

"Bait"

by

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part of the series

Fabulae Atroces Fausti

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Hindi-language publication version of the script.

COVER: Same Fabulae Atroces Fausti logo as appeared on "She's the Ransom," over another bit of neo-pulp, in this case a young woman swimmer in a 1940s-style swimsuit and hairstyle being menaced underwater by tentacles coming up from the deep. There some be if feasible some bubbles to emphasize the underwater.

CAPTION (title) (1): "Bait"

Translation (1): "बेट"

CAPTION (author) (2): Written and produced by Iago Faustus

Comment (2): "Produced" in this context means that Faustus paid an artist's commission to Erosarts for his services in doing the illustration and also arranged for the publication of the webcomic.

Translation (2): इयागो फौस्टस द्वारा लिखित और निर्मित

CAPTION (artist) (3): Illustrated by Erosarts

Translation (3): इरोसार्टस द्वारा चित्रित

PAGE 1 (Four panels)

Panel 1: CAPTAIN IVAN DRUMMINGDALE ("Drummingdale") stands at the bow of his ship, the RV SEAGOON. Drummingdale is a gaunt, tall, naval-looking man. He wears a short-sleeved white shirt with captain's epaulets and a seaman's cap. It is dawn in the tropics. Drummingdale is staring out to sea and speaks without turning around.

Drummingdale (1): You're up early today, Professor Turpentine.

Translation (1): प्रोफेसर टर्पेन्टाइन, आप आज जल्दी उठ गए।

Panel 2: Drummingdale stands on the rail next to PROFESSOR EUSTACE TURPENTINE ("Turpentine"). Turpentine is a short, fat man with a white mustache and a white fringe of hair around a head which would otherwise be bald. However in this panel he is wearing a pith helmet and a twin-pocketed shirt. He looks relaxed. Drummingdale, still staring over the rail out to sea, looks anything but.

Turpentine (2): It's a big day for us, Captain Drummingdale. Our first attempt.

Translation (2): यह हमारे लिए एक बड़ा दिन है, कैप्टन ड्रमिंगडेल। हमारा पहला प्रयास है।

Drummingdale (3): Oh, aye.

Comment (3): "Aye" is "yes" with an archaic or maritime flavor. To to the extent possible, the translation should reflect this.

Translation (3): ओह, हाँ।

Panel 3: Close-up on Drummingdale's face. His jaw is clenched.

Drummingdale (4): Can't say I approve of what you're going to put those girls through.

Comment (4): "Can't say" here means "I can't say."

Translation (4): आप उन लड़कियों को किस स्थिति में डालने जा रहे हैं, मैं नहीं कह सकता कि मैं इसकी मंजूरी दूंगा।

Panel 4: Close-up on Turpentine, though not quite as close up as on Drummingdale in the previous panel. Turpentine's expression is one of jolly unconcern.

Turpentine (5): They both signed the release, Captain.

Turpentine (5): A "release" in this context is a legal document in which one person agrees not to sue another person for certain damages that might be incurred in an activity both are involved in.

Translation (5): उन दोनों ने रिलीज़ पर हस्ताक्षर कर दिए हैं, कैप्टन।

Turpentine (6): They understand what they're doing.

Translation (6): वे जानती हैं वे क्या करने जा रही हैं।

PAGE 2 (Splash page)

Single panel: Helicopter view of the RV Seagoon, plowing through turquoise sea against the backdrop of a brilliant tropical sunrise. The RV Seagoon is a good-sized vessel, with an extended midsection that appears to contain some sort of giant tank. There is also a crane of sorts on deck.

CAPTION - PSEUDO-NARRATION (1): What is it that Professor Eustace Turpentine is proposing that so disturbs Captain Drummingdale?

Translation (1): प्रोफेसर यूस्टेस टर्पेन्टाइन ऐसा क्या प्रस्ताव दे रहे हैं जिसने कप्तान ड्रमडिंगेल को परेशान कर दिया है?

CAPTION - PSEUDO-NARRATION (2): Only one of the strangest and most significant scientific adventures yet recorded.

Translation (2): यह अब तक के दर्ज किए गये सबसे अजीब और सबसे महत्वपूर्ण वैज्ञानिक अभियानों में से एक है।

CAPTION - PSEUDO-NARRATION (3): And we document it here for you for the first time!

Translation (3): और हम पहली बार आपके लिए यहां इसे प्रमाणित कर रहे हैं!

PAGE 3 (Four panels)

Panel 1: ELIZA FANSHAW ("Eliza") sits in a big wicker chair in a kind of hippie-ish apartment. She's a bubbly-sexy blond girl. She wears thin cotton tie-dyed shirt that stretches a bit over her breasts (she's obviously braless) and a floral skirt and sandals. Her posture indicates she's being interviewed.

Eliza (1): People ask me, "What on earth do you think you're doing, Eliza?" and "Don't you know you have your whole life ahead of you?"

Comment (1): The material in quotation marks are things that Eliza has been hearing about her plans and which she is quoting back to the interviewer. The expression "what on earth" is a figurative expression meant to express incredulity or surprise. It shouldn't be translated literally - substitute an equivalent expression if one exists in the target language.

Translation (1): लोग मुझसे पूछते हैं, एलिज़ा "आपको क्या लगता है, आप यहाँ क्या कर रही हैं?" और "क्या तुम नहीं जानती कि तुम्हारे आगे तुम्हारा पूरा जीवन है?"

Eliza (2): And I see their point but, the thing is, about me...

Translation (2): और मैं उनका इशारा समझती हूँ लेकिन, बात मेरे बारे में है...

SUBTITLE (3): Eliza Fanshaw, prospective subject.

Translation (3): एलिज़ा फेनशॉ, भावी सब्जेक्ट।

Panel 2: Close-up on Eliza's smiling face, which should emphasize that she has a cute little snub nose.

Eliza (4): ...is that I think that the most amazing thing about being alive...

Translation (4): ...ये है, मुझे लगता है कि जीवित रहने के लिए सबसे अद्भुत बात...

