Pg. 26-27 words like Bade Miyan, Huzur, Angan, Dupattas, etc are borrowed from ST.

There are many borrowings in TT-2 which amount to a lot of cultural transfer, thematically and otherwise. It lets the target reader have an opportunity to learn about the source culture, so in this way the translation serves the purpose of cultural learning for the target reader, if at all s/he is interested, otherwise it adds to his/her information.
8. Pg. 24-25 “चारपाईके इंद्र-गिर्द .... सोच रही थी” ST

Pg. 24 “त्यातल्याकाही .... तयार नवहत्या” TT-1

Pg. 27 “The people gathered …. women.” TT-2

TT-1 is unable to capture the meaning of ST properly. It is unable to describe what the ST is trying to say. The situation in the ST in the present sentence is very intense and tragic. And because TT-1 changes the sentence and the meaning, the tragic effect and intensity are watered down. This can be seen as how a reader has interpreted the text at a particular point, and that reader then decides how it should be restated and with what kind of language and emotions. Thus, interpretation leads to replacement and intervention of the translator’s knowledge and subjectivity.

9. Pg. 25 “उनके शरीर हौलेहौले ... तेज कापने लगता” ST

Pg. 24 “रडणे आणि शरीराची .... तुटत होती” TT-1

Pg. 27 “Their bodies were ….. rapidly.” TT-2

TT-1 is incomplete in the sense that it captures just half of the situation. The verbal picture that the author creates in the ST is not transferred to the reader of TT-1. As mentioned in the introduction, the ST is rich from the context of language as well as imagery. In the this instance the author creates a visual image, which due to half capture, is not replicated in TT-1. Of course the target reader may not be aware of the image. Here arises the question as to whether
sticking to the source image is important or the sense of transfer is important? The other thing is ST and TT-1 belong to the same country, so this can help in transfer of many ideas successfully, but few limitations still persist. Languages are universal and that is the reason why most of the ideas can be translated but when one approaches the form more than the meaning the problem of partial translation occurs, at such points it is better to stick to the meaning instead of form because change in form is inevitable.

10. Pg. 26 “अचानक वह इतना बुढा हो गया ...लगी” ST

This sentence is missed out in TT-1. It is important thematically, as it is the first instance where the theme of the novel starts generating its gravity, but its essence is not translated in TT-1. Here comes the question of the translator’s decision making and creativity. What the translator feels important to be translated is transferred, as also what the translator understands is transferred, so the translator has a responsibility but still s/he is a creator allowed to work according to his/her will and understanding of the ST.

11. Pg. 29 “दरअसल कर्फ्यू... आ रहे थे” ST

Pg. 28 “खरेतर कर्फ्यू... पाहत होते” TT-1

Pg. 32 “But, in fact, there … the Nakkhas.” TT-2

The imagery of this novel is a very powerful tool that the author uses to expose the sub-text, the theme of the novel. But in this instance TT-1 misses some of the
imagery. This can be taken as an example specifying that despite of the two languages belonging to same country they cannot carry such literary tools and also it depends on the decision of the translator.

12. Pg. 30 “करफू.... करफू...”ST

Pg. 28 “करफू... करफू...”TT-1

Pg. 33 “karphu… karphu..” TT-2

In both the translations the local pronunciation of the word ‘curfew’ is retained so as to ascertain the linguistic belonging of the character. The novel contains varied characters and to make it lively the author has tried to give each character a peculiar linguistic flavor, so that one can be differentiated from the other in all aspects and one of them is their language/dialect. Hence it was very important for the translations to carry this element of the original to the target reader so that they can understand the text and the sub-text in a better way. With the help of such instances the translator is trying to bring the reader come closer to the ST and source culture

13. Pg. 33 “अल्लाह सब ठीक करेगा”ST

Pg. 32 “अल्लाह सब ठीक करेगा” TT-1

Pg. 36 “Allah shall take care of everything.” TT-2

In TT-1 the Hindi ST is borrowed. This is one of the most recurrently used tools in TT-1. Many of the sentences are directly borrowed from the ST in TT-1. The
use of borrowing in this manner and to such an extent may easily make the target reader come very close to the ST. At the same time those readers who are not aware of the ST at all, would have to go beyond the TT to know more about these borrowed sentences.

14. Pg. 36 “कोमिक रिलीफ” ST

Pg. 34 “कॉमिक रिलीफ (ताणपरिहार)” TT-1

Pg. 39 “comic relief” TT-2

‘Comic relief’ is an English word used by the narrator for a new character that enters the scene. This also shows that the narrator is well-versed with English and would like to cater to the young generation, the urban reader as well as use that term which appropriately describes the situation, even if it is not in Hindi. It is obvious that TT-2 would retain the term, but in TT-1 the term is borrowed and just for the sake of clarity it is explained in Marathi in brackets. This explanation given in brackets also shows the influence of translator’s interpretive community as there is satisfaction of understanding only after the term is explained, otherwise any English knowing reader would understand the ST, but the translator wants the common non-English reader to understand the concept of ‘comic relief’.

