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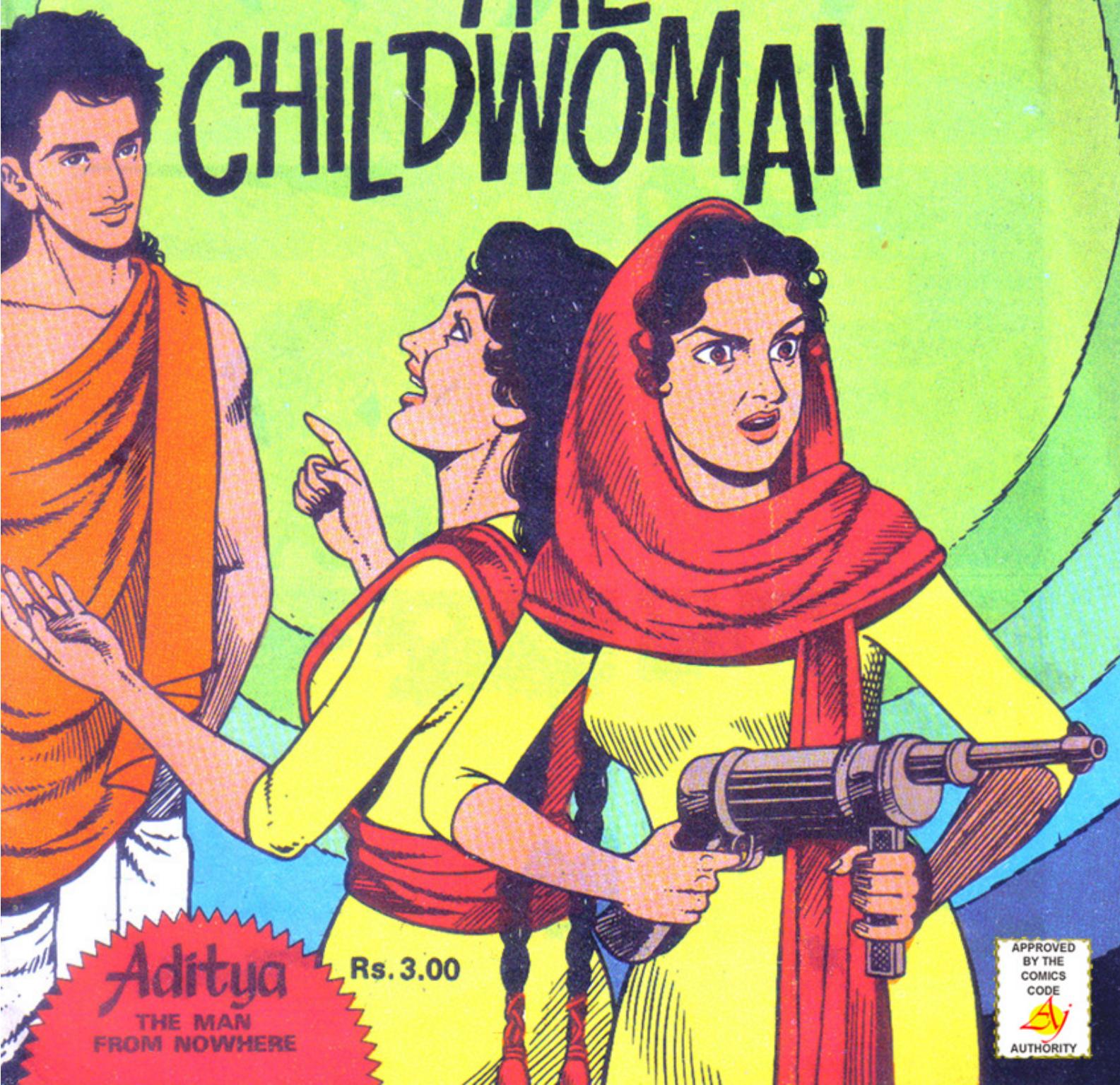
A TIMES OF INDIA PUBLICATION



# INDRAJAL COMICS



## THE CHILDWOMAN



**Aditya**

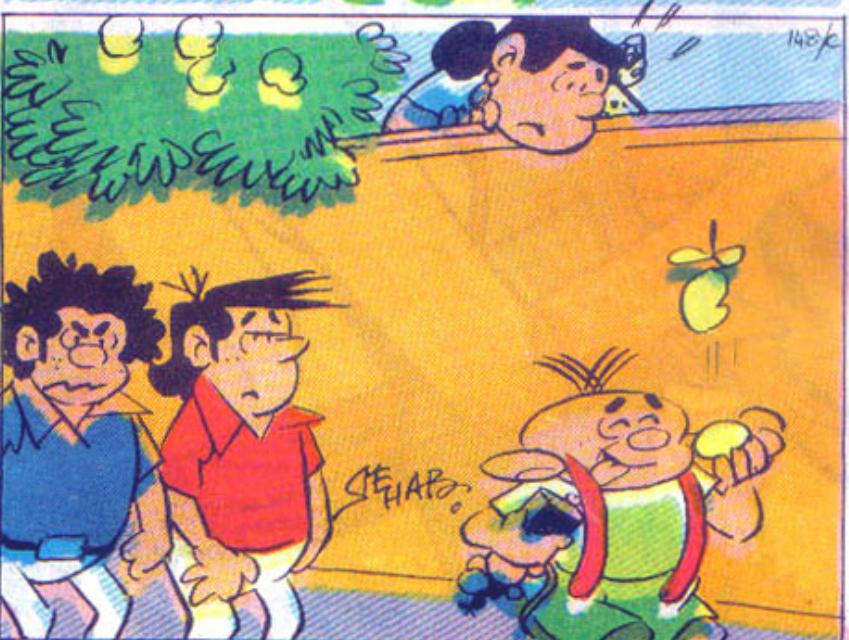
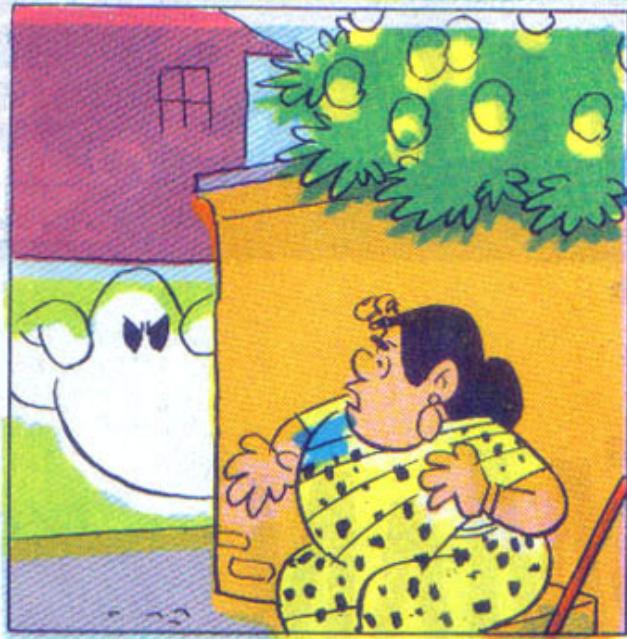
THE MAN  
FROM NOWHERE

Rs. 3.00



# CHIMPPO

By SHEHAB



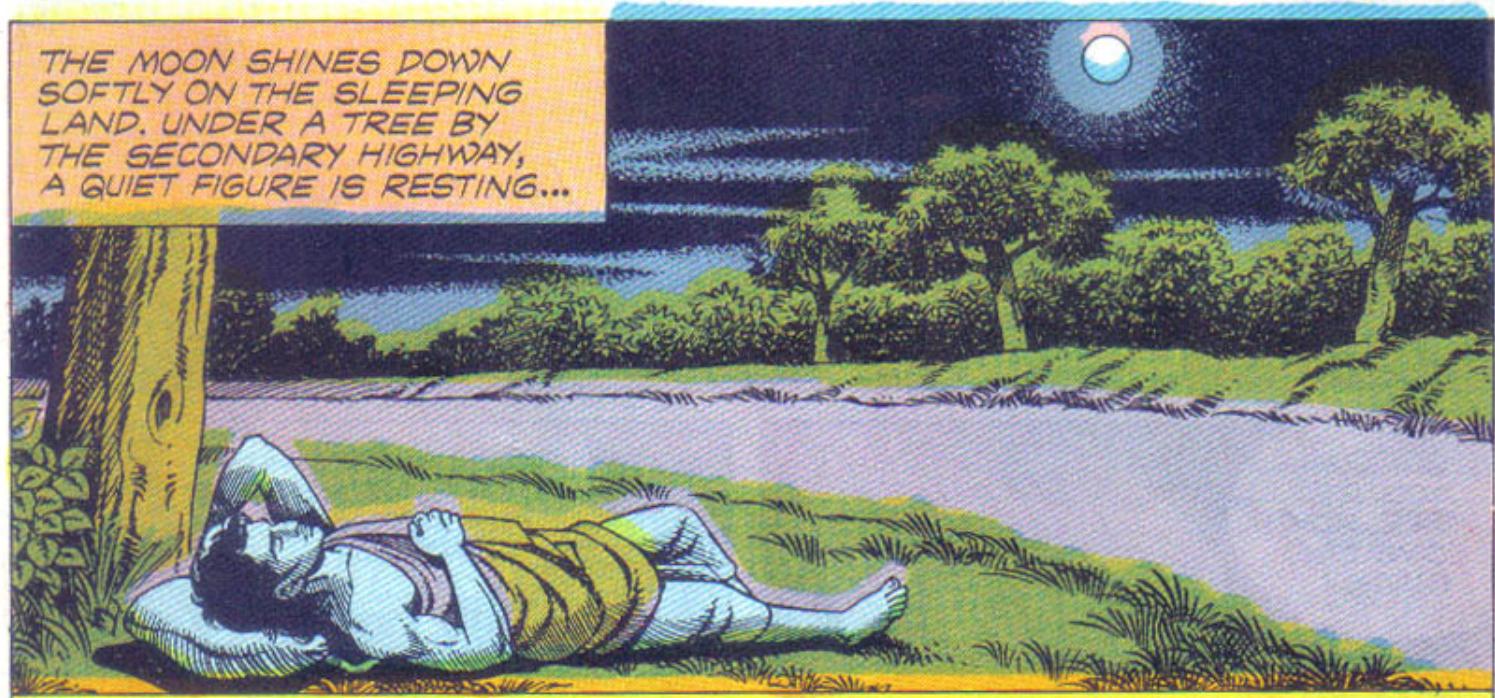
# Aditya

THE MAN  
FROM NOWHERE

## THE CHILDWOMAN

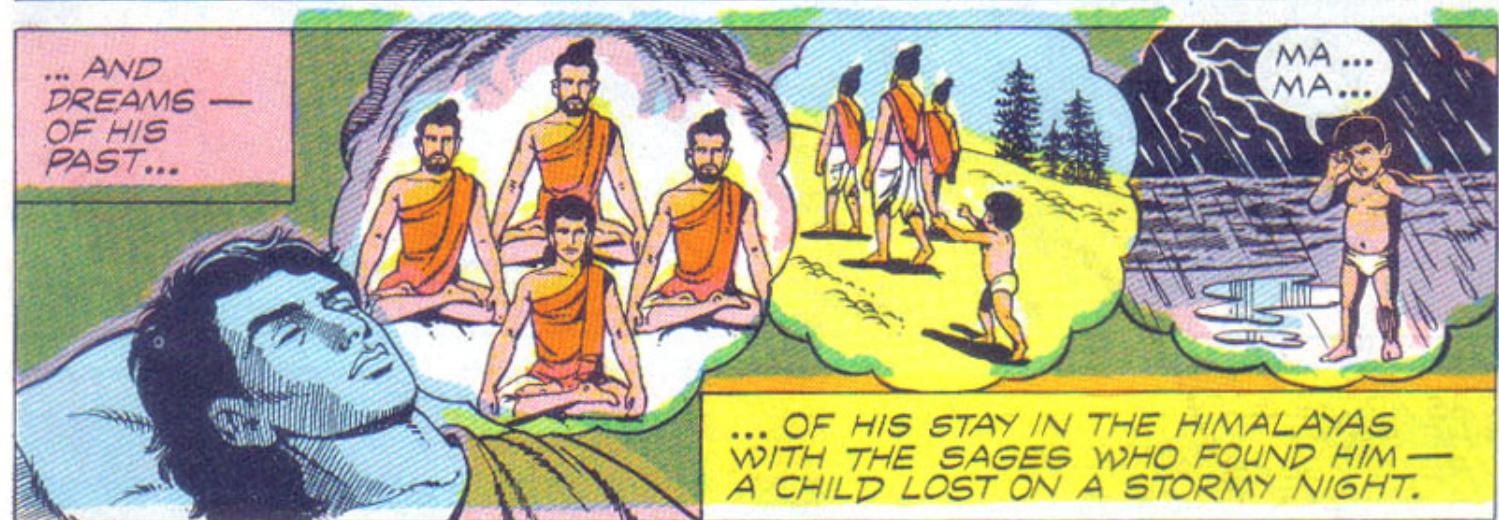
BY GAYATRI RAO DUTT  
AND PRADEEP SATHE

THE MOON SHINES DOWN SOFTLY ON THE SLEEPING LAND. UNDER A TREE BY THE SECONDARY HIGHWAY, A QUIET FIGURE IS RESTING...



...—ADITYA. THE CALM NIGHT AROUND HIM GROWS CALMER STILL AS HE SLEEPS...

... AND DREAMS — OF HIS PAST...



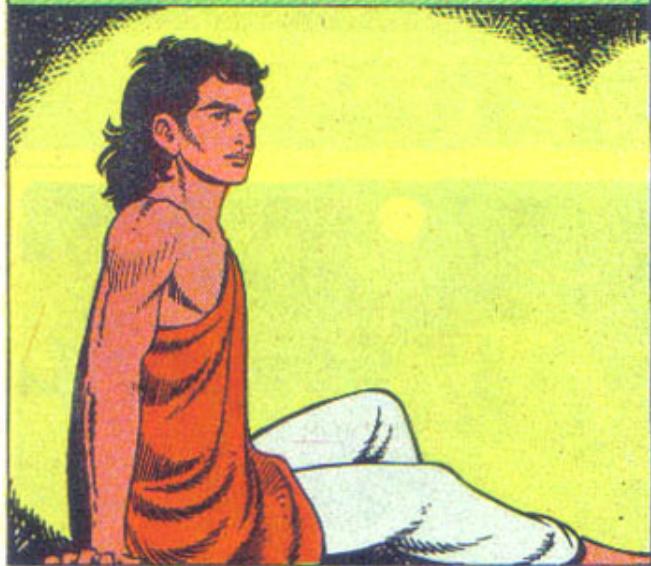
... OF HIS STAY IN THE HIMALAYAS WITH THE SAGES WHO FOUND HIM — A CHILD LOST ON A STORMY NIGHT.

MOTHER...

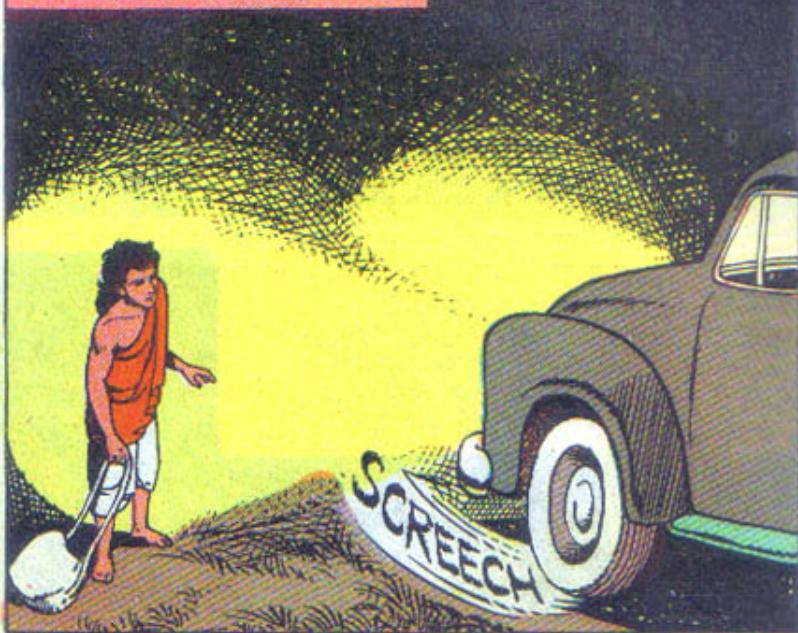
MOTHER ! SHALL I EVER FIND HER, HOWEVER FAR I MAY GO TO SEEK THAT LOVE I LOST IN CHILDHOOD ?