Elize (5): ... is sex!

Translation (5): ...सेक्स है!

Panel 3: View of Eliza (in very soft focus, to the point that we can scarcely identify her as Eliza) naked, seen from behind on top of a guy).

CAPTION - ELIZA NARRATING (6): I'm not supposed to say things like this, but ever since I was fifteen, I have been seeking out sexual adventure.

Comment (6): "Ever since I was fifteen" is short for "ever since I was fifteen years old."

Translation (6): मैं इस तरह की बातें करने वाली नहीं हूँ, लेकिन जब से मैं पंद्रह साल की थी, तब से मैं सेक्सुअल एडवेंचर की तलाश कर रही हूँ।

CAPTION - ELIZA NARRATING (7): I've even acted in some experimental adult films, just to see what it would be like.

Comment (7): "Adult films" here is a semi-euphemism for pornographic films, or at least films with explicit sexual content.

Translation (7): यह देखने के लिए कि यह कैसा लगता है, मैंने कुछ प्रयोगात्मक अश्लील फिल्मों में भी काम किया है।

Panel 4: Eliza, back in the same pose as in Panel 1.

Unseen interviewer (out-of-panel balloon) (8): And what was it like?

Translation (8): और यह कैसा था?

Eliza (9): It was awesome!

Translation (9): यह बहुत शानदार था!

Eliza (10): But I don't think anything could compare with those movies I saw in Anthro.

Comment (10): "Anthro." This is a colloquial way for Eliza to say that she saw the movies in a college-level class in Anthropology.

Translation (10): लेकिन मुझे नहीं लगता कि जो फिल्में मैंने अपने कॉलेज जीवन में एंथ्रो की कक्षा में देखीं थी, उसकी तुलना किसी से भी कि जा सकती है।

PAGE 4 (Four panels)

(Note: The panels on this page should be sepia-toned, a visual indicator of the age of the photographic and cinematic material they are meant to represent.)

Panel 1: Two Italian men, ENZO SCCELLERATINI ("Enzo") and GUIDO SCCELLERATINI ("Guido") absurdly overdressed for their environment stand in coats, bow-ties, and bowler hats, posed on a beach with an old-fashioned, crank-operated movie camera. (Note: Both men have somewhat silly handlebar mustaches.)

CAPTION - PSEUDO-NARRATION (1): In 1905, Italian brothers Enzo and Guido Scelleratini, following up on sailors' rumors of a strange native cult on the South Seas island of Motofupo, went there with a movie camera in hopes of finding something unusual.

Translation (1): 1905 में, इटालियन भाई एंज़ो और गाईडो स्केलेराटिनी, मोटोफुपो के दक्षिण समुद्र टापू पर एक अजीब देशी पंथ के नाविकों की अफवाहों के बाद, वहां कुछ असाधारण होने की उम्मीद में एक फिल्म कैमरा साथ लेकर गए।

Panel 2: A group of attractive young Polynesian-looking women dressed in muumuu-like garments reaching into a sack together to draw something out.

CAPTION - PSEUDO-NARRATION (2): In spite of the fact that their rituals were rumored to include human sacrifice, the indigenous people proved friendly and allowed the Scelleratini brothers to film them and one of those very rituals.

Translation (2): इस सच्य के बावजूद कि उनके रिवाज़ों में मानव बलिदान के शामिल होने की अफवाह थी, स्वदेशी लोगों ने मित्रता निभाई और स्केलेराटिनी भाइयों को उन पर और उन रिवाज़ों में से एक को फिल्माने की अनुमति दे दी।

Panel 3: Close up of two hands of different young women in the panel. One holds a white stone, another a black stone.

CAPTION - PSEUDO-NARRATION (3): The first part of the ritual was a selection process to pick specific young women to be given to a "God of the Deeps" in marriage.

Translation (3): रिवाज़ का पहला भाग एक चुनने प्रक्रिया थी जिसमें "दीपों के देवता" को शादी में देने के लिए ख़ास युवतियों को चुनना होता था।

Panel 4: One young woman of the Motofupo people ("the Bride"), cradling a stone, a beatific expression.

CAPTION - PSEUDO-NARRATION (4): According to observers and apparent on the film was that the young women so selected did not seem distressed. They instead seemed pleased and honored.

Translation (4): देखने वालों के अनुसार और फिल्म के बारे में यह स्पष्ट था कि जिन युवतियों को चुना गया था वे बिल्कुल भी परेशान नहीं लगती थीं। इसकी बजाय वे खुशी और सम्मान महसूस करती थीं।

PAGE 5 (Four panels)

(Note: Still in sepia)

Panel 1: A long Polynesian outrigger canoe, being rowed through the surf by muscular young men. Standing implausibly in the middle of the canoe is Enzo, his movie camera rigged on a tripod somehow, cranking away and filming some scene he can see from the canoe.

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers were even invited along to film the "wedding."

Translation (1): फिल्म "वेडिंग" के साथ स्केलेराटिनी भाइयों को आमंत्रित किया गया था।

Panel 2: View of another outrigger canoe, also rowed by strong young men. The Bride sits in the bow of the canoe, gazing out to sea.

CAPTION - PSEUDO-NARRATION (2): The people rowed out to a spot of ocean known to be over a deep oceanic trench.

Translation (2): लोग समुद्र के एक ऐसे स्थान की ओर निकल पड़े जिसे एक गहरी समुद्री खाई के रूप में जाना जाता है।

Panel 3: The Bride now stands in the bow of the canoe. She has removed her muumuu and is naked, holding her muumuu over her head so that it trails behind her in the wind. She is wearing a beatific expression.

CAPTION - PSEUDO-NARRATION (3): Those involved seemed to regard the entire proceeding as a blessed occasion.

Translation (3): वे इसमें शामिल होकर इस पूरी कार्यवाही को एक धन्य अवसर मानते थे।

Panel 4: The Bride in mid-dive off the bow of the canoe into the ocean.

CAPTION - PSEUDO-NARRATION (4): The "bride" seemed to be acting of her own free will.