15. Pg. 37 “देवीकेदो .... शैतान” ST

Pg. 35 “देवीकेदो .... शैतान” TT-1

Pg. 39-40 “Devi has a pair .... rear.” TT-2
Devilala is a character who is represented as a butt of ridicule for children. With the help of these lines they tease him and make fun of him. In TT-1 these lines are borrowed and not translated and in TT-2 they are translated in a way that most of the humor attached with it is shifted. TT-1 retains the original lines for the sake of showing distinctness of characters.


All these are borrowed from the ST in TT-2 for effect that they create in ST. All these terms and ways of referring to people give a peculiar regional flavor to the text and that is what the translator tries to maintain in TT-2. Also worth noticing is if terms like ‘Musallas’ is not borrowed and translated into the sophisticated one, i.e. Musalman, the sub-text that the word tries to highlight, the development of a character that takes place due to this word will be missed out in TT-2. All such instances point towards the idea that the knowledge of the translator plays a very crucial role in the decision making process. His/her knowledge about the technicalities, culture, language, politics and the concerns of a particular era play a vital role in helping him/her to understand and interpret the text as well as translate the same, so that the sub-text reaches the TR.

17. Pg. 36 “रोजकी तरह .... उनके अंदर था” ST

Pg. 34 “रोजच्या सारखा तो बडबडत .... होता” TT-1

Pg. 39 “In fact, he … several times.” TT-2
In TT-1 the meaning of the sentence is opposite of ST. When such instances come to our notice, it gives a feeling of treachery towards translation; an injustice and disservice to translation as well as ST.

18. Pg. 35 “अरे चाची, शहरमें लाश ही लाश है” “कितनी लाशे तो हमारे पैर के नीचे आते आते बची” TT-1

In this instance the ST is borrowed as it is, so that the peculiarity of situation and character is retained and expressed in the TT. On the other hand there arises a question as how much retention of the original text in its translation can be allowed?

19. Pg. 40 “हिंदू-पुलिसभाई-भाई ... आई” ST

Pg. 37 “हिंदू-पुलिस ... आयी” TT-1

Pg. 43 “Hindu-pulis ... kahan se ai” “The Hindus ... from? (Katuakaum ... people)”

TT-2 borrows the ST and then translates it in English and gives explanation of the term ‘katuakaum’. So there are three processes taking place, borrowing, translating and explaining. This is an interesting instance, where the translation gives the reader an option to choose from and at the same time applies all the possibilities that come to him/her while decision making. It is difficult to say if this example shows the confusion of translator, about sticking to ST or TR, or prowess.
20. Pg. 45 “युसुफ तुम संघर्ष करो, हम तुम्हारे साथ हैं” ST

Pg. 42 “युसुफ तुम संघर्ष करो ... साथहै” TT-1

Pg. 48 “Yusuph, tum … your side.” TT-2

In this instance as well TT-1 retains the original text whereas TT-2 borrows the original, translates it as well. The translator indulges in dual process of borrowing and explaining or translating in order to explain the borrowed. Borrowing leads to a flavor of the original to the TR and additionally explaining the ST to him/her, for more of cultural learning/information. Again TR consciousness plays an important role here and influences the process of choice making.

21. Pg. 47 “इस नरकमें घिरे ओरतो ... गई थी” ST

Pg. 49 “The high heat … and the two littlest children’s bowel movements.” TT-2

The mention of the children as the ‘littlest’ is a nice example of creative freedom exercised by the translator. Such experiments lead to language developments and indigenization of English in order to cater to the demands of the speaker.

22. Pg. 58 “... इस्लाम खतरे में...” ST

Pg. 52 “इस्लाम खतरे में” TT-1

Pg. 59 “..could put Islam in danger” TT-2
Out of the whole sentence just one phrase mentioned above is borrowed in TT-1.

Instances of borrowing are many in both the TTs. In some cases it is a sentence, in some words and in some phrases.

23. Pg. 60 “लड़की के आजकल... सुबह छह बजे... नौकरी थी” ST

Pg. 53 “मुलगी हल्ली ... सहावाजता ... होती” TT-1

Pg. 62 “… promptly at 5:45” TT-2

In many of the instances of translation we notice change of facts. Change in numbers, dates, relationships etc. Some of them really harm the interpretation and in an Indian text if things like relationships change then it would affect the meaning as well. In this case as well there is a change in time given in TT-2. If we give importance to this fact of time at which the girl and the boy meet then why the translator changes it for 15 minutes? Is it a mistake or creativity?