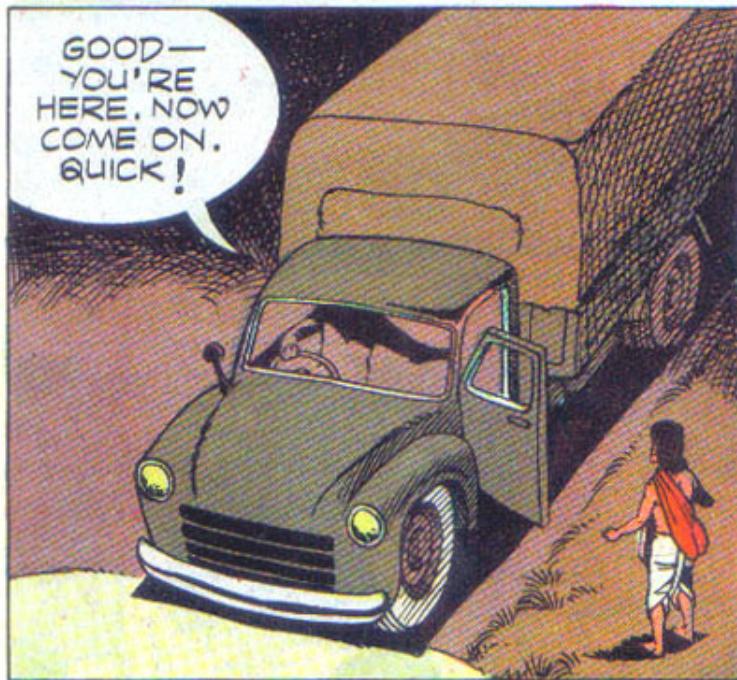
SUDDENLY, CLOUDS SWALLOW THE MOON AND THE DARKNESS IS SHARPLY PIERCED...



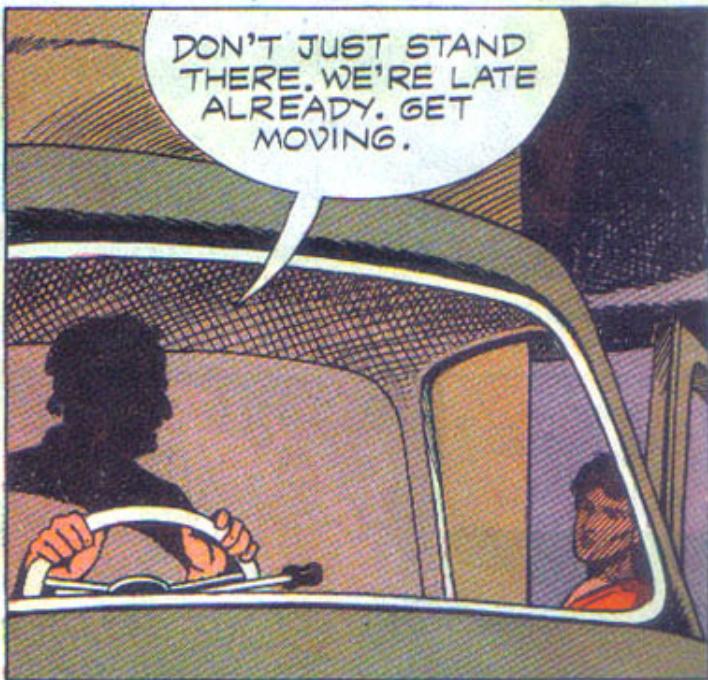
... BY HEADLIGHTS.



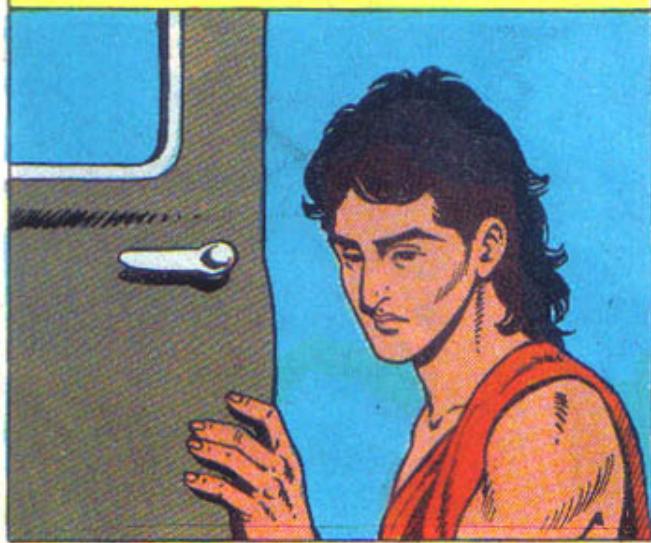
GOOD—  
YOU'RE  
HERE. NOW  
COME ON.  
QUICK!



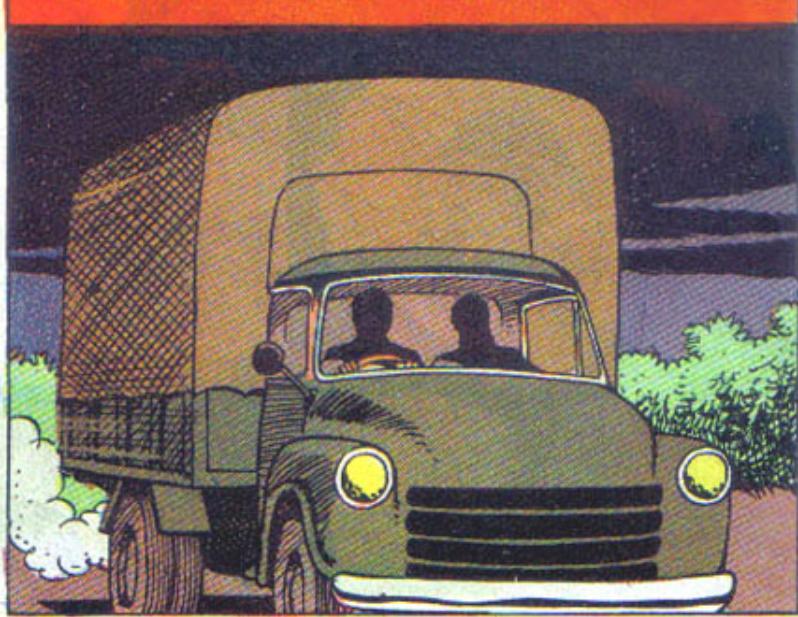
DON'T JUST STAND THERE. WE'RE LATE ALREADY. GET MOVING.



AS ADITYA GOES UP TO THE TRUCK, HE STOPS AND WINCES. HE REMEMBERS ANOTHER; A SIMILAR TRUCK.\*

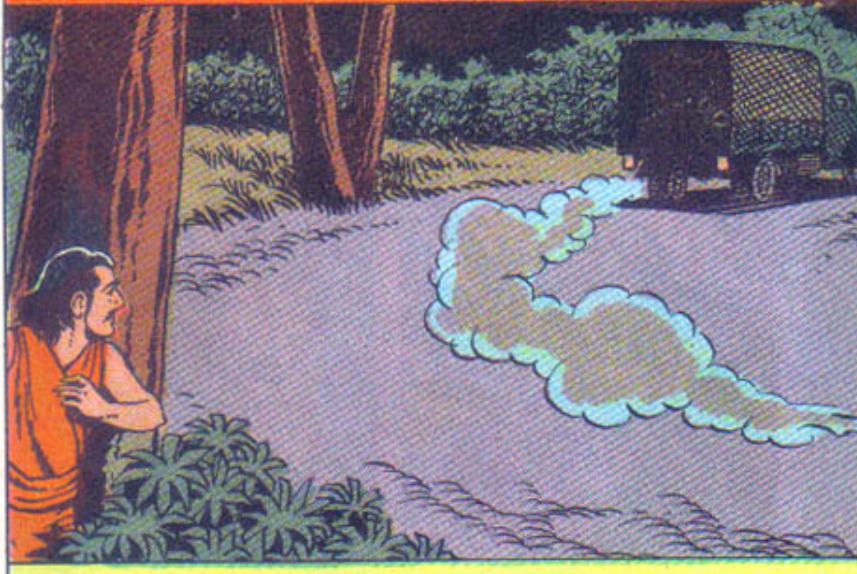


BUT HE QUIETLY GETS IN. THE DRIVER ROARS OFF DOWN THE HIGHWAY...



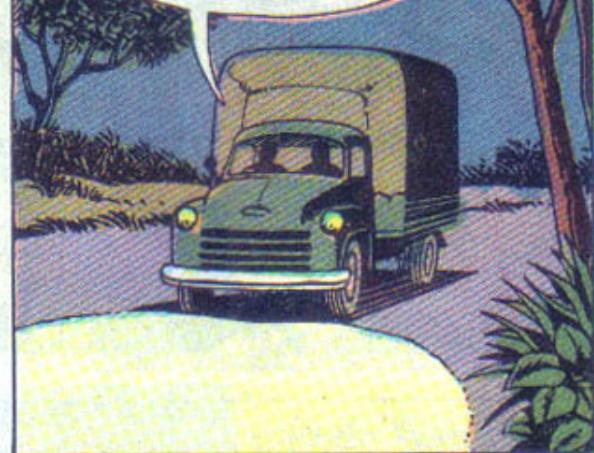
\* SEE THE FIRST ADITYA STORY—'THE INNER CURSE'.

...NOT NOTICING ANOTHER FIGURE THAT IS WAITING FURTHER DOWN...



... THE MAN HE SHOULD ACTUALLY HAVE PICKED UP.

NOW LISTEN CAREFULLY. THIS IS TO BE OUR FIRST JOB TOGETHER. WE TAKE THE GOODS TO THE HIDEOUT. WE ARE PARTNERS FROM THEN ON.



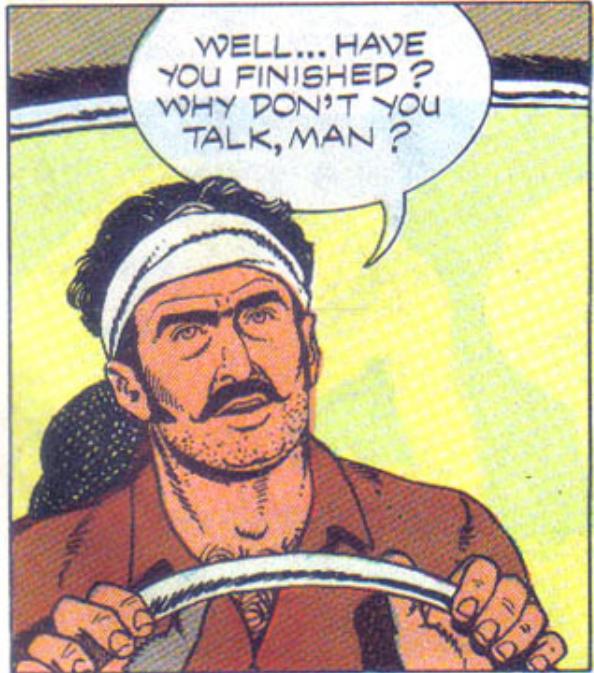
HERE IS A MAP OF THE HIDEOUT. STUDY IT CAREFULLY. THE LANDMARKS MARKED ON IT ARE CODE WORDS. YOUR KNOWING THESE WORDS WILL BE YOUR ONLY PROOF IN FUTURE THAT YOU ARE ONE OF US.



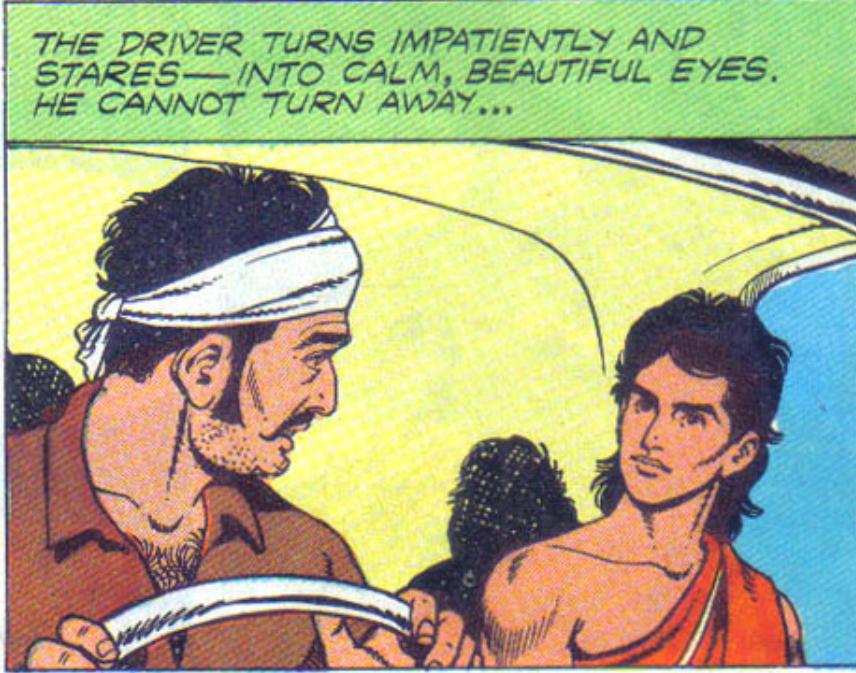
MEMORIZE THE WORDS. QUICKLY! I DON'T WANT THE LIGHT ON FOR TOO LONG.



WELL... HAVE YOU FINISHED? WHY DON'T YOU TALK, MAN?



THE DRIVER TURNS IMPATIENTLY AND STARES— INTO CALM, BEAUTIFUL EYES. HE CANNOT TURN AWAY...



JUST THEN, THE CLOUDS UNVEIL THE MOON  
AND IN HER SILVERING LIGHT, ADITYA LOOKS  
AROUND HIM.



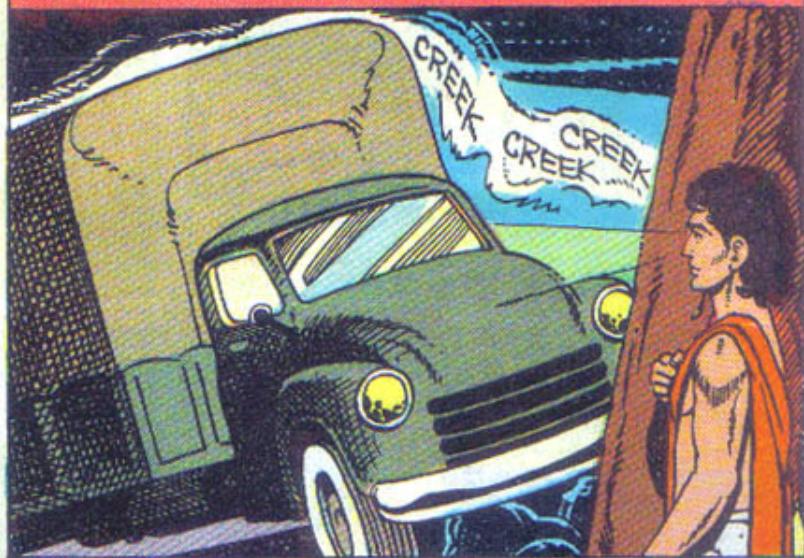
WHAT DOES  
ONE WHO CALLS ME  
A FRIEND WANT  
WITH A LOAD OF  
WEAPONS ?