Translation (4): "दुल्हन" अपनी ही मर्जी का अभिनय करती दिख रही थी।

PAGE 6 (Four panels)

(Note: These panels should be in sepia)

Panel 1: View of the Bride in the water, swimming upright but entirely below the surface (we can just see her as blurry outlines).

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers' film technology might have been primitive, but it captured something remarkable.

Translation (1): स्केलेराटिनी भाइयों की फिल्म बनाने की तकनीक चाहे पुरानी रही होगी, फिर भी इसने कुछ अनोखा कैद कर लिया।

Panel 2: View of the Bride, still in the water, with a few tentacles reaching out from the depths to touch her.

CAPTION - PSEUDO-NARRATION (2): It was something like an alien encounter...

Translation (2): यह एक एलियन से मुकाबले जैसा कुछ था...

Panel 3: The Bride now enmeshed in a roiling mass of tentacles.

CAPTION - PSEUDO-NARRATION (3): ...or even a mating.

Translation (3): ...या एक सम्बन्ध भी।

Panel 4; The surface of the waters. The Bride is no longer visible. A few bubbles are breaking through the surface.

CAPTION - PSEUDO-NARRATION (4): It was an encounter from which one of the parties would never return.

Translation (4): यह एक ऐसा मुकाबला था जिसमें से एक पार्टी कभी नहीं लौटेगी।

PAGE 7 (Four panels)

Panel 1: Enzo in a suit, standing at the front door of an Italian cinema, proudly gesturing with his cane at a promotional placard which reads "Venite a vedere una bellissima ragazza dei tropici venir mangiata viva in un orribile rituale pagano!"

CAPTION - PSEUDO-NARRATION (1): The Scelleratini brothers had hoped, on their return to Italy, to make a small fortune exhibiting their remarkable footage to the public.

Translation (1): स्केलेराटिनी भाईओं ने इटली लौटने पर, जनता को अपनी अनोखी फुटेज प्रदर्शित करके थोड़ा सा भविष्य सवारने की उम्मीद की थी।

Panel 2: KING VICTOR EMMANUEL III sitting at an ornate desk in his royal study, signing a piece of paper.

CAPTION - PSEUDO-NARRATION (2): Unfortunately for them, their film was banned by an edict signed by King Victor Emmanuel III himself. The Lord Chancellor in England and the Chief Prefect of Police in France took similar actions.

Translation (2): दुर्भाग्य से उनके लिए, उनकी फिल्म को किंग विक्टर इमैनुएल III द्वारा एक अध्यादेश पर स्वयं हस्ताक्षर करके प्रतिबंधित कर दिया गया था। इंग्लैंड में लॉर्ड चांसलर और फ्रांस में पुलिस के मुख्य निरीक्षक ने भी ऐसा ही किया।

CAPTION - PSEUDO-NARRATION (3): Both Scelleratini brothers would die in poverty.

Translation (3): दोनों स्केलेराटिनी भाई गरीबी में मरेंगे।

Panel 3: BENITO MUSSOLINI, sitting in his private cinema, watching something. Mussolini's face is illuminated by reflected light from the screen. He looks disgusted and outraged.

CAPTION - PSEUDO-NARRATION (4): In 1927, Italy's Fascist Grand Council would declare the film a menace to public morality and order all copies of it destroyed.

Translation (4): 1927 में, इटली की फासिस्ट ग्रैंड काउंसिल ने फिल्म को सार्वजनिक नैतिकता के लिए खतरा बताते हुए और इसकी सभी प्रतियों को नष्ट करने का आदेश दिया।

CAPTION - PSEUDO-NARRATION (5): What the Scelleratini brothers documented would pass out of memory...

Translation (5):स्केलेराटिनी भाईओं ने जो प्रमाण दिया क्या उसे धारणा से निकला गया...

Panel 4: Exterior view of the Cineteca di Bologna (drawn or incorporated as a "comicked up" photograph).

CAPTION - PSEUDO-NARRATION (6): But at least one print of the film escaped the destruction order, and in 1977, a researcher found that print in the archives of the Cineteca di Bologna, where it had been misfiled, possibly on purpose.

Translation (6); लेकिन फिल्म का एक प्रिंट नष्ट होने से बच गया था और 1977 में, एक शोधकर्ता ने वही प्रिंट सिनेटेका डी बोलोग्रा के पुराने पत्र रखने के स्थान में पाया, जहां जानबूझ कर इसे गलत स्थान पर रखा गया था।

PAGE 8 (Four panels)

Panel 1: Identical panel to Page 4, Panel 2 above, except that one of the young women participating in the ritual of drawing has had a circle drawn around her head. An arrow is additionally drawn pointing to the circle.

CAPTION - PSEUDO-NARRATION (1): In a stroke of amazing luck, researchers were able to find one of the original native women filmed by the Scelleratini brothers and interview her on camera.

Translation (1): भाग्यवंश, स्केलेराटिनी भाईओं द्वारा फिल्माई असल महिलाओं में से एक को खोजने और कैमरे पर उसका साक्षात्कार करने में शोधकर्ता सक्षम रहे।

Panel 2: The girl from Panel 1, now an ancient, withered old woman of about 95 ("The Ancient.") She is sitting in a simple chair and is dressed in a plain gray cotton dress.

The Ancient (2): Ketiap sembilan belas tahun, sang dewa akan datang dari kedalaman. Jika kami memberikan pengantin untuknya, ia akan memberkati para penduduk dengan kesehatan yang baik dan ikan yang melimpah.

SUBTITLE - TRANSLATING THE ANCIENT (3): Every nineteen years, the god would come from the depths. If we gave him brides, he would bless our people with good health and abundant fish.

Note (3): If the target language is Bahasa Indonesia, a translation of (3) should be omitted.

Translation (3): हर उन्नीस वर्षों में, देवता गहराईयों से आते। अगर हम उन्हें दुल्हनें देते, तो वह हमारे लोगों को अच्छी सेहत और धन से नवाज़ते।

Panel 3: Same as Panel 2, but a slightly different pose.