24. Pg. 60 “एकही रस्ते ... आँखे मुहावरेकी भाषामें लड़गई” ST

Pg. 53 “एकाचरस्त्याने जाता जाता ... संभाषण होई” TT-1

Pg. 61 “One morning, … bumped into each other.” TT-2

In both the TTs the idiom is translated in different manner. In TT-1 the idiom gives us the idea of talking with the help of eyes and in TT-2 it says in brackets what the ST says, i.e. आँखे लड़ गई—eyes bumped into each other, which is more or less literal translation and keeping it in inverted commas is a technique that the
translator uses to emphasize on the idea of eyes meeting, suggesting development of feelings in the characters. So ST meaning works as reference in TT-1 and as cultural concept of idiom, which are language specific, in TT-2.

25. Pg. 64 “… लड़की डरी हुई हिरनी की तरह…” ST

Pg. 57 “जवळच्या घराचा दरवाजा ... धडधडू लगे” TT-1

Pg. 65 “At every little … like a hunted deer.” TT-2

In this example TT-1 does not carry the image of hunted deer from the ST to the TT and instead just explains her situation, whereas TT-2 replicates the image successfully. This highlights the process of decision making in the translator which is guided by the organized knowledge that the translator possesses and uses judiciously.

26. Pg. 67 “कह अम्मी, आज बहना बोलत काहे नाही?” ST

Pg. 59 “कह अम्मी, आज बहना बोलत काहे नाही?” TT-1

Pg. 67 “Ammi, why doesn’t bahina speak today?” TT-2

TT-1 again borrows the ST structure and language whereas in TT-2 the word ‘bahina’ is borrowed. This also generates questions such as ‘why translator of TT-2 does not translate ‘bahina’ into ‘sister’? ’ ‘Why he retains the root word?’

One of the reasons can be retaining the ST flavour and the other reason can be more of cultural transfer to the TR. All such instances can be put under the idea of creative freedom that the translator exercises in order to produce his/her best.
Moreover the translators face a challenge of representing the unknown to the global audience and make them familiar with what SL culture has to offer, so such examples support this whole idea of cultural learning.

27. Pg. 71 “पास बनवाये जाये ... काहें ..”ST

Pg. 62 “पास काढण्यासाठी ... का?”TT-1

Pg. 70 “We’ll have .... Why?” TT-2

The ST here is not in literary or pure Hindi. It has some region specific flavor to it, it is a dialect. This could also have been done in TT-1 by selecting some Marathi dialect and giving a regional flavor to it. We understand that giving regional flavor in English would be a more challenging task, but in Marathi it would require a bit of creativity. Such instances are an opportunity for the translator to exercise creative freedom leading to more creativity and providing a justification for not considering translation as an inferior form of creation.

28. Pg. 71 “हे मौला, मेरी .... माँ भेजेस”ST

Pg. 63 “हे मौला, माझ्या .... पाठवलस?””TT-1

Pg. 71 “Hey Maula … this home?” TT-2

TT-1 borrows the word ‘maula’ and TT-2 borrows ‘maula’ and ‘bitiya’. Again, the case here is ‘maula’ can be translated into Lord, God, Almighty, etc and ‘bitiya’ as Daughter. The use of ‘maula’ specifies the communal belonging of the character and also the word ‘bitiya’ lends that regional flavor to the language of
the character even in TT-2. The ethnicity of the characters travel to the TT-2 and thus to the TR, which is very important. This example, once again, brings to light that translation is not just sticking to equivalents and authenticity, but also a creative process, where interpretation and clever decision making is required, and when exercised leads to wonderful results, instead of just bland translations, which seem like a reiteration.

29. Pg. 72 “कौन सुखमिला ..आका!”ST
Pg. 63 “कौन सुखमिला ..आका!” TT-1
Pg. 71 “Oh my little golden bird… maula?” TT-2

In TT-1 the first sentence is borrowed from ST. And in the last/third sentence last two words are borrowed. In TT-2 there is a literal translation of the word ‘सोनचिरैया’ as ‘little golden bird’. Instead of ‘आका’, TT-2 uses the word ‘maula’.

Here can be seen the explicit expression of creative freedom and decision making.