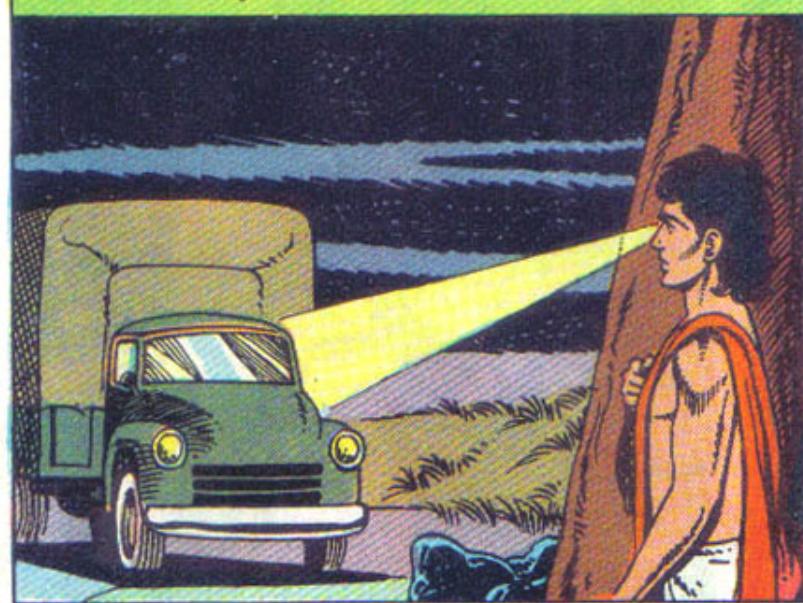
BUT QUIETLY, ADITYA COLLECTS  
AND PUTS BACK THE GOODS.



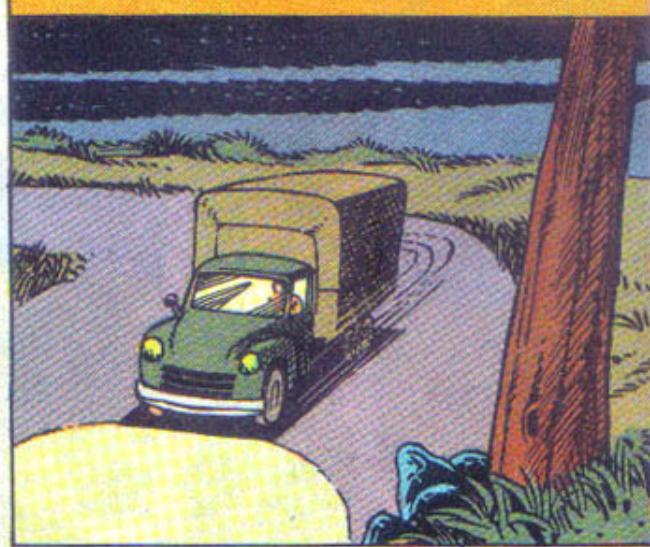
ADITYA PRESSES HIS HAND TO HIS  
HEART. HIS EYES HOLD THE TRUCK. AND  
THE NEXT INSTANT—



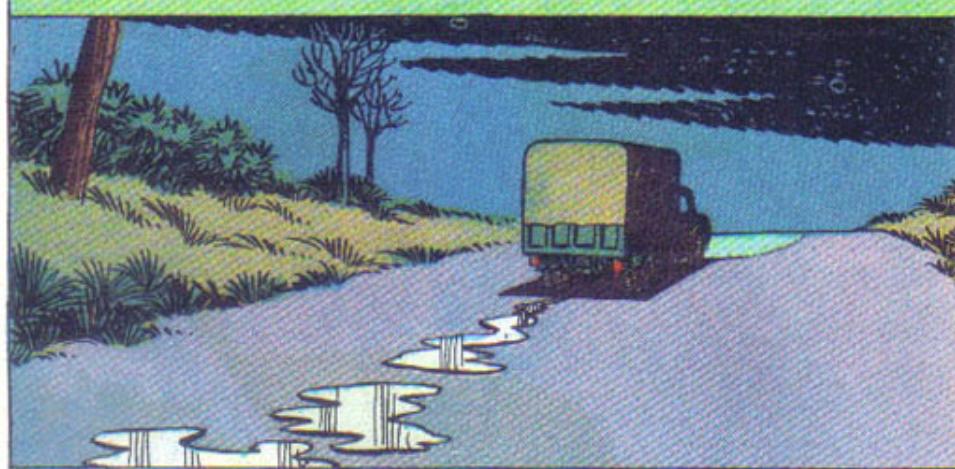
AND THERE IS THE TRUCK BACK ON  
THE ROAD !



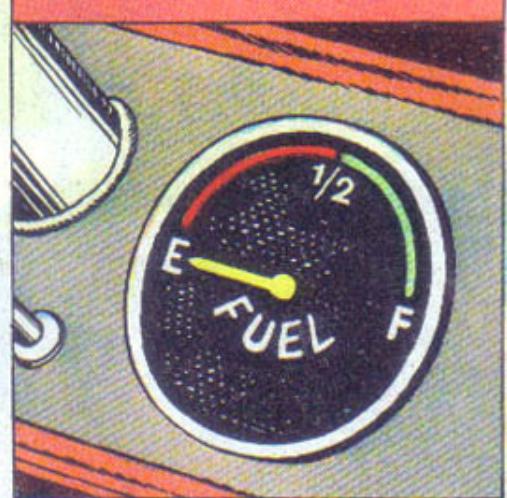
ADITYA GETS IN. AND FROZEN  
IN STALLED POSITION, THE  
TRUCK BEGINS TO MOVE DOWN  
THE HIGHWAY.



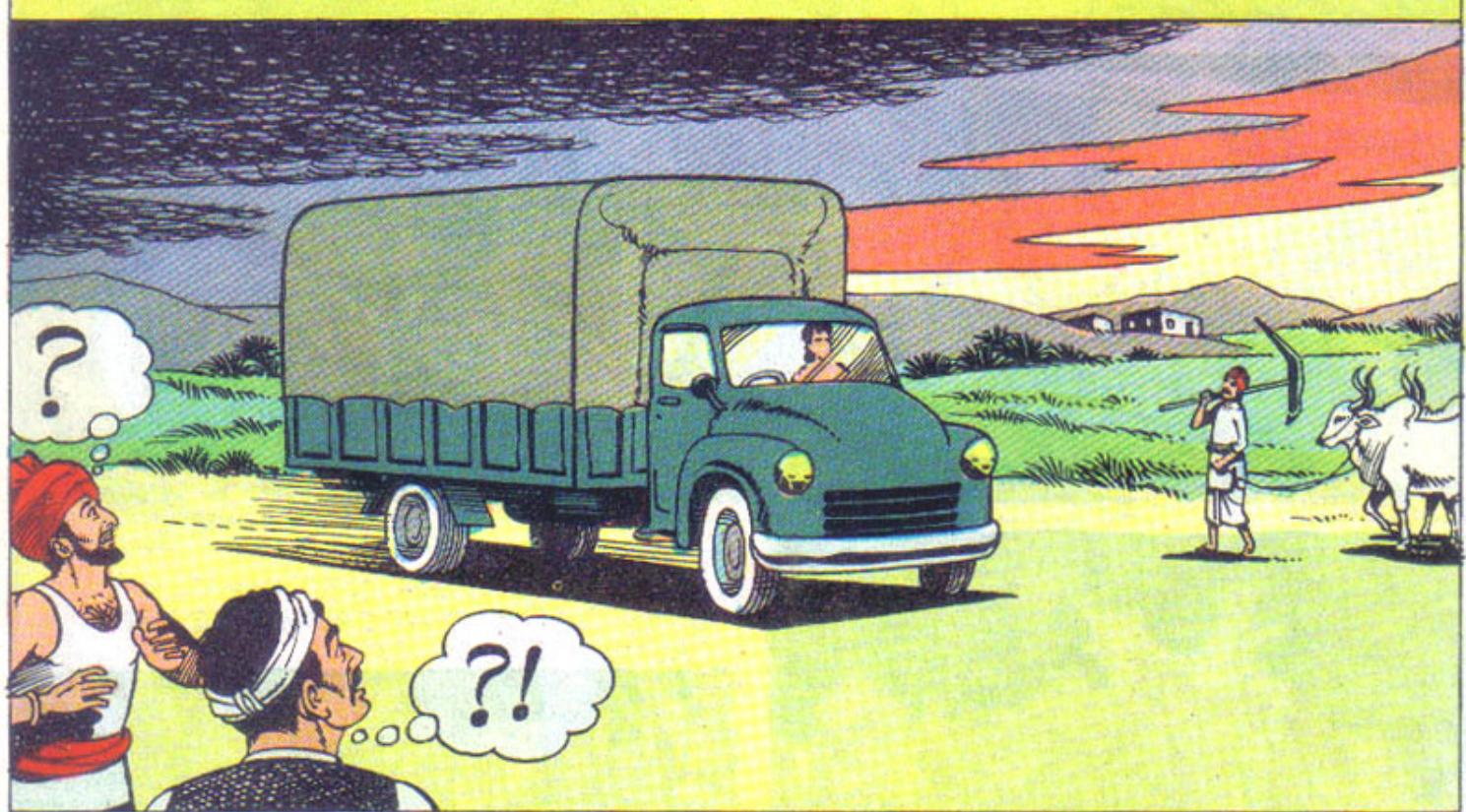
THE TANK HAS BEEN HOLED. DIESEL POURS OUT...



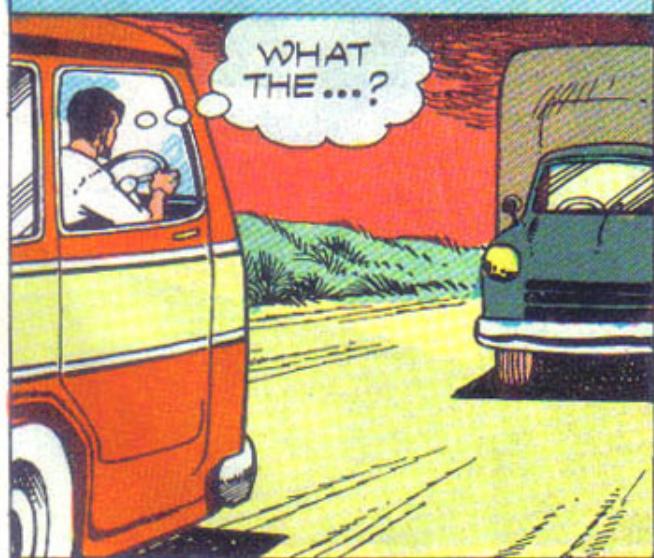
... AND SOON —



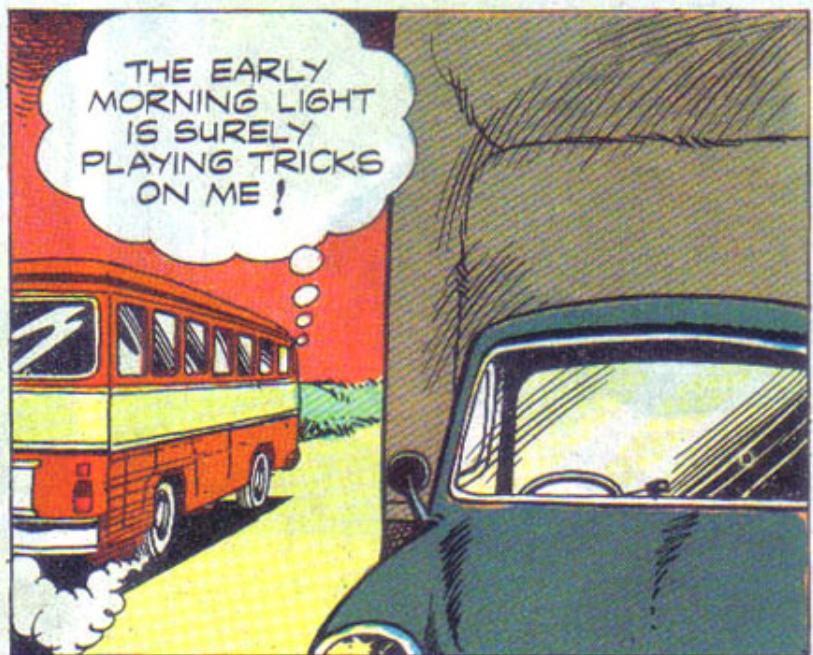
AS THEY ENTER A VILLAGE, THE VILLAGERS GAPE AT THE STRANGE SIGHT...



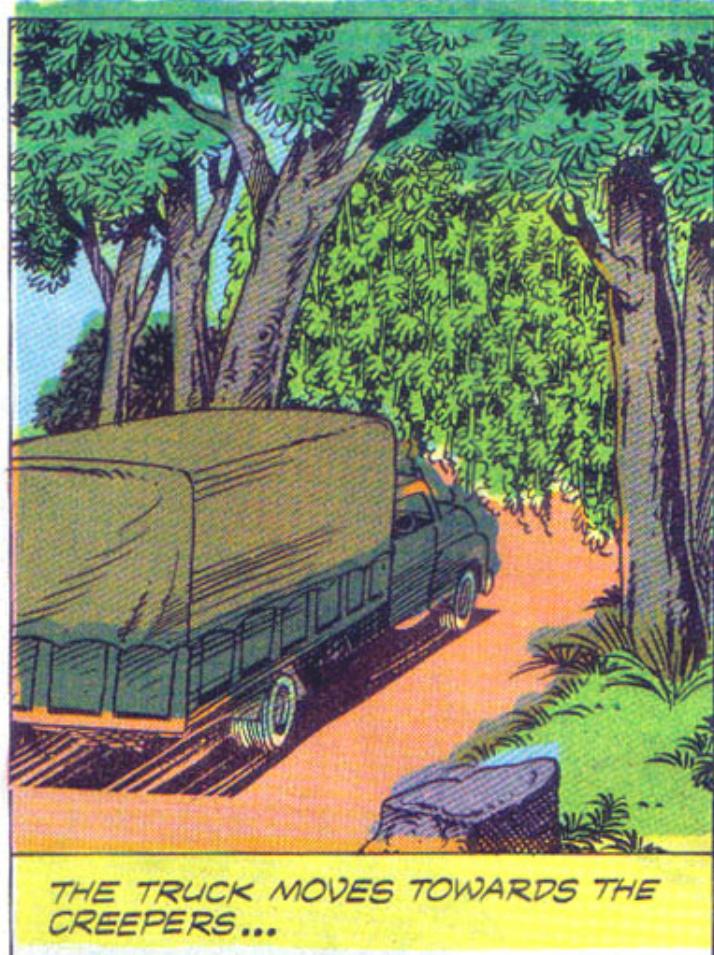
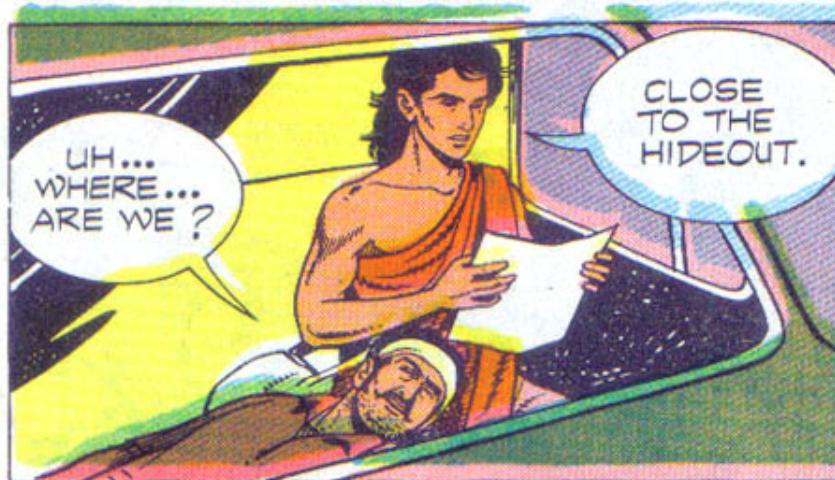
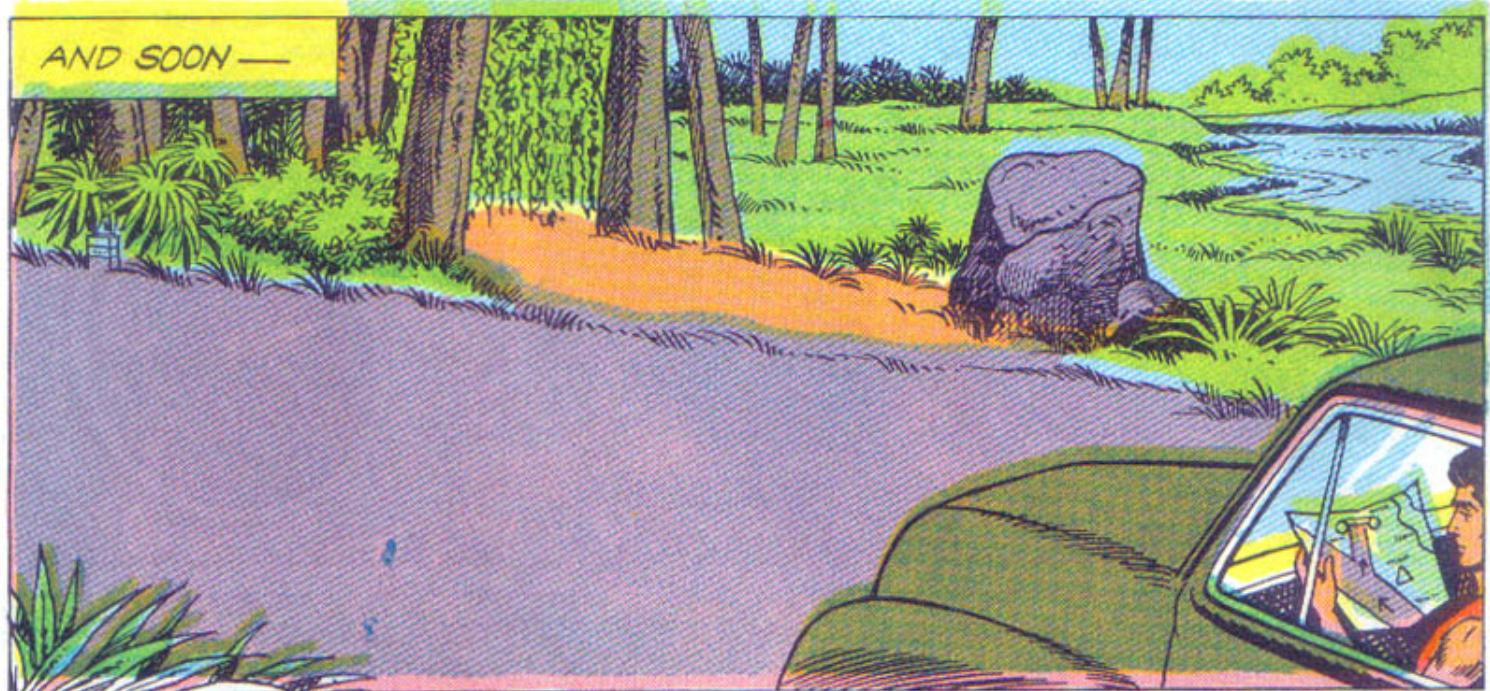
... OF A DRIVERLESS TRUCK CRUISING SILENTLY ALONG.