Unseen Interviewer (out-of-panel balloon) (4): Apakah ada gadis yang takut terpilih?

The Ancient (5): Tidak ada yang takut. Kami semua ingin dipilih.

SUBTITLE - TRANSLATING THE UNSEEN INTERVIEWER (6): Were any of the girls afraid of being chosen?

Note (6): If the target language is Bahasa Indonesia, a translation of (6) should be omitted.

Translation (6): क्या किसी लड़की को चुने जाने का डर होता था?

SUBTITLE - TRANSLATING THE ANCIENT (7): No one was afraid. We all wanted to be chosen.

Note (7); If the target language is Bahasa Indonesia, a translation of (7) should be omitted.

Translation (7): किसी को डर नहीं लगता था। हम सभी चाहती थी की हमारा चयन हो।

Panel 4: Same as Panel 3, but a slightly different pose.

The Ancient (8): Dewa dari kedalaman akan mencintai pengantinnya dengan cinta yang jauh melebihi cinta yang dapat diberikan pria mana pun kepada seorang wanita. Ini membuatnya layak untuk dilakukan, sekalipun sang dewa akan memakanmu.

SUBTITLE - TRANSLATING THE ANCIENT (9): The god of the depths would love his brides with a love far surpassing that which any man could show a woman. That made it worthwhile, even if he would eat you.

Note (9): If the target language is Bahasa Indonesia, a translation of (9) should be omitted.

Translation (9): गहराईयों के देवता अपनी दुल्हनों से ऐसे प्रेम करते, जैसे कोई भी पुरुष किसी स्त्री को नहीं कर सकता था। और इतना ही काफी था, फिर चाहे वह आपको खा ही क्यों ना जाए।

PAGE 9 (Three panels)

Panel 1: Eliza in her wicker chair, being interviewed. She looks like she's listening intently to to the interviewer's question.

Unseen interviewer (1): I suppose I can understand your interest in...unusual experiences, but still, this would be your last such experience.

Translation (1): मुझे लगता है कि मैं आपके असामान्य अनुभव की रुचि को समझ सकता हूँ... , लेकिन फिर भी, यह आपका आखिरी ऐसा अनुभव होगा।

Eliza (2): That's right.

Translation (2): एकदम सही।

Panel 2: Eliza stretched out on her wicker chair, one leg extended long, her hand settled between her legs.

Eliza (3): But perhaps instead of a long string of experiences, a string that's just going to diminish in quality as I get older and older, I might want to have one experience that surpasses them all.

Translation (3): जैसे जैसे मैं बूढ़ी हो रही हूँ, एक सिलसिला गुणवत्ता में कम होता जा रहा है, लेकिन शायद अनुभवों के एक लंबे सिलसिले की बजाय, मैं एक ऐसा अनुभव चाहती हूँ जो उन सभी से उपर का हो।

Panel 3: Close-up on Eliza's face. Her eyes are closed.

Eliza (4): It sort of gets me hot just thinking about it.

Comment (4): "Gets me hot" is a colloquial expression meaning "causing me to be sexually aroused."

Translation (4); इस बारे में सोच कर मैं उत्तेजित सी हो जाती हूँ।

PAGE 10 (Four panels)

Panel 1: Still in the same apartment where the interview is taking place, but Eliza is now on tiptoes taking a heavy book down from a high shelf.

Unseen interviewer (1): Seriously, aren't you afraid?

Translation (1): सच में, तुम्हें डर नहीं लग रहा?

Eliza (2): I have something to make the fear go away. Have you heard of the Roman poet Lucretius?

Translation (2): मेरे पास डर दूर करने के लिए कुछ है। क्या आपने रोमन कवि ल्यूक्रेटियस के बारे में सुना है?

Panel 2: Close-up around some text, the following lines from Lucretius's De rerum natura, set in a very old typeface or (better if possible) as medieval manuscript: "respice item quam nil ad nos ante acta vetustas/temporis aeterni fuerit, quam nascimur ante./hoc igitur speculum nobis natura futuri/temporis exponit post mortem denique nostram."

CAPTION - ELIZA NARRATING (3): He explains that we didn't exist for an eternity before being born, and that wasn't bad. So why should it be bad once we stop existing?

Translation (3): वह बताते हैं कि पैदा होने से पहले हम अनंत काल तक मौजूद ही नहीं थे, और यह बुरा नहीं था। इसलिए जब हम मौजूद ही नहीं रहेंगे तो यह बुरा क्यों लगेगा?

Panel 3: Eliza, now sitting cross-legged in her big wicker chair. She has the large book she brought down in Panel 1 resting open on her lap. She's pointing down at something on a page.

Unseen interviewer (4): And you buy that?

Comment (4): "And you buy that?" is an idiom in American English, the literal meaning of which is "Do you really believe that?"

Translation (4): क्या तुम्हें उस पर विश्वास है?

Eliza (5): It's what David Hume told James Boswell as Hume was wasting away, about to die. But Hume was calm and even told jokes.

Translation (5): यह वही है जो डेविड ह्यूम ने जेम्स बोसवेल को बताया था कि ह्यूम कमजोर हो रहे थे, मरने वाले थे। लेकिन ह्यूम शांत थे और उन्होंने चुटकुले भी सुनाए।

Panel 4: Eliza looking down at the page of the book open on her lap, reading.

Eliza (6): From Boswell's account: "I asked him if the thought of annihilation never gave him any uneasiness. He said not the least; no more than the thought that he had not been, as Lucretius observes."

Comment (6): Eliza is quoting from a real literary work, James Boswell's Life of Johnson. If there is a public domain version of the Life in your target language, you are encouraged to substitute its text for your own translation.

Translation (6): बोसवेल की तरफ से: "मैंने उनसे पूछा कि क्या सर्वनाश के विचार ने उन्हें कभी कोई बेचैनी नहीं दी। उन्होंने कहा कि कम से कम, इस विचार से अधिक नहीं कि वह ल्यूक्रेटियस के जैसे नहीं देखते थे।"

PAGE 11 (Two panels)

Panel 1: A group of Motofupo people, looking grim, are walking up a gangway onto a ship, guarded by some U.S. Marines.