30. Pg. 74 “मादरचो ... बताये रहे”ST
Pg. 65 “मादरचो.... होते”TT-1
Pg. 73 “Mother f..! … ask you?” TT-2

TT-1 complies with the ST in meaning as well as structure whereas TT-2 changes the meaning a bit. ST implies as which doctor asked the character to go in curfew
whereas TT-2 implies if the character’s doctor told him to walk into the curfew. When we come across such examples it is difficult to say who failed, the reader or the translator? After a lot of effort a translator translates and before that s/he reads it carefully, then what are the reasons that such mistakes take place?

31. Pg. 74 “झूठ तो नहीं... देंगे” ST

Pg. 64 “खोटे बोलतनाहीसना .... घालू” TT-1

Pg. 74 “We’ll check right now .... your ass” TT-2

The word for ‘ass’ in ST and TT-1 is very offensive and hence it is just suggested, whereas ‘ass’ can be easily used in TT-2 to complete the meaning, explicitly. This also suggests the influence of culture on translation.

32. Pg. 76 “अब्दुरूशीद .... अब्दुलरशीद” ST

Pg. 66 “अब्दुरूशीद.... अब्दुलरशीद” TT-1

Pg. 75 “Abdur Rashid… Abdur Rashid” TT-2

As can be seen the name of the character changes when it is mentioned the second time but in TT-2 it does not. When we come across such cases a question arises about the reading of the ST by the translator. Is it the flaw in reading or the negligence of the translator? The translators are supposed to follow certain ethics and one of them is not to damage the ST during the process of translation and not misrepresenting the ST as well as the source culture.
33. Pg. 77 “बस, तीनजनी! कैसे कुल होई?”ST

Pg. 68 “बसस, तीन जण?”TT-1

Pg. 76 “Just three? What about the..later)” TT-2

In TT-1 some details like the mention of ‘kul’ is skipped perhaps because it is culturally challenging, hence even in TT-2 the term is borrowed and then it is explained. Cultural transfer may become a tough job for the translators sometimes, when they are dealing with peculiar cultural aspects. Here we can say that the interpretive community of C.M. Naim helped him as his understanding of religion helped him know and more important, explain the concept in a foreign language, which Pednekar could not.

34. Pg. 81 “मीसा”ST

Pg. 71 “मीसाखाली”TT-1

Pg. 81 “MISA (Maintenance of Internal Security Act)” TT-2

In this example we can see what prepositions an acronym can take in different languages. So here the acronym works as the context.

35. Pg. 82 “मुंशीजी, इट इज होरिबल .... रहे हैं?” ST

Pg. 72 “मुळ्छिजी, इट इज हाउरिबल... आहेत?” TT-1

Pg. 82 “Munshiji, it’s horrible … laugh!” TT-2
TT-1 is a good example of combination of languages in translation. The point to be discussed here is what are the advantages and disadvantages of such a mixture? Such mixture serves all the purposes in TTs that it has served in the ST, so here it comes as an advantage.

36. Pg. 85 “दिल्लीसे लखनऊ ... लोग है” ST

Pg. 75 “दिल्लीते .... आहेत” TT-1

Pg. 86 “Delhi or Lucknow…line)” TT-2

TT-1 is unable to capture the sense that people wear khaki half-shorts under their trousers and TT-2 clearly states the implication of this statement, that it’s a reference of belonging to RSS. This shows the influence of knowledge of Naim on the TT-2, which also brings in the interpretive community as Pednekar could not state it.

37. Pg. 96 “खट ... तोड़दू” ST

Pg. 83 “खट ... फोड़” TT-1

Pg. 96 “khat ..khat … door?” TT-2

Again TT-1 is a mixture of languages.

The above analysis brings to forth many aspects of literary translation of शहर में कर्फ्यू. There are examples that justify the idea that the reader/translator is influenced
by his interpretive community and it works on his decision or choice making process. The organized knowledge that the translator has of the source as well as the target culture leads to make him/her a part of an interpretive community and it is this community that leads to understanding, analysis and interpretation which is then followed by decision making and translation. There are instances that portray the creative freedom that both the translators have practiced in order to bring forth the text, subtext and the excellence of the author’s creativity in the TTs. Apart from these there are examples of borrowing, language or code mixing and switching. Wherever we find the influence of interpretive community of the translator or the TR in action it becomes explicit in many ways like portrayal of meaning as culture, as logical form, as context, as reference, as conceptual structure, as a consciousness of the TR and issues of interpretation. We could also find that it is the creative freedom in the form of interpretation, clever and appropriate decision making, creative strategies, etc that make the TT a creative work and not just a reiteration. So, authenticity and equivalence might be important but more important is making space for the translator’s creativity in the TT, so that the afterlife (TTs) of the ST is more beautiful. There are examples that also show negligence, casualness on the part of translators where either the meaning or the structure suffers, especially when some part of the text in skipped in translation.