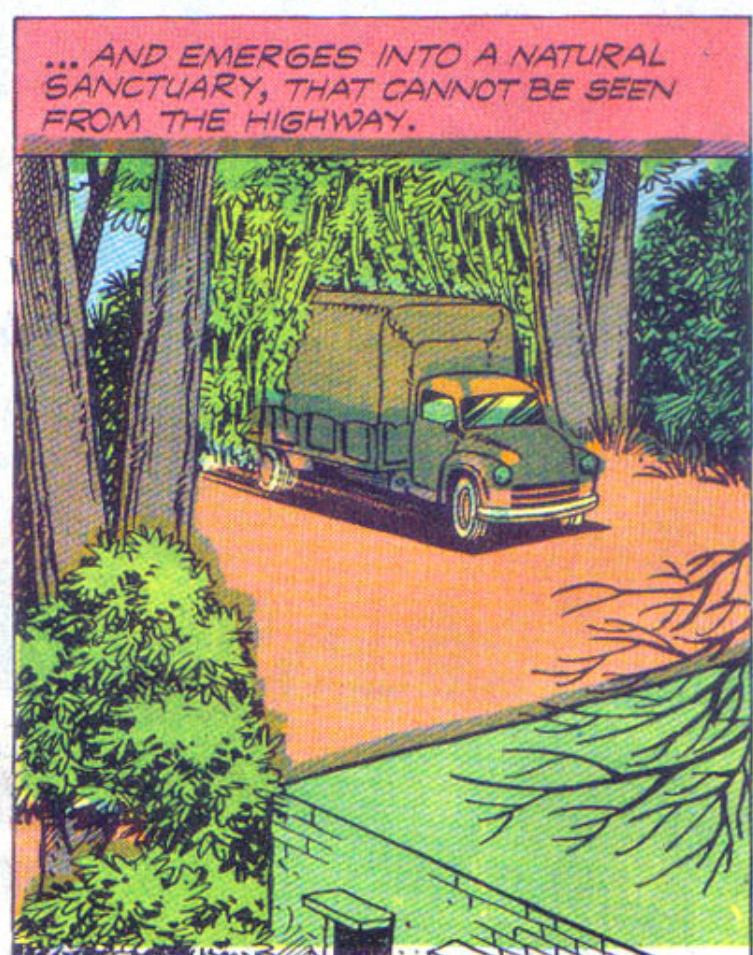
THE EARLY MORNING LIGHT IS SURELY PLAYING TRICKS ON ME !



AND SOON —



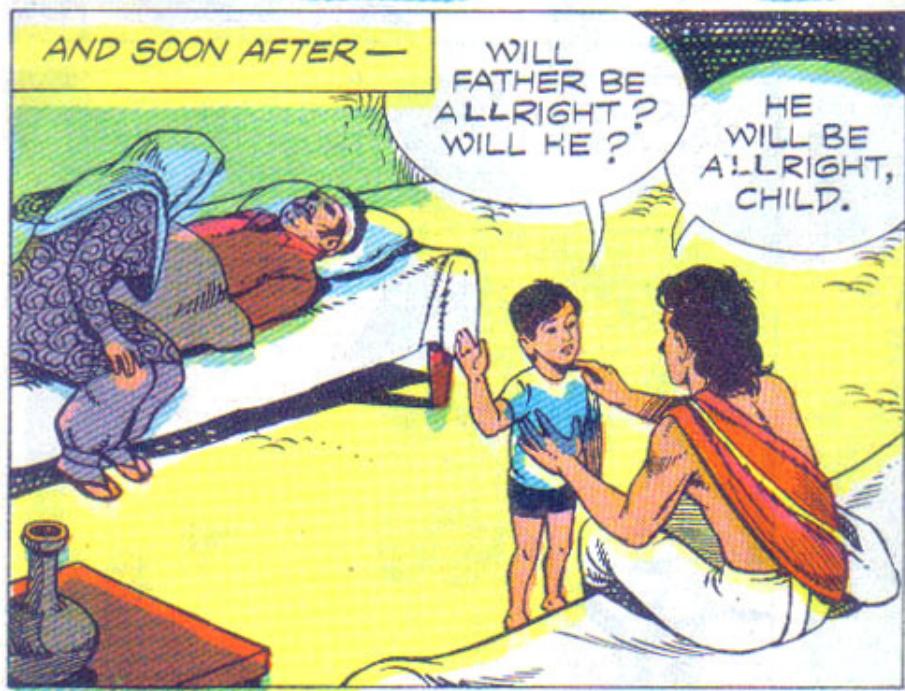
THE TRUCK MOVES TOWARDS THE CREEPERS ...



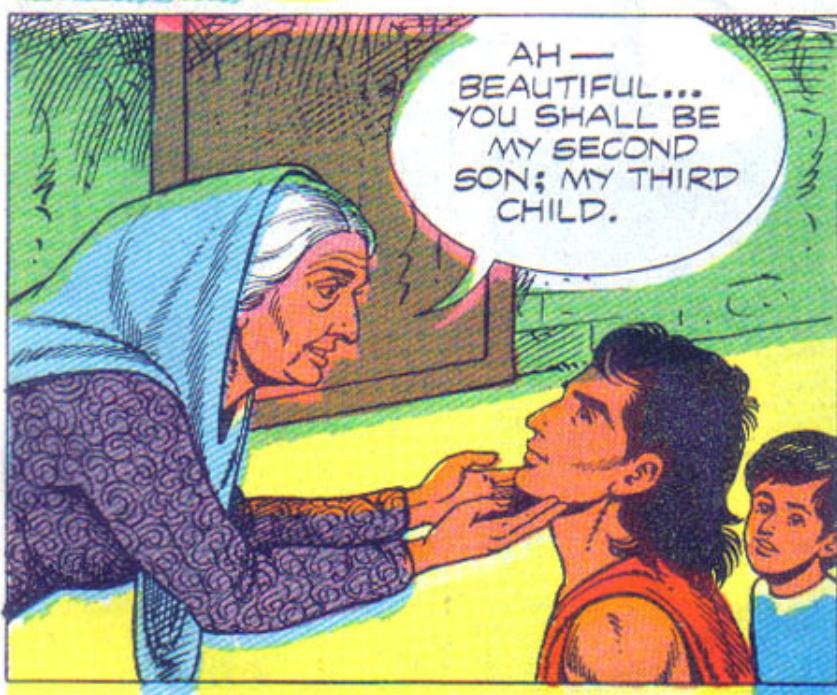
THE DOOR OF THE HOUSE OPENS AND AN OLD LADY COMES OUT.



AND SOON AFTER —



AH —  
BEAUTIFUL...  
YOU SHALL BE  
MY SECOND  
SON; MY THIRD  
CHILD.



JUST THEN —



A GIRL ENTERS.

WHO IS...  
THAT MAN  
WITH YOU?

OH, MY  
BROTHER—WHAT  
HAPPENED?

HUSH! LET  
HIM SLEEP.  
THERE'S BEEN  
AN ACCIDENT. HE'LL  
BE WELL. BUT COME,  
PARKASH, MEET  
YOUR BROTHER'S  
NEW PARTNER.

THE NEXT MOMENT—

DON'T MOVE,  
STRANGER!

PARKASH!  
WHAT IS  
THIS?

I CANNOT  
TRUST ONE WHO  
WAS SENT TO BE  
PICKED UP SO  
CASUALLY ON  
THE ROAD.

YOU! WHAT  
IS YOUR NAME?  
WHO ARE YOU?

MY NAME IS  
ADITYA.

PARKASH STARES INTO  
THOSE CALM EYES. SHE  
CANNOT BUT  
LOWER  
HER GUN.

I... I...

...I SEE WELL... REMEMBER, THIS IS NO CASUAL CAUSE WE ARE FIGHTING FOR.

WE ARE FIGHTING TO BE FREE. WE WANT FREEDOM OF SPEECH, THOUGHT, ACTION...

...AND THE MOST DEEPLY SATISFYING FREEDOM OF ALL — THE FREEDOM OF THE SPIRIT?

Y... ES, YES, OF COURSE. THAT IS THERE TOO.

WELL... I ...

... HA, HA, HA ! JUST LOOK AT YOU ! YOU LOOK LIKE A COMEDIAN PLAYING THE PART OF A " JOGI "...

... LONG HAIR, SAFFRON CLOTHES — COMPLETE WITH THE HOLY MAN'S " JHOLA ".\* A GOOD DISGUISE. ONLY, YOU FIT THE PART A LITTLE TOO WELL ! BUT NOW, YOU MUST LOOK MORE MODERN; MORE CIVILISED.

WILL YOU  
LET ME  
CIVILISE  
YOU ?

AS YOU  
WISH.

PARKASH RUNS INTO THE  
ADJOINING ROOM. WHEN SHE  
RETURNS, SHE NO LONGER  
HAS THE REVOLVER. INSTEAD—

A HAIRCUT !  
PARKASH !  
HOW CAN YOU  
TAKE SUCH  
LIBERTIES WITH  
SOMEONE  
YOU HAVE  
JUST MET ?

FIRST  
ITEM ON  
THE  
PROGRAMME  
— A  
HAIRCUT !

SSH, MOTHER ! I  
MUST CONCENTRATE.  
YOU GO AND ARRANGE  
A BUCKET OF HOT  
WATER FOR HIS  
BATH.

ALL RIGHT,  
SILLY  
GIRL !

TELL ME, WHY DO  
I LIKE YOU SO MUCH ?  
... THOUGH AT FIRST,  
YOU REMINDED ME OF  
A FOOLISH RUMOUR  
THAT'S FLOATING  
AROUND ...

... OF A 'MAN  
FROM NOWHERE',  
WHO STOPPED  
AN AVALANCHE  
BY THE POWER  
OF HIS EYES.\*

BUT FUNNIEST OF  
ALL IS HIS NAME.  
HOW CAN A MAN  
BELONG NOWHERE ?  
IF A MAN HAS NO  
COUNTRY OF HIS  
OWN, WHAT IS  
HE WORTH ?

NOTHING !

I WOULDN'T  
TOUCH SUCH  
A MAN WITH  
A POLE !

WELL, AN ADVANTAGE  
OF BELONGING  
NOWHERE IS THAT  
ONE CAN THEREFORE  
BELONG  
EVERYWHERE.

EVERYWHERE ?  
NONSENSE ! THE GREATEST  
EMOTION IN A HUMAN  
BEING IS LOYALTY TO  
ONLY HIS OWN PLACE  
AND PEOPLE !

MUST NOT WE BE  
LOYAL AND TRUE,  
FIRST AND  
FOREMOST, TO  
OURSELVES ?

MUSTN'T  
WE ?

I ... I ...

... OH, PLEASE— STOP ! DON'T  
TALK IN RIDDLES. YOU'RE NOT  
A JOGI ANYMORE. I'VE  
CHANGED THAT. NOW  
GO AND HAVE A  
BATH.

COME,  
I'LL TAKE  
YOU TO  
THE  
BACKYARD.

AND ADITYA GOES WITH  
THE CHILD.

SOON AFTER, WHEN HE RETURNS—

OH—JUST LOOK AT HIM, CHHOTU !  
IN BHAIYA'S CLOTHES,  
HE LOOKS LIKE  
A FILMI HERO WHO  
HAS STEPPED  
DOWN FROM THE  
SCREEN !  
HA, HA, HA.

YOUNG ONE,  
YOU ARE AS  
MUCH A CHILD  
AS YOUR  
NEPHEW !

LATER —

... SO MOTHER, MY  
BROTHER, LITTLE  
MOTHERLESS CHHOTU AND  
I, CAME HERE FROM THE  
CITY DISGUISED AS A POOR,  
PEASANT FAMILY.

IT HAS BEEN  
PAINFUL AND HARD,  
THIS LIFE OF  
DISGUISE; BUT ALL  
WORTH IT. WE  
ARE READY NOW  
TO MOVE.