CAPTION - PSEUDO-NARRATION (1): No historical record discloses what happened nineteen years after the Scelleratini brothers made their movie.

Translation (1): कोई ऐतिहासिक रिकॉर्ड यह नहीं बताता कि स्केलेराटिनी भाइयों के फिल्म बनाने के उन्नीस साल बाद क्या हुआ था।

CAPTION - PSEUDO-NARRATION (2): During World War II, the Motofupo people were compelled to leave their island.

Translation (2): द्वितीय विश्व युद्ध के दौरान, मोटोफूपो के लोगों को अपना द्वीप छोड़ने के लिए मजबूर किया गया था।

Panel 2: A helicopter shot showing a space with quonset huts and the tiny figures of busy Navy personnel scurrying around doing important wartime tasks.

CAPTION - PSUEDO-NARRATION (3): The United States Navy established a base and a field hospital there.

Translation (3): अमरीकी नौसेना ने वहां एक बेस और एक फील्ड अस्पताल की स्थापना की थी।

PAGE 12 (Two panels)

Note: This page will probably work best is laid out in landscape format, with the second panel an inset in the lower right.

Panel 1: A "group photograph" panel of about a dozen U.S. Navy nurses in dress uniform, smiling and facing the camera. The hair, makeup, and uniforms should be in a style appropriate for 1943. Of them is a 20 year-old Hazel Gluck (see panel below). Her smiling face is surrounded by a circle to distinguish her from the rest of the nurses.

CAPTION - PSEUDO-NARRATION (1): And the presence of a U.S. Navy hospital meant the presence of U.S. Navy nurses. We were able to interview one of the survivors.

Translation (1): और यू.एस नेवी अस्पताल की उपस्थिति का मतलब यू.एस नेवी नर्सों की उपस्थिति था। हम उन बच्चे हुए में से एक का साक्षात्कार करने में सक्षम थे।

Panel 2: An "interview pose" panel, showing HAZEL GLUCK ("Hazel"). In this panel she is a very aged, frail old lady with thick eyeglasses.

Hazel (2): I remember how when we were first posted to Motofupo, there was this lovely beach with beautiful water to go swimming in.

Translation (2): मुझे याद है कैसे जब हम पहली बार मोटोफूपो में तैनात हुए थे, वहां पानी में तैरने के लिए साफ़ सुंदर पानी के साथ यह सुंदर समुद्री तट भी था।

SUBTITLE - IDENTIFYING TAG (3): Lt. Hazel Gluck, USN, Ret.

Comment (3): "Lt." is an abbreviation for "Lieutenant," the third-from-lowest commissioned officer rank in the United States Navy. "USN" is an abbreviation for "United States Navy" and "Ret." means "retired," no longer on active service.

Translation (3): लेफ़्टिनेंट हेज़ल गलक्क, यू.एस नेवी से रिटायर्ड।

PAGE 13 (Four panels)

Panel 1: A pretty Navy nurse in the act of taking off her uniform shirt, exposing her brassiere. She is standing on the beach next to a sign which reads BEACH STRICTLY OFF LIMITS TO ALL MALE PERSONNEL.

CAPTION - HAZEL NARRATING (1): The Shore Patrol would close the beach off once a week just for us nurses.

Comment (1): The "Shore Patrol" (SP) are an internal police force for the United States Navy, roughly equivalent to the military police in an army.

Translation (1): समुद्र के किनारे का गश्ती दल सप्ताह में केवल एक बार नर्सों के लिए समुद्र तट को बंद कर देता।

Panel 2: The shirt of the nurse in Panel 1 flying toward the viewer. The panel should imply that it is part of a movie being filmed and that Panel 1 was an earlier frame in the same, but the nurse has noticed that she was being filmed and, in chagrin, has tossed her shirt at the camera lens, which it is about to cover.

CAPTION - HAZEL NARRATING (2): Since it was only us girls, we didn't bother putting on bathing suits. It was wonderful to be out in the water like that.

Translation (2): चूँकि केवल हम लड़कियाँ ही थीं, इसलिए हमने नहाने वाले सूट पहनने की ज़रूरत नहीं समझी। इस तरह पानी में जाना अद्भुत था।

Panel 3: Another interview shot of Hazel, whose expression has darkened a bit over that in Panel 1

Hazel (3): But then the disappearances began. This was in 1943. One of them was my cabinmate, Willa Congerman.

Translation (3): लेकिन फिर गायब होने की शुरुआत हुई। यह 1943 में था। उनमें से एक मेरी कैबिन मेट, विला कांगरमैन थी।

Panel 4: Head-and-shoulders shot of WILLA CONGERMAN ("Willa") in the dress uniform of a Navy nurse (shoulder epaulets indicating that she has the rank of Ensign). If possible it should be taken as a detail from Page 10, Panel 1 above.

CAPTION - HAZEL NARRATING (4): She just went swimming one day and...disappeared. She was a really strong swimmer, and it was a perfectly calm day with no tides. No one heard her call in distress.

Translation (4): एक दिन वह तैराकी के लिए गई और ... गायब हो गई। वह वास्तव में मजबूत तैराक थी, और समुद्र बिना लहरों के पूरी तरह से शांत था। मुसीबत में उसकी पुकार किसी ने नहीं सुनी।

CAPTION - HAZEL NARRATING (5): Some said it might have been a cramp, but no one ever found a body. And there weren't any sharks in the area.

Translation (5): कुछ ने कहा कि यह तनाव की स्थिति है, लेकिन किसी को भी बॉडी नहीं मिली। और इस क्षेत्र में कोई शार्क भी नहीं थी।

PAGE 14 (Four panels)

Panel 1: Hazel in interview pose, now slumped backwards.

Hazel (1): And she wasn't the only one. Two more of us also disappeared in almost exactly the same way.