JUST THEN—

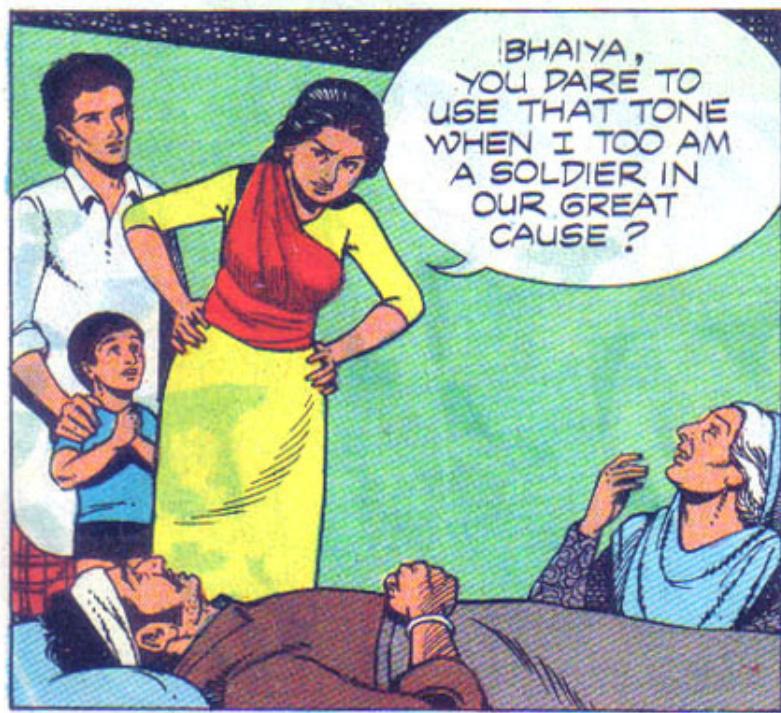
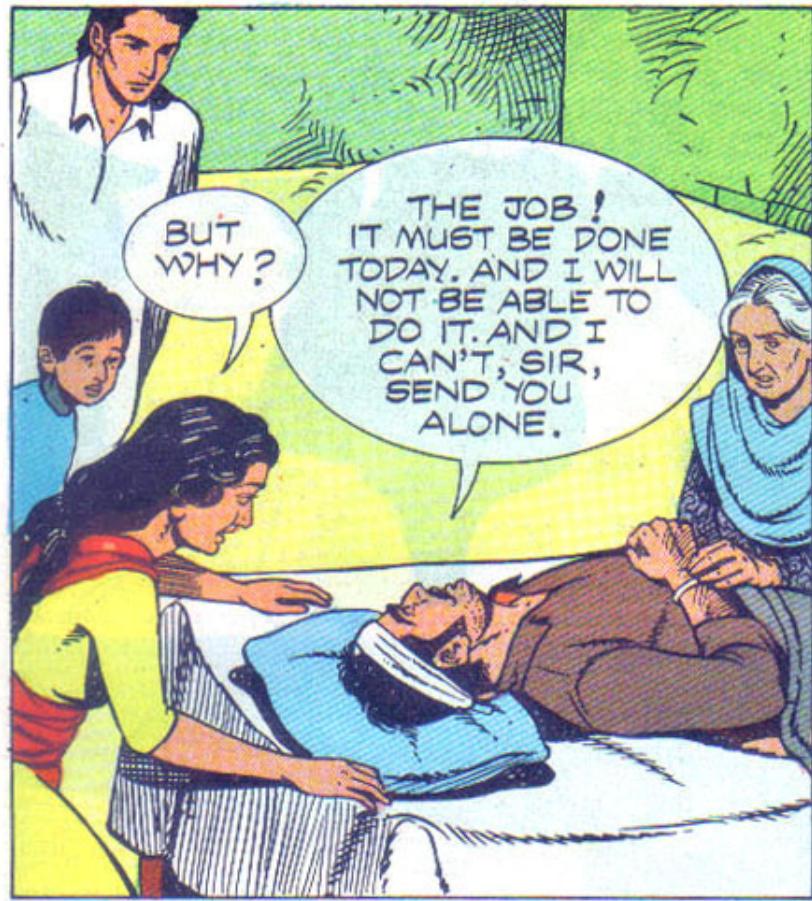
SIR...  
WHERE ARE  
YOU ?

INDER !  
HE IS  
CONSCIOUS.

THEY RUSH TO HIS  
BEDSIDE.

BHAIYA,  
HOW ARE YOU  
FEELING  
NOW ?

WEAK—  
VERY WEAK.  
AND AFRAID.



YES...YES...YES.  
WITH US WILL  
GO CHHOTU.  
LET HIM LEARN  
TOO.

AND  
WHAT IS  
THIS JOB  
TO BE ?

YOU WILL KNOW...  
AT THE LAST MOMENT.  
LEAVE IT ALL TO  
ME.

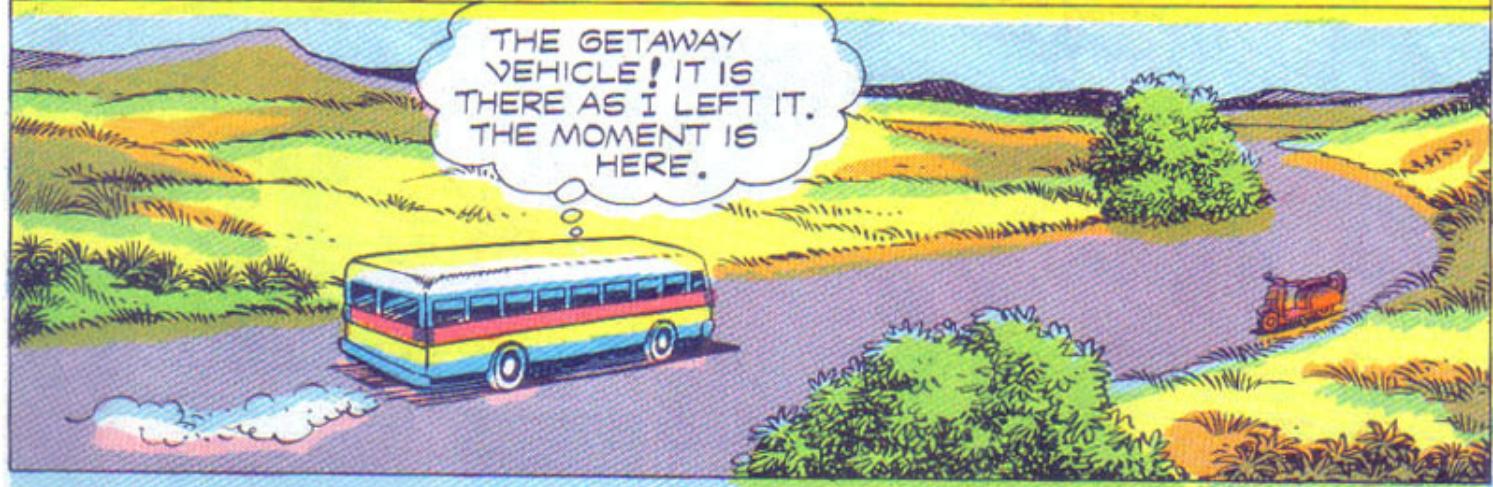
SOON AFTER, AT THE TOWN  
BUS-STOP —

GET IN  
QUICKLY,  
EVERYONE.

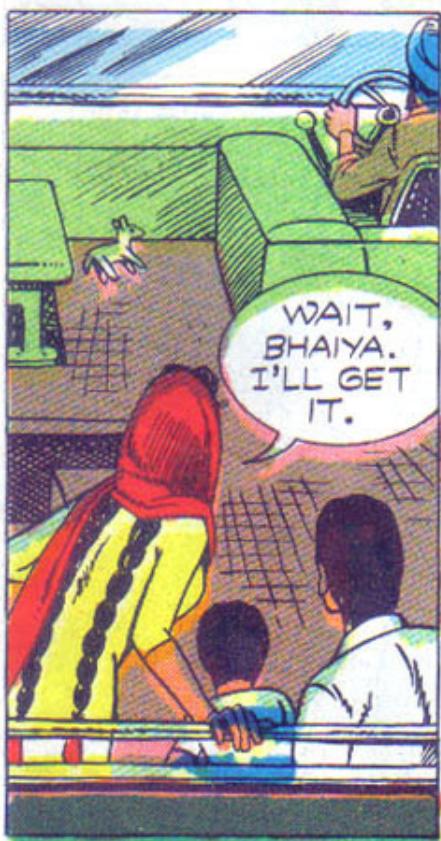
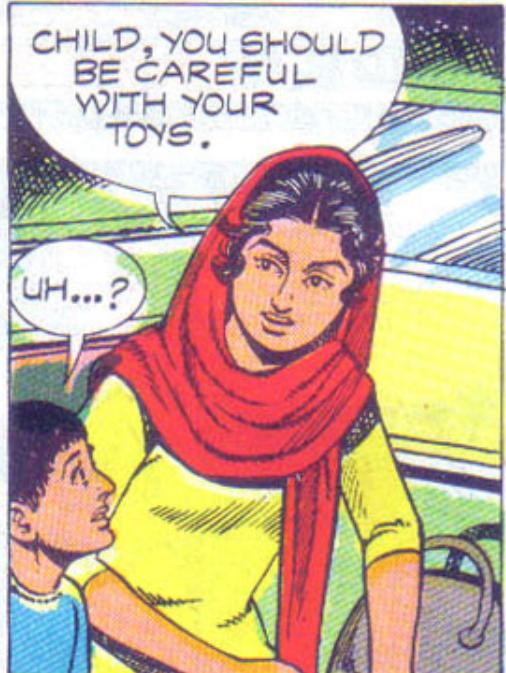
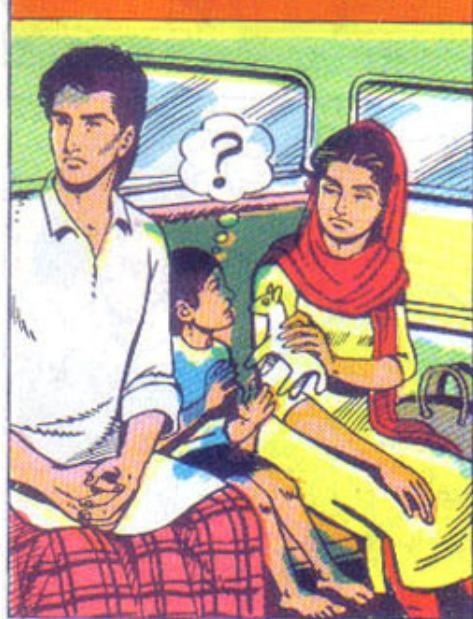
GOOD !  
NOW LET'S  
GO.

SOON, THEY ARE OUT OF TOWN LIMITS AND IN THE LONELY, OPEN COUNTRYSIDE, WHEN JUST AHEAD, A TWO-WHEELER IS SEEN PARKED BY THE ROADSIDE.

THE GETAWAY VEHICLE! IT IS THERE AS I LEFT IT. THE MOMENT IS HERE.

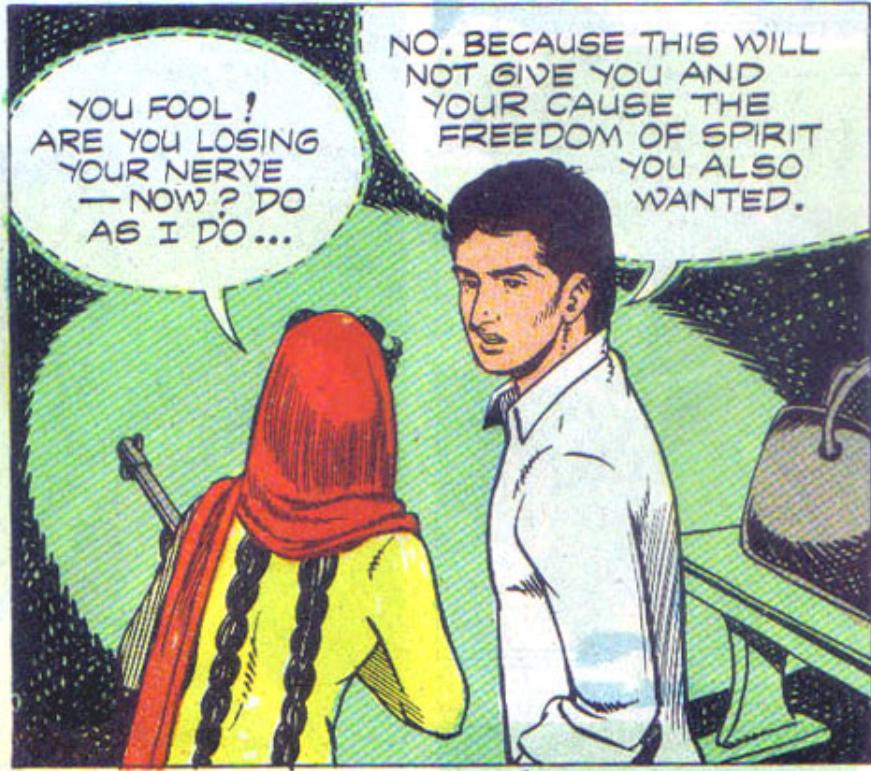
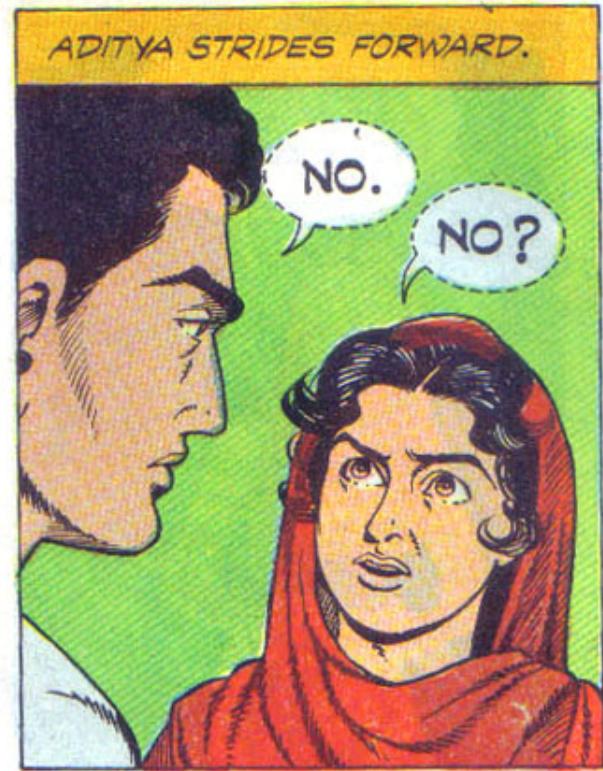
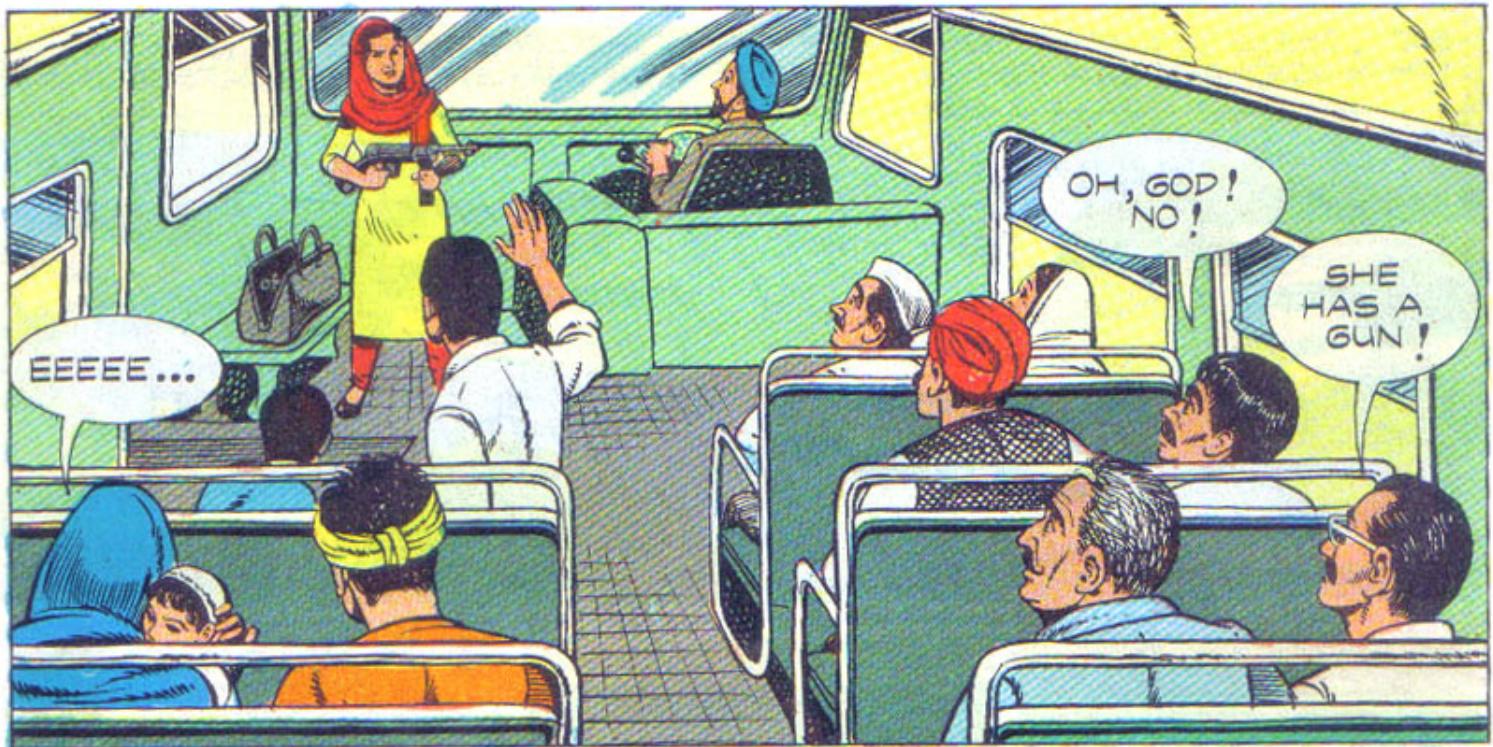


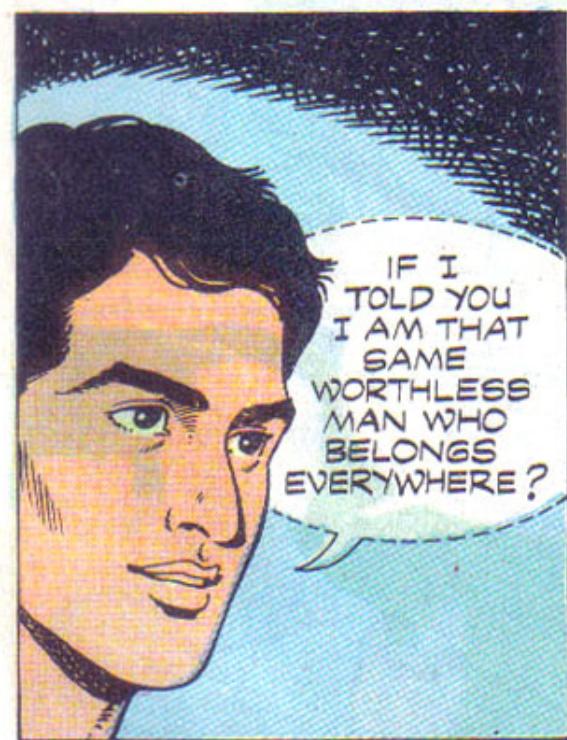
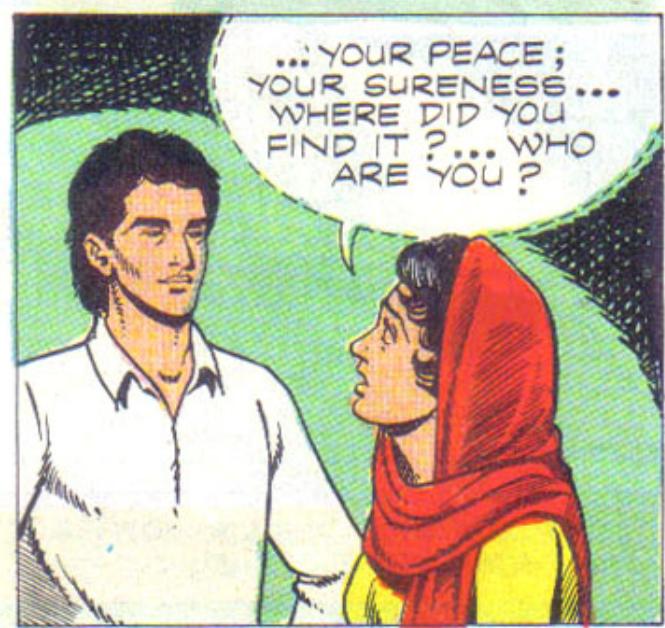
AND INSIDE THE BUS—



SHE GOES FORWARD. BUT INSTEAD OF PICKING UP THE TOY, SHE OPENS HER BAG ...



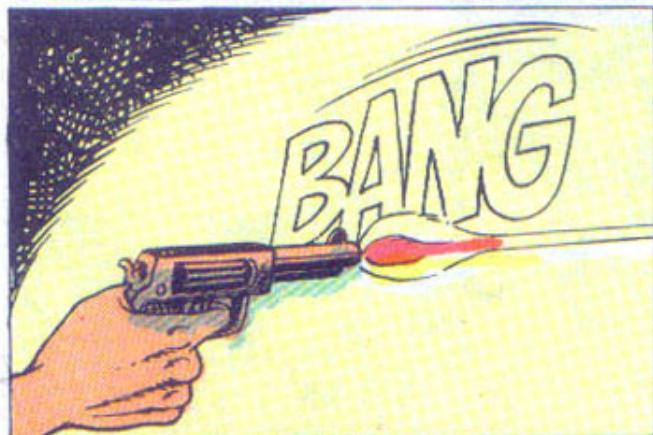
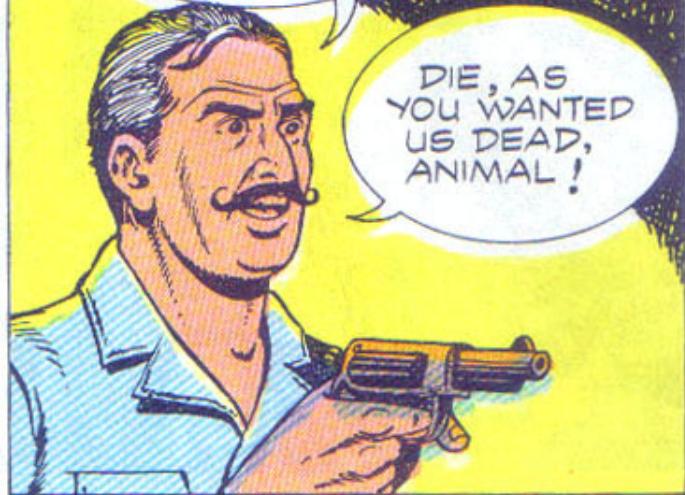




VILLAINESS !  
IT'S MY TURN NOW.  
I AM A POLICE OFFICER  
TRAVELLING IN  
PLAIN CLOTHES TO  
TACKLE JUST SUCH  
A SITUATION.

IF YOU HAVE  
MADE KILLING YOUR  
ART IN LIFE, I'LL  
SHOW YOU THAT  
MY ART CAN  
EQUAL YOURS !

DIE, AS  
YOU WANTED  
US DEAD,  
ANIMAL !



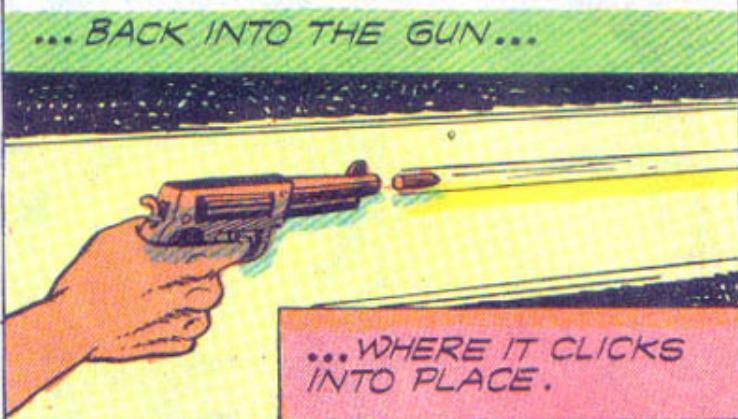
THE DEADLY BULLET IS ABOUT TO ENTER  
PARKASH'S FOREHEAD, WHEN ADITYA'S  
EYES ARREST IT...



... AND DRIVE IT BACK WITH A POWER  
AWESOME TO BEHOLD ...



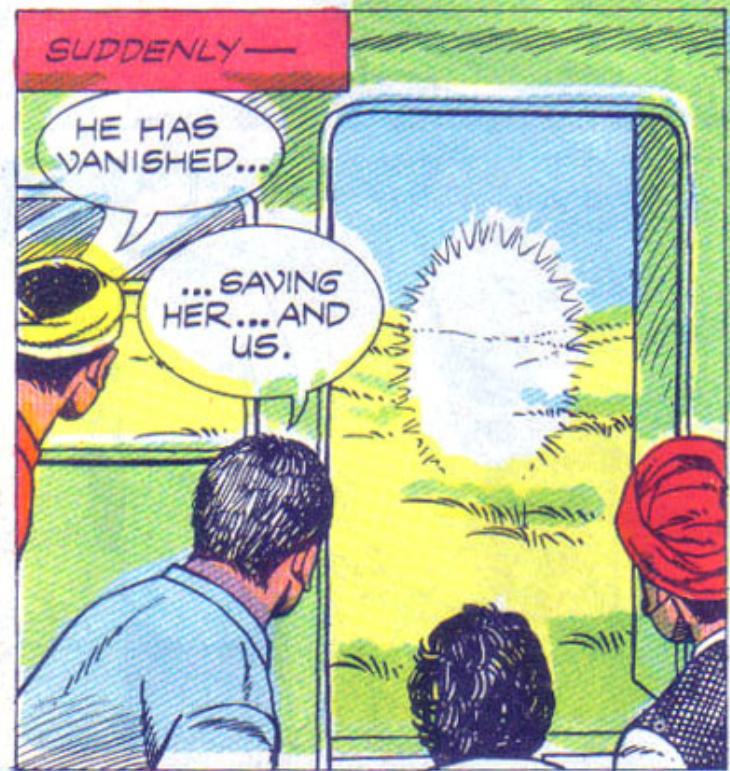
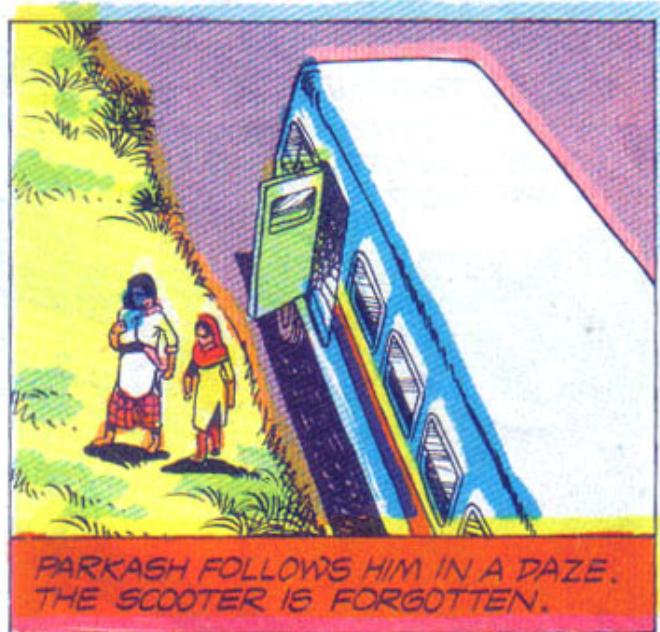
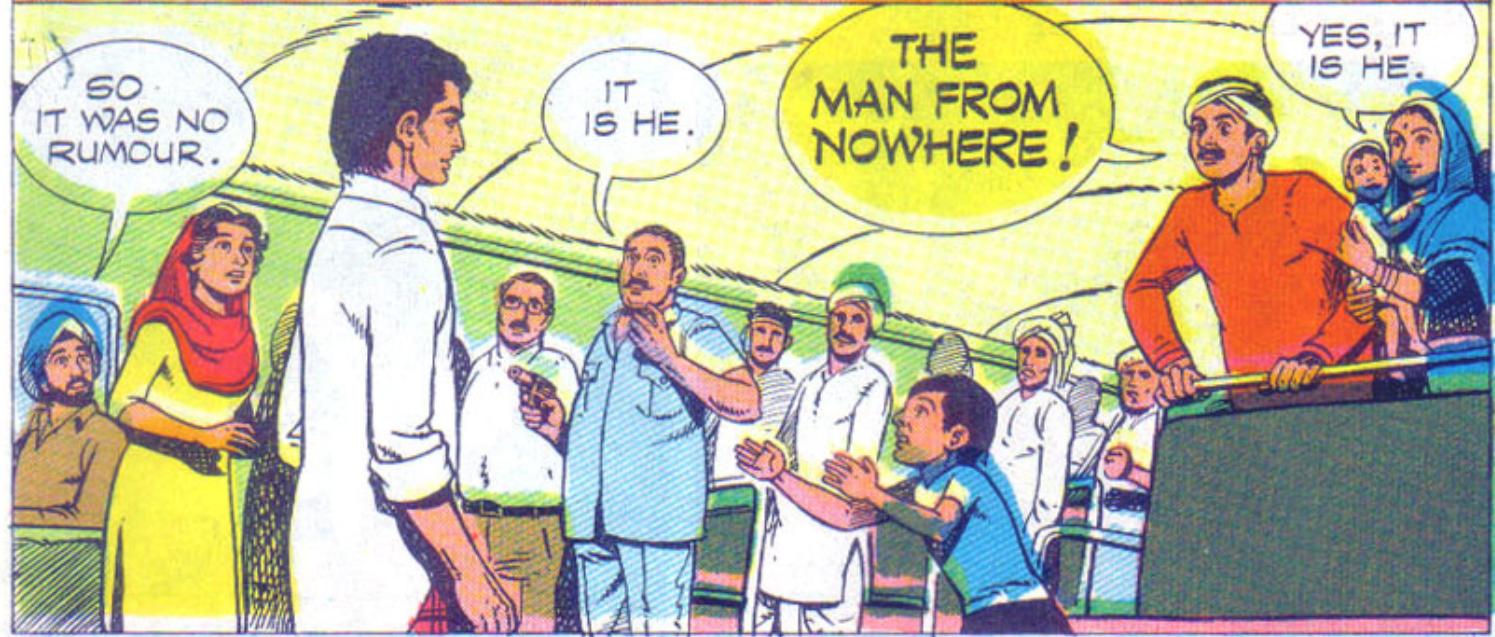
... BACK INTO THE GUN ...



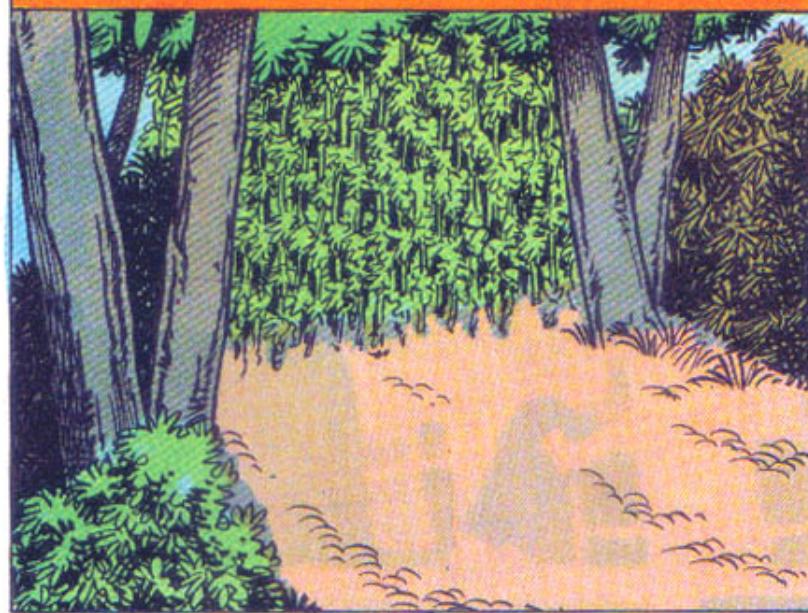
IT'S... ALL  
BEEN... REVERSED.  
AND... AND...  
HE DID IT !  
HE !