Translation (1): और केवल वही अकेली नहीं, हम में से दो और भी लगभग इसी तरह गायब हो चुकी थीं।

Panel 2: A fat folder containing official reports, sealed and with a large stenciled word CLASSIFIED stamped across it

CAPTION - HAZEL NARRATING (2): The Navy ordered us not to talk about it. They said it would be bad for morale.

Translation (2): नौसेना ने हमें इस बारे में बात ना करने का आदेश दिया। उन्होंने कहा कि इससे मनोबल गिरेगा।

CAPTION - HAZEL NARRATING (3): People asked fewer questions about orders back then, you know.

Translation (3): आप जानते हैं, तब लोगों ने ऑर्डर वापस लिए जाने के बारे में सवाल पूछे।

Panel 3: A panel showing the Bride's dive in the water, as if taken from the Scelleratini film of 1905, a split second after the scene on Page 5, Panel 4 above, such that the Bride has broken the surface of the water, and has submerged down to her waist.

CAPTION - HAZEL NARRATING (4): I tried not to think of it much myself, but in the late 1970s, I think, I saw a film clip of film made by some Italian people of the same place from long, long ago. I think it was on PBS late at night.

Comment (4): "PBS" stands for "Public Broadcasting System," an American television network funded by a combination of government, corporate, and listener contributions. It has a focus on education and high-culture television and is not sponsored by advertisers like most of the rest of American broadcast television.

Translation (4): मैंने खुद इस बारे में ज्यादा सोचने की कोशिश नहीं की, लेकिन 1970 के दशक में, मुझे लगता है, बहुत समय पहले मैंने एक फिल्म का क्लिप देखा था जो उसी जगह के कुछ इटालियन लोगों द्वारा बनाई गयी फिल्म थी। मुझे लगता है कि यह देर रात को पी बी एस पर प्रसारित हुई थी।

Panel 4: A panel showing a front page of the Dallas Morning News for Tuesday, October 6, 1981. A large part of the front page would be a posed formal picture of PHOEBE PETROBUX (a very pretty and probably blond teenager, who we'll see more of below) under the headline TEXAS TEEN STILL MISSING IN SOUTH PACIFIC. (Possible filler headlines, taken from real world history for that day that could be included for verisimilitude, could be RAOUL WALLERBERG MADE HONORARY U.S. CITIZEN and REVEREND SUN MYUNG MOON INDICTED FOR TAX EVASION).

CAPTION - HAZEL NARRATING (5): And then we all read that terrible story about the poor girl from Texas.

Translation (5): और फिर हम सभी ने टेक्सास की एक बेबस लड़की की भयानक कहानी पढ़ी।

PAGE 15 (Two panels)

Panel 1: A family picture of the Petrobuxs, Texas oil billionaires, taken around 1980. At the center are BARRON PETROBUX SR. ("Barron Sr."), and his wife PEONY. Barron Sr. is a corpulent man in a cowboy hat, cowboy boots, string tie with a diamond slider. Peony is a woman dressed in overly expensive clothes for the period, clearly once very beautiful and now someone who spends time fighting oncoming middle age and it shows. Flanking them are the Petrobux daughter Phoebe, a beautiful and well-developed girl of about 16 in this photograph, smiling brilliantly, and BARRON JR., a somewhat sullen-looking boy about ten years old in this picture who is holding his most-prized possession, a high-end Super 8 movie camera (camcorders not being commercially available before 1984). Barron Jr. should have a Distinctive Feature that will enable us to identify him as the same person at later ages than he is in this photograph. What it is can be up to the artist, but should be reasonably recognizable: a scar, a cowlick that won't go away, a droopy eyelid, something like that. There should be labels indicating the names of the four people in the photograph.

CAPTION - PSUEDO-NARRATION (1): In 1981, Barron Petrobux Sr. was a Texas oil and real-estate billionaire and an important figure in state and national Republican party politics. He had a famously beautiful wife, Peony and daughter, Phoebe, and a young son passionately interested in making movies, Barron Jr.

Translation (1): 1981 में, बैरन पेट्रोबक्स सीनियर टेक्सास के तेल और रियल-एस्टेट अरबपति थे और राज्य और राष्ट्रीय रिपब्लिकन पार्टी की राजनीति में एक महत्वपूर्ण हिस्सा थे। उनके पास एक प्रसिद्ध सुंदर पत्नी पेओनी और बेटी फीबी और एक युवा बेटा था बैरन जूनियर, जो फिल्में बनाने में काफी दिलचस्पी रखता था।

Panel 2: A view of the Yellow Rose, the Petrobux family yacht, a big, expensive, tastelessly well-appointed vessel, traveling through the sea.

CAPTION - PSEUDO-NARRATION (2): Petrobux was also the proud owner of one of the largest private yachts in the world at the time.

Translation (2): पेट्रोबक्स उस समय दुनिया में सबसे बड़ी निजी नौकाओं में से एक का गौरवान्वित मालिक भी था।

CAPTION - PSEUDO-NARRATION (3): The beautiful waters and beaches around Motofupo had been declared a restricted zone by the U.S. Navy, but exceptions to the restrictions would be made for a man of Petrobux's political influence.

Translation (3): मोटोफूपो के आसपास का सुंदर जल और समुद्र तटों को अमेरिकी नौसेना द्वारा प्रतिबंधित क्षेत्र घोषित किया गया, लेकिन पेट्रोबक्स के राजनीतिक प्रभाव की वजह से उसे प्रतिबंधों की कोई फ़िक्र नहीं थी।

PAGE 16 (Four panels)

Note: There should be some sort of framing around the panels on this and some succeeding pages to indicate that they're "footage" taken with Barron Jr.'s Super 8 camera.

Panel 1: Barron Jr.'s hand pushing open a cabin door somewhere below decks on the Yellow Rose.

SUBTITLE (1): Camera footage taken by Barron Jr., son of Barron Sr.

Translation (1): बैरन सीनियर के बेटे बैरन जूनियर द्वारा ली गई कैमरेकी फुटेज।

Panel 2: We see past the door into the interior of a cabin. Phoebe, evidently surprised while changing into a bikini, is holding her as-yet-unfastened bikini top over her breasts with one arm, while charging forward and reaching for the door with her other. She wears an appropriately angry expression.

Phoebe (2): Get out of here, you little pervert!

Translation (2): यहाँ से चले जाओ तुम, गंवार कहीं के!

Panel 3: View of a gangway, leading up to the deck.

Panel 4: View off the deck of the Yellow Rose. We can see the rail on the side of the deck, beyond that the ocean, and beyond that in the distance the trees and hills of the Island of Motofupo.

PAGE 17 (Four panels)

(Note: More Super 8 camera "footage.")

Panel 1: Barron Sr. and a WEALTHY FRIEND (another corpulent middle-aged man), both wearing sunglasses, tacky Hawaiian shirts and Bermuda shorts, sitting on deck chairs sipping drinks.

Wealthy Friend (1): President Reagan sure did a number on those air traffic control thugs and their union, eh?

Translation (1): प्रेजिडेंट रीगन ने निश्चित रूप से उन हवाई यातायात नियंत्रण तर्गों और उनकी यूनियन पर एक नंबर दिया था?

Barron Sr. (2): Here's hoping he takes on the coons and the spics next.

Comment (2): "Coons" is a highly derogatory term for African-Americans, "spics" a highly derogatory term for Latino Americans. The use of them in dialog here is to show Petrobux as a nasty racist - something hardly unusual for a man of his social position and geographic origin. Translate them with discretion.

Translation (2): यहाँ लगता है कि वह पहले कॉन्स पर और आगे स्पिक्स पर कार्यवाही करता है।

Panel 2: Wealthy friend is sitting up peering over his sunglasses, while Barron Sr. is waving Barron Jr. and his camera away with a gesture of his hand (indicate with motion lines).

Barron Sr (3): Move along, son. This is grown-up talk.

Translation (3): साथ चलो, बेटा। इस बात से बहुत कुछ सीखने को मिलेगा।

Panel 3: Phoebe is in her bikini, leaning slightly backwards with her hands on the rail, looking forward, enjoying the sun and sea. She is also wearing sunglasses and her body glistens a bit from her having put on sunscreen.

Panel 4: Same as before, but now Phoebe is looking into Barron Jr.'s camera with an admonitory expression.

Phoebe (4): Barron...

Translation (4): बैरन...

PAGE 18 (Four panels)

(Note: More Super 8 camera "footage.")

Panel 1: Barron Jr. has zoomed in on something (possibly make it clearer with a little "ZOOM" in one corner of the panel). It is one of Phoebe's ankles. The tip of a tentacle has wrapped itself around the ankle.

Panel 2: Phoebe in the middle of being yanked off her feet and dragged under the rail by the pull of the tentacle. Her hands are splayed out forward as she is falling, her sunglasses gone askew.

Phoebe (jagged, panicked balloon) (1): WHOOP!

Translation (1): चीख!

Panel 3: View over the rail. Phoebe has been pulled into the sea, her fall throwing up a column of water.

SFX - Phoebe hitting the water (2): SPLASH!

Translation (2): छप-छप!

Panel 4: Phoebe's head resurfacing briefly as she pulls herself back up above water.

Phoebe (3): Akhhh!

Translation (3): अखहहह!

PAGE 19 (Four panels)

(Note: footage)

Panel 1: Another, smaller column of water on the surface of the sea as Phoebe is jerked back underwater.

SFX - SUBMERGING (1): Fwoosh!

Translation (1): फ़िउश!

Panel 2: A tentacle has emerged above the same surface of the water as in Panel 1. It is swinging around Phoebe's bikini top, which the beast below has presumably stripped off her. (Indicate with motion lines.)

Panel 3: A spot on the deck of the Yellow Rose, close-up. Phoebe's bikini top landing on the deck, presumably tossed there by the beast below.

SFX - WET BIKINI TOP LANDING ON DECK (2): Splut!

Translation (2): स्पलट!

Panel 4: Same as Panel 2, but now it's the bikini bottom landing next to the top.

SFX - WET BIKINI BOTTOM LANDING (3): Plop!

Translation (3): प्लॉप!

PAGE 20 (Single panel page)

(Note: footage)

Single panel: Wide "shot" showing a certain amount of pandemonium on deck. Barron Sr. and Peony are leaning over the rail, looking horrified at what they see in the water. A little further on, YACHT CREWMAN #1, an African-American man and YACHT CREWMAN #2, a Latino man, both neatly attired in pseudo-naval uniforms, are lowering themselves in a boat over the side as part of a rescue attempt.

Peony (1): My baby! My baby!

Translation (1): मेरा बच्चा! मेरा बच्चा!

Barron Sr. (2): God dammit!

Translation (2): हे भगवान! लानत है!

PAGE 21 (Single panel page)

(Note: footage)

Single panel: View into the water. We see Phoebe underwater, naked and surrounded by a roiling mass of tentacles, some of which appear to be penetrating all of her primary orifices. "Voices" can be heard suggesting the chaos on the Yellow Rose.

CAPTIONS AT VARIOUS POINTS AROUND THE PANEL (1): "Oh God, oh God!" "Kill that thing!" "Get it!" "Yes, Mr. Petrobux!" "I'm getting my gun!"

Translation (1): "हे भगवान, हे भगवान!" "मार दो इसे!" "पकड़ लो!" "हाँ, मिस्टर पेट्रोबक्स!" "मैं अपनी बंदूक ला रहा हूँ!"

PAGE 22 (Four panels)

Panel 1: Yacht Crewman #1 and Yacht Crewman #2 in the boat by the side of the Yellow Rose, as if viewed through Barron Jr.'s camera. Yacht Crewman #1 has a harpoon raised and aimed, presumably at the tentacle beast. One small tentacle is reaching over the side of the boat. Yacht Crewman #2 is sitting in the back of the boat steering an outboard motor.

Yacht Crewman #1 (1): I'll get you, you motherfucker!

Translation (1): मैं तुम्हारी जान ले लूँगी, कमीने!

Panel 2: Yacht Crewman #1 and Yacht Crewman #2 appear as blackened silhouettes as some sort of massive electrical discharge hits their boat. The whole craft is surrounded by a flash as if of lightning.

SFX - BOAT AND CREW BEING ELECTRO-FRIED (2): KZZZ-ZOT!

Translation (2): कज़ज़ज़-ज़ोट!

Panel 3: Phoebe's head resurfaces just a bit. A tentacle covers a triangular region around her mouth and nose, rather like a medical breathing mask. Her eyes are closed, and her expression looks almost blissful.

Panel 4: Ripples in the region of water where Phoebe's head has been pulled underneath for one last time.

PAGE 23 (Four panels)

Panel 1: Barron Sr. putting his hand on the barrel of an assault rifle that Wealth Friend is pointing at the sea, a gesture meant to stop him from shooting into the water.

Barron Sr. (1): No, you idiot.

Translation (1): नहीं, तुम बेवकूफ हो।

Panel 2: A view into the boat, showing the now-charred corpses of Yacht Crewman #1 and Yacht Crewman #2.

Panel 3: A view of Peony, now standing some distance away on deck, her head buried in her hands in shock and grief.

Peony (2): No...

Translation (2): नहीं...

Panel 4: A view downward, indicating that Barron Jr. is pointing his camera down but is still filming. (Note that he is about 11 years old at this time.) We see the swimming trunks he's wearing, his legs and feet and beneath them the planking of the deck. We can also see through the fabric of his swimming trunks that he is having a marked erection.

PAGE 24 (Four panels)

Panel 1: CARSON MACMURDIE ("MacMurdie") an elderly but dignified-looking man (a retired U.S. Navy officer) in an interview pose.

MacMurdie (1): Well, it was a fuckup, that's what it was.

Comment (1): A "fuckup" is a coarse and colloquial way of describing "a big, consequential mistake."

Translation (1): वैसे, यह एक दम बकवास था, यह ऐसा ही था।

SUBTITLE - IDENTIFIER (2): Capt. Carson MacMurdie, USN, Ret.

Comment (2): "Capt." is an abbreviation for "Captain," in this case a relatively senior rank in the United States Navy, often a commander of a large vessel. "USN" is an abbreviation for "United States Navy" and "Ret." indicates that he is retired.

Translation (2): कार्सन मैकमर्डि यू.एस.नेवी के रिटायर्ड कप्तान

Panel 2: A photograph of two U.S. Navy officers in Second World War-era uniforms surveying a table of maps, documents, photographs.

CAPTION - MACMURDIE NARRATING (3): There was an investigation into the disappearance of those nurses in 1943, but its conclusion was too weird and disturbing to be circulated. So the report was classified top secret and the area simply closed off.

Translation (3): 1943 में उन नर्सों के लापता होने की जाँच की गई थी, परन्तु इसका निष्कर्ष बहुत ही अजीब था और इसे सबके सामने लाने में परेशानी थी। इसलिए रिपोर्ट को सबसे गुप्त वर्गीकृत करके रखा गया था और उस क्षेत्र को पूरी तरह बंद कर दिया गया।

Panel 3: External view of a large warehouse.

CAPTION - MACMURDIE NARRATING (4): By thirty-eight years later, everyone had forgotten why the area was closed, and the report was buried deep in some Navy archive. Anyone

connected with the investigation had died or moved on.
Nobody bothered to go back to the records and check.

Translation (4): अड़तीस साल बाद, हर कोई यह भूल गया था कि उस क्षेत्र को क्यों बंद किया गया, और रिपोर्ट को नौसेना के कुछ संग्रहों में दबा दिया गया था। जांच से जुड़ा कोई भी व्यक्ति या तो मर चुका था या भूल चुका था। किसी ने भी पीछे जाकर रिकॉर्ड्स की जांच करने की परेशानी नहीं उठाई।

Panel 4: MacMurdie in interview pose again.

MacMurdie (5): So when Mr. Rich and Powerful showed up and said he wanted to yacht in those waters, the Navy just replied "Yes, sir" and gave him a permit.

Translation (5): इसलिए जब मिस्टर रिच और पावरफुल सामने आये और कहा कि वह उस पानी में नौका चलाना चाहते हैं, तब नौसेना ने सिर्फ "हां, सर" का जवाब दिया और उन्हें जाने की इजाज़त दे दी।

MacMurdie (6): Too bad about the poor girl...

Translation (6): बेचारी लड़की के बारे में सुनकर बहुत बुरा लगा...

PAGE 25 (Four panels)

Panel 1: A U.S. Navy corvette cruising by Motofupo.

CAPTION - PSEUDO-NARRATION (1): The Navy searched the waters around the spot of Phoebe Petrobux's disappearance but could find nothing.

Translation (1): नौसेना ने फ़ीबी पेट्रोबक्स के लापता होने की जगह के आसपास के पानी में खोज की, परन्तु कुछ भी नहीं मिला।

Panel 2: Barron Sr., looking profoundly aged, is sitting at his ornate desk in his office. He is holding a pen and looking down at a document in the middle of his desk, holding a pen in one hand and about to sign. Over one shoulder a HIGH-PRICED LAWYER is pointing to where on the document he should sign. Barron Jr., now about fourteen years-old, looks on over his father's other shoulder. We should be able to see Barron Jr.'s Distinguishing Feature.

CAPTION - PSEUDO-NARRATION (2): A bereaved Barron Petrobux set aside a large part of his wealth to create a foundation to study and attempt to capture whatever creature had taken away his daughter.

Translation (2): शोकग्रस्त बैरन पेट्रोबक्स ने अध्ययन का आधार बनाने और जो भी जीव उसकी बेटी को छीन ले गया था, उसे पकड़ने की कोशिश करने के लिए अपनी धनराशि का एक बड़ा हिस्सा अलग रखा।

Panel 3: A group of scientists pushing a large unmanned submersible off the back of a small research ship in