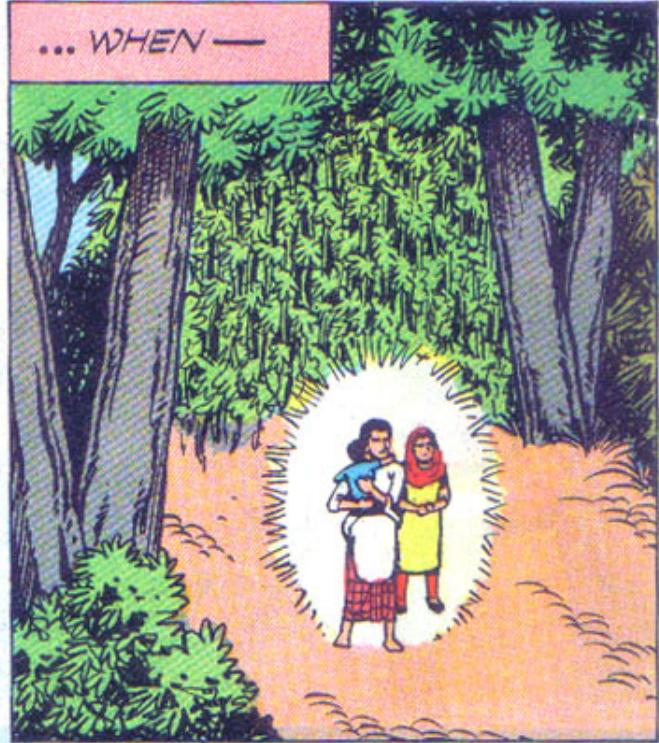
AT ONCE, THE PASSENGERS ARE ON THEIR FEET AS ONE MAN.



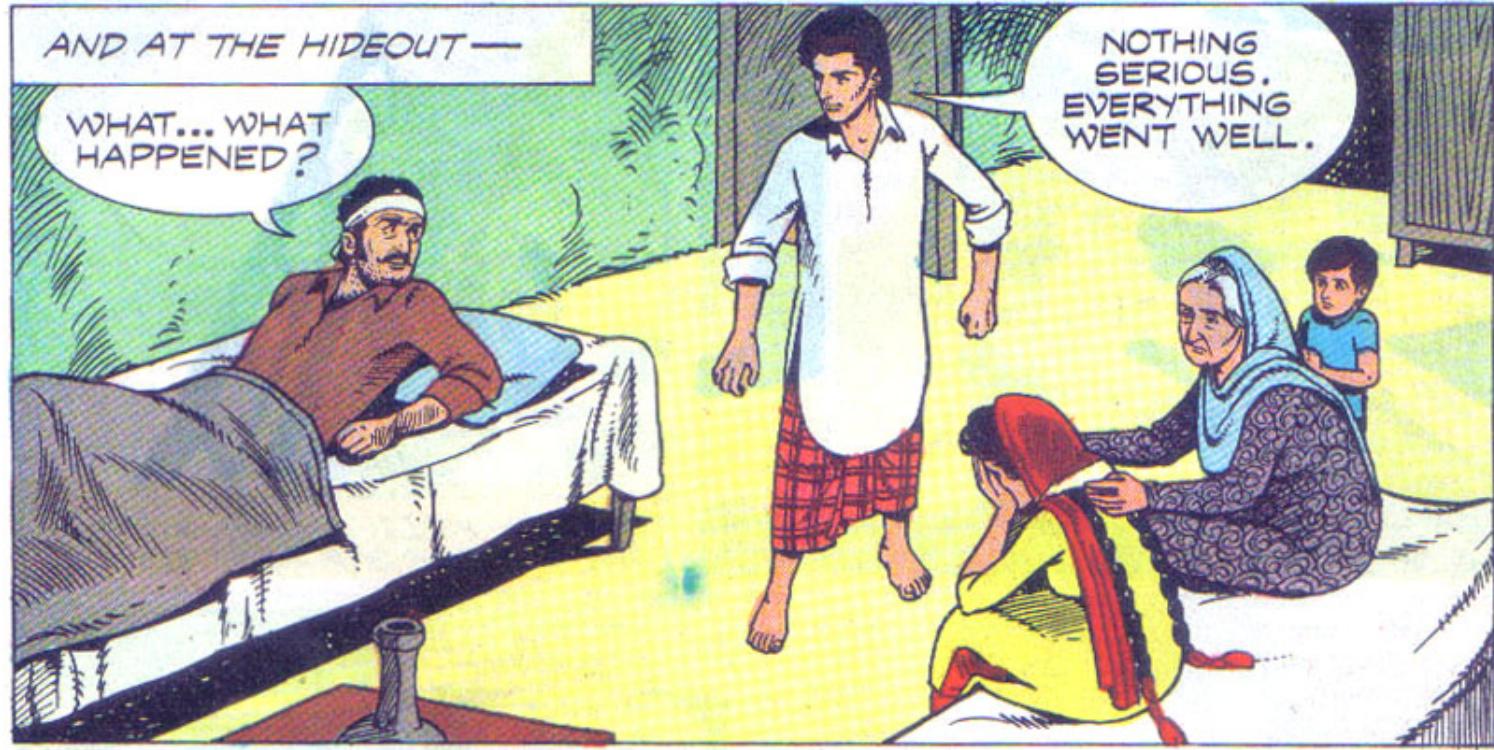
A FEW MOMENTS LATER, THIRTY KILOMETRES AWAY, THE PATH TO THE HIDEOUT LIES EMPTY...



... WHEN —



AND AT THE HIDEOUT —



THEN... THERE WERE NO... DEATHS ?

NO.

THEN, YES, EVERYTHING WENT WELL. YOUR CONTINUED PRESENCE HAS FINALLY TAUGHT ME THE TRUTH .



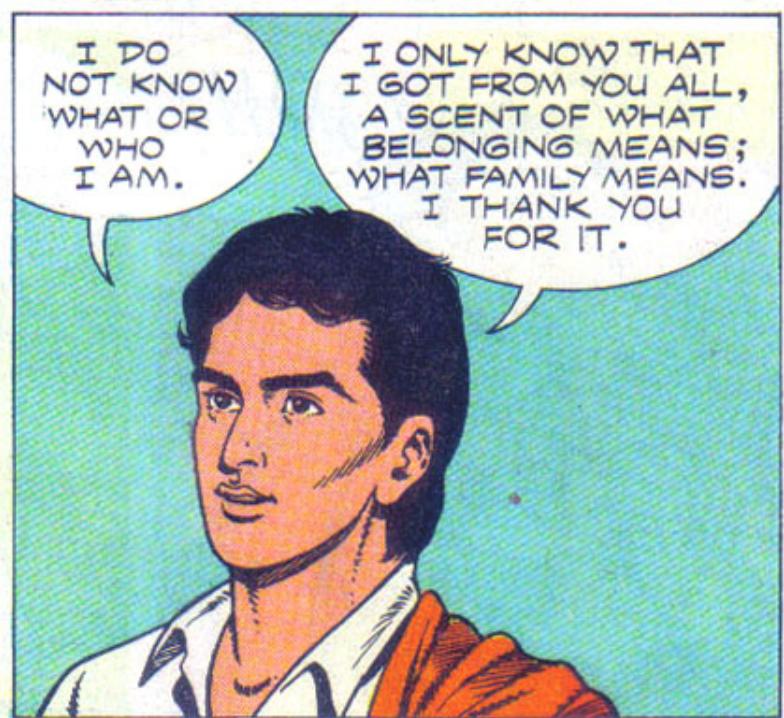
LATER WHEN PARKASH HAS RECOVERED —



YES—GO ! LEAVE US... AFTER CONFUSING US. YOUR SURENESS HAS CONFUSED ME COMPLETELY, MAN FROM NOWHERE. YOU ARE A GREAT CONFUSER, ARE YOU NOT ?

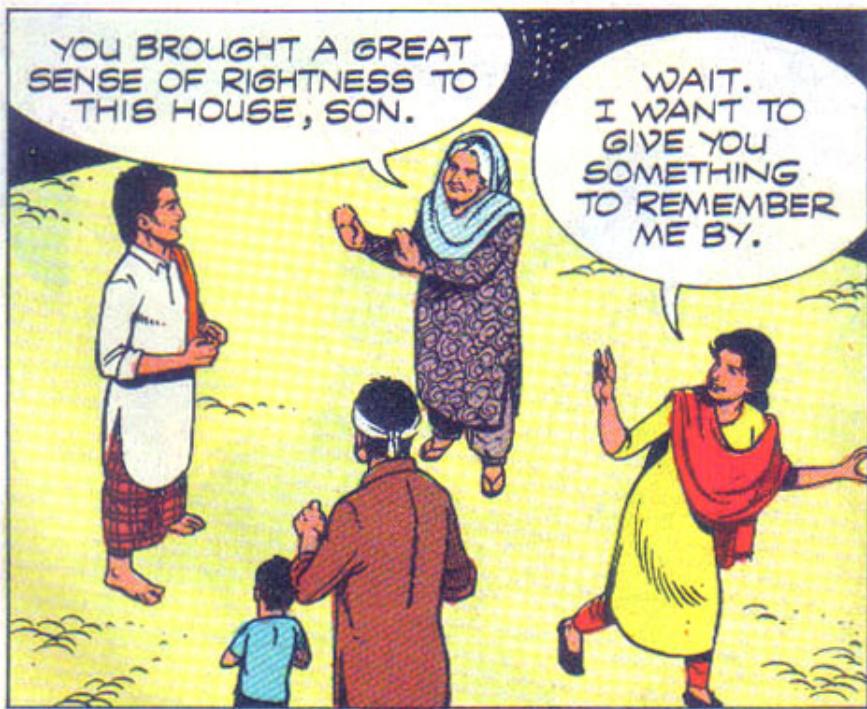
I DO NOT KNOW WHAT OR WHO I AM.

I ONLY KNOW THAT I GOT FROM YOU ALL, A SCENT OF WHAT BELONGING MEANS; WHAT FAMILY MEANS. I THANK YOU FOR IT.



YOU BROUGHT A GREAT SENSE OF RIGHTNESS TO THIS HOUSE , SON.

WAIT.  
I WANT TO GIVE YOU SOMETHING TO REMEMBER ME BY.



PARKASH RUNS TO AN INNER ROOM, SEARCHES INSIDE A CHEST...



... AND BRINGS HER GIFT...

... THE GOLD CHAIN  
MY GRANDMOTHER  
LEFT ME. THE MOST  
PRECIOUS THING  
I OWN. IT IS  
YOURS.

DOES ONE  
NEED THINGS  
TO REMEMBER  
LOVED ONES  
BY?

I ...  
I CANNOT...  
ACCEPT...

AS PARKASH APPROACHES  
WITH THE GOLD CHAIN, AN  
UNEASINESS SEIZES ADITYA.

THE MOMENT  
IT IS AROUND HIS  
NECK —

AAAHH!

BHAIYA ...  
BHAIYA!  
WHAT HAS  
HAPPENED  
TO YOU?

QUICK! REMOVE  
THE CHAIN!  
IT IS THAT!

I'LL  
REMOVE  
IT.

BUT STILL, ADITYA  
IS UNCONSCIOUS  
FOR MANY HOURS.

AT LAST, HIS STRENGTH RETURNS AND HE IS ON HIS FEET AGAIN. PARKASH CANNOT HELP TEASING HIM!

MAN WHO BELONGS EVERYWHERE,  
THERE IS ONE LAND TO WHICH YOU CANNOT BELONG— THE LAND OF GOLD!

YES... A FRIEND HAD ASKED ME IF THERE WAS ANYTHING THAT COULD... STOP ME.\* SO IT IS THIS! IT WILL CERTAINLY PROVE A TERRIBLE OBSTACLE.

WELL, GOODBYE, CHILDWOMAN. BE EVER INNOCENT AND THEREFORE, FREE.

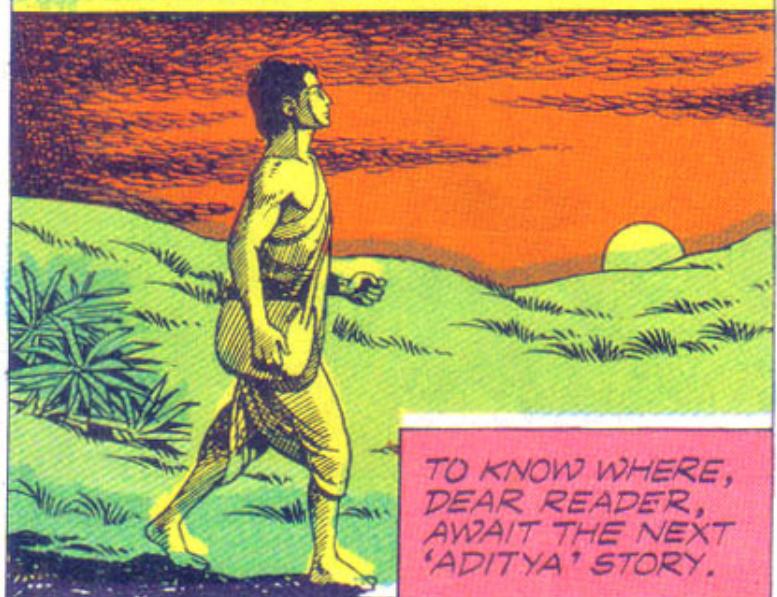
I WILL... ALWAYS REMEMBER. GOODBYE.



AND ONCE AGAIN, ALONG ROUGH ROADS; OVER STONY PATHS, BARE FEET WALK ON.

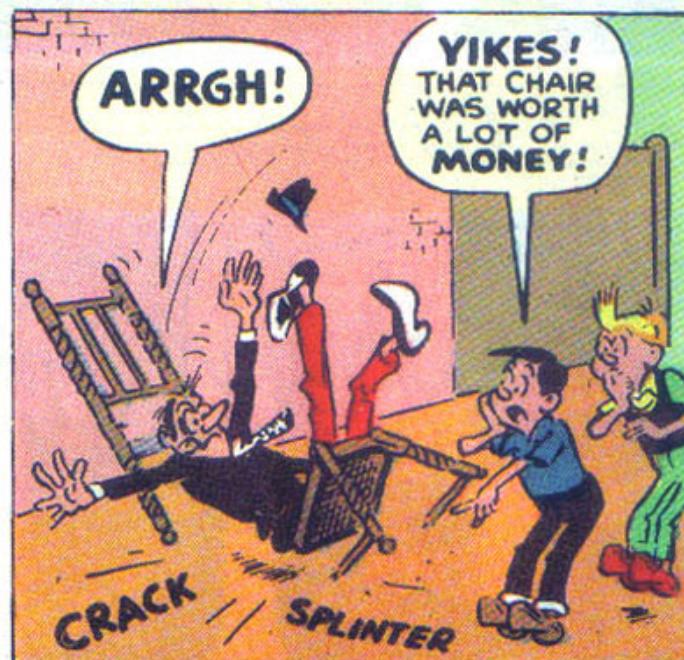
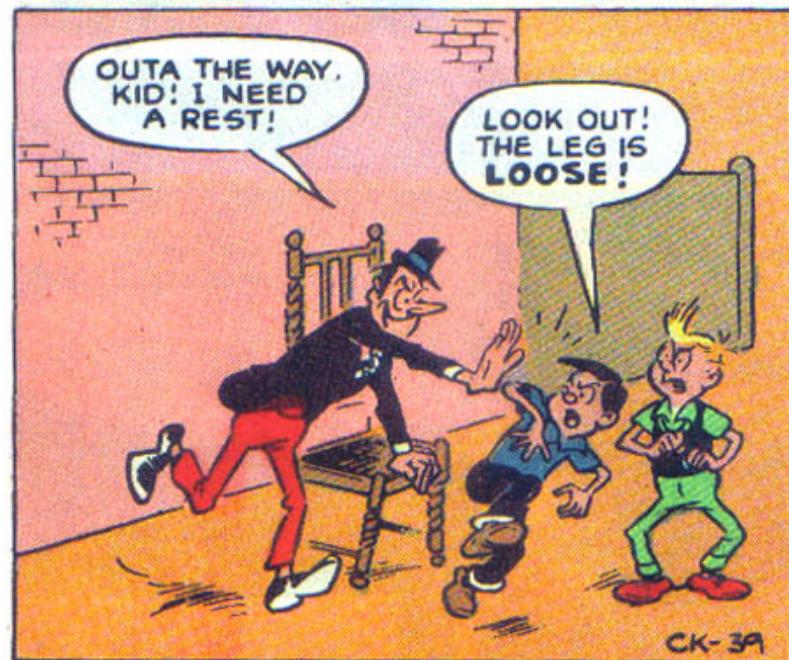
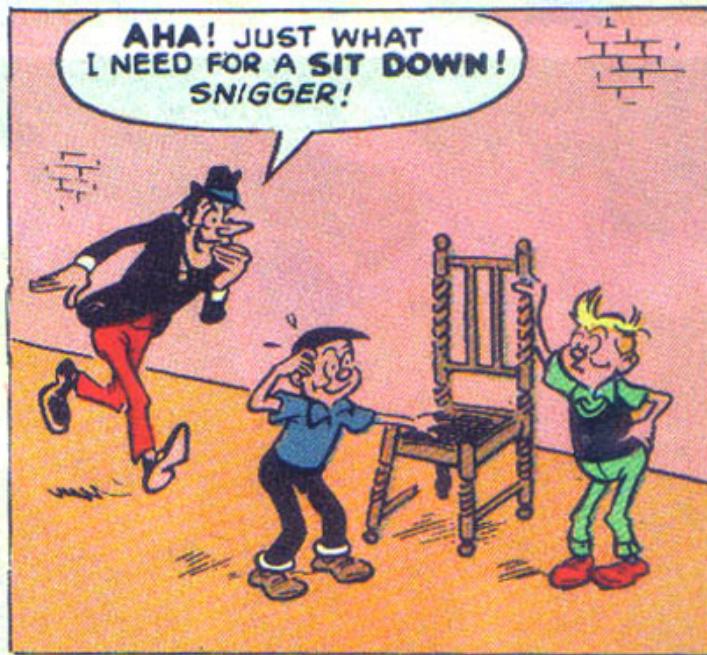
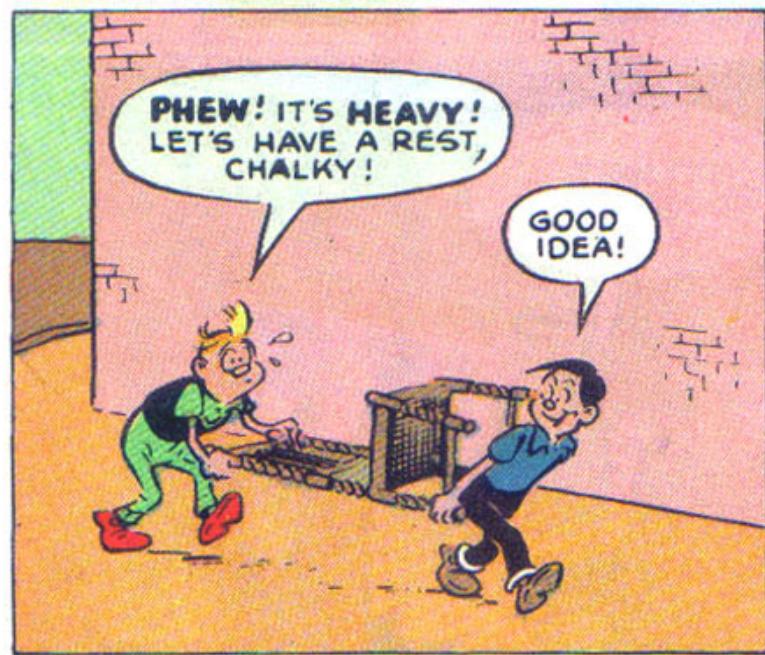
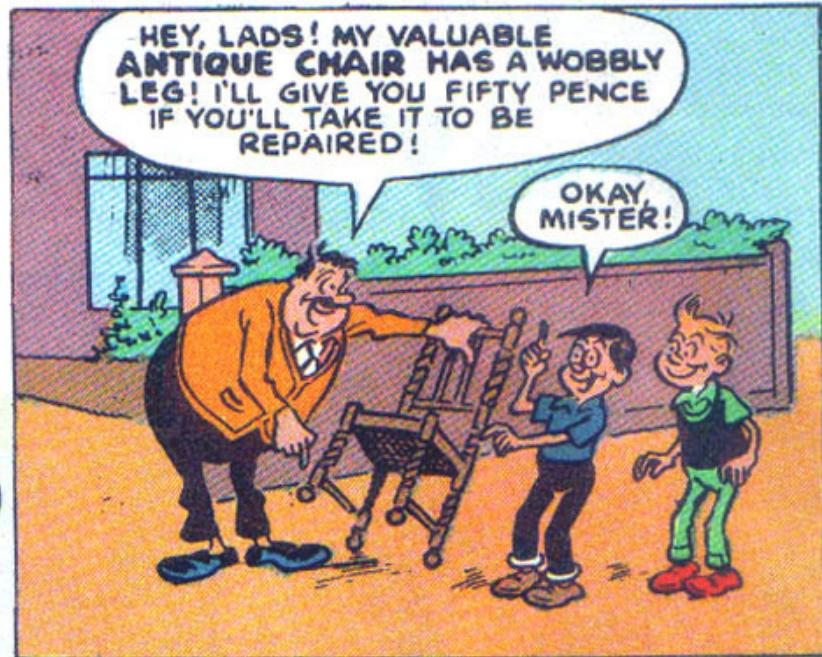
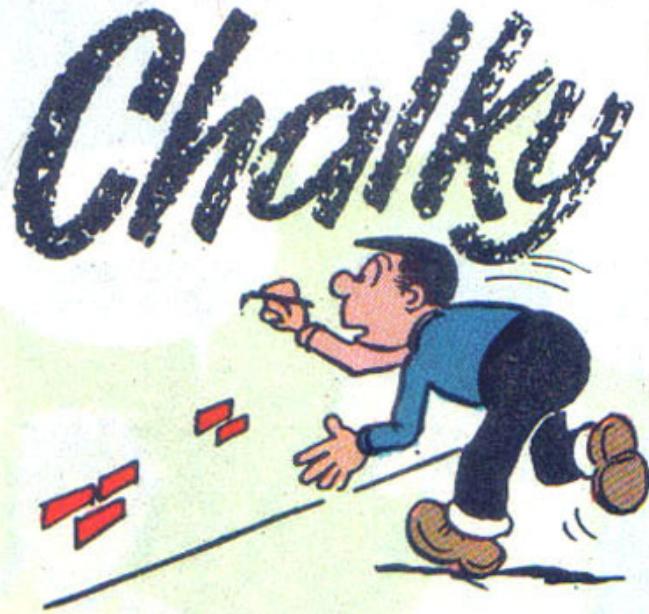


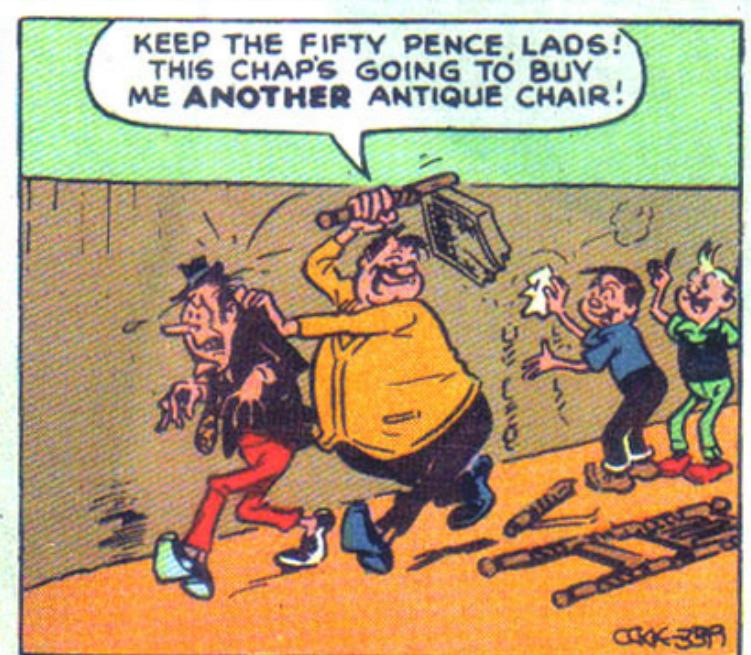
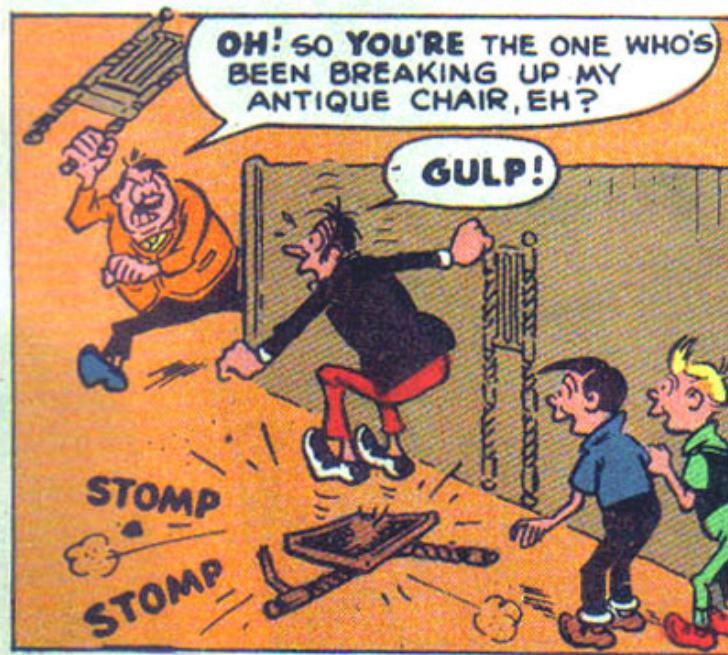
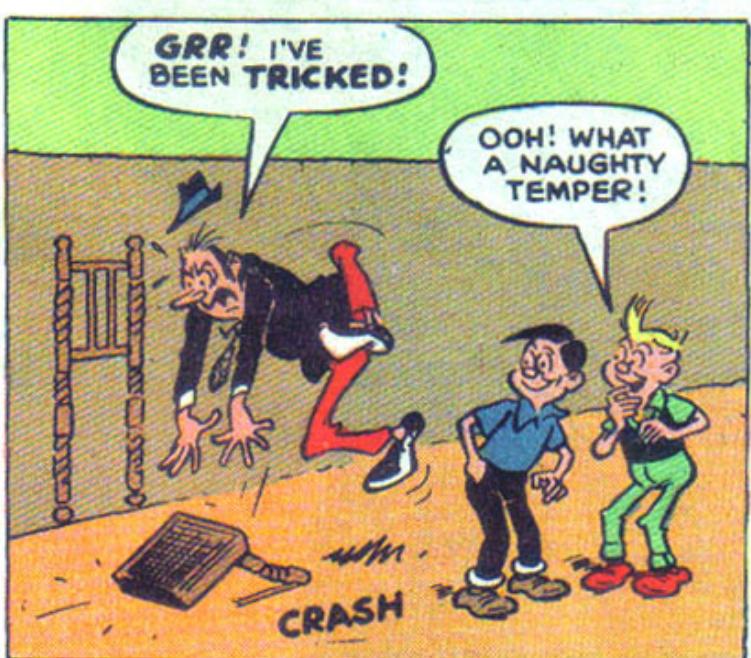
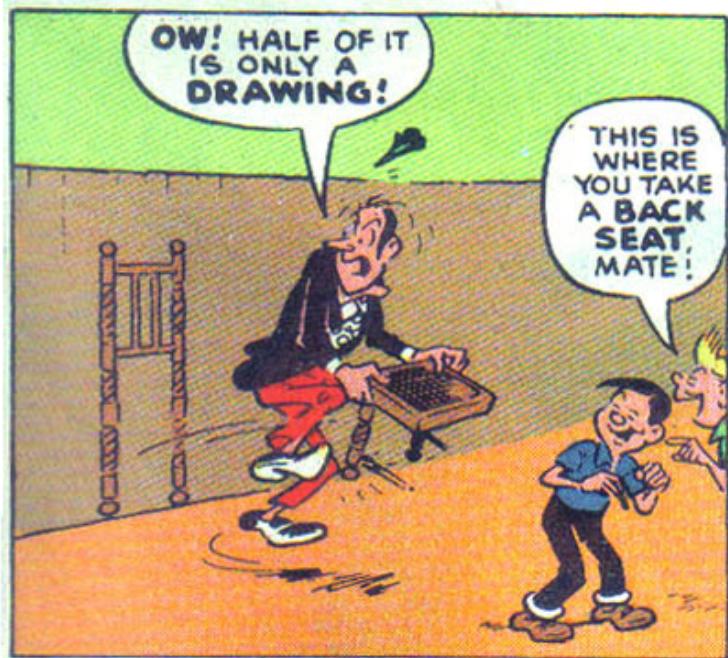
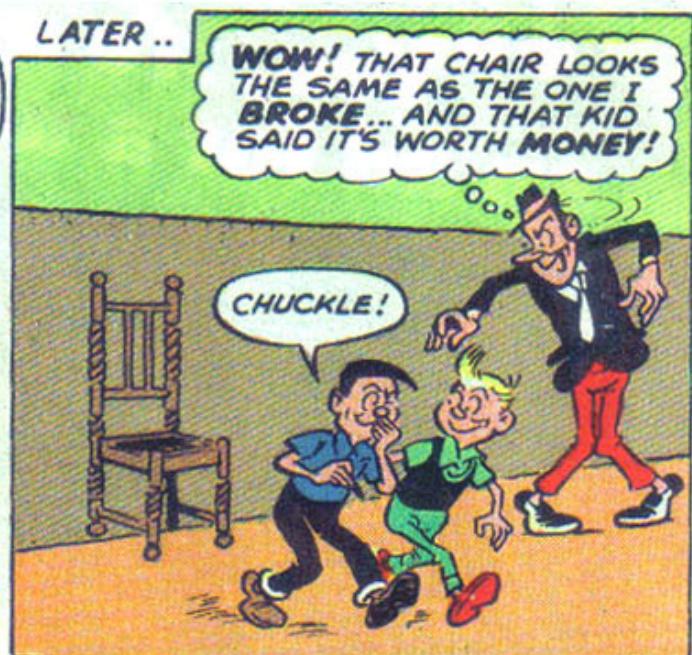
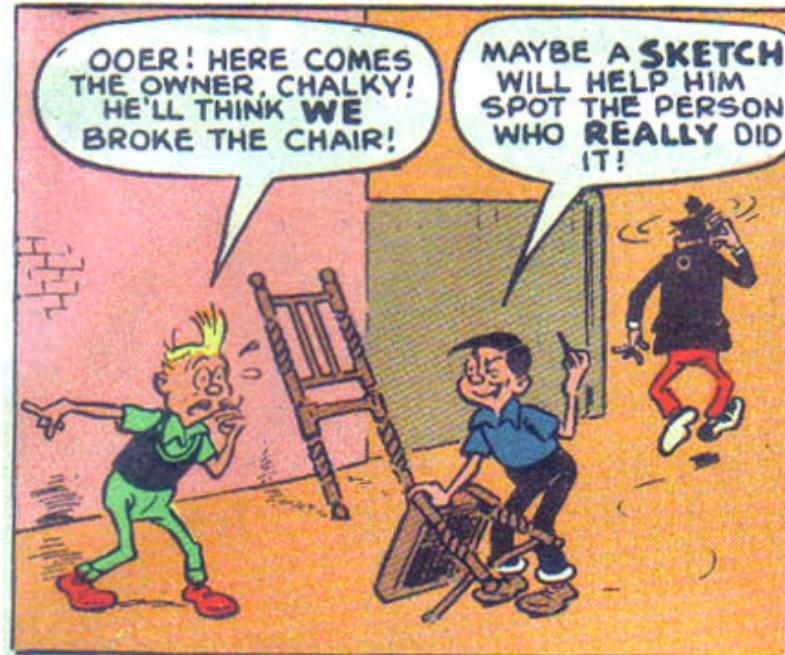
WHERE DOES HE GO NOW, THE MAN FROM NOWHERE?



TO KNOW WHERE, DEAR READER, AWAIT THE NEXT 'ADITYA' STORY.

\* SEE 'THE INNER CURSE'.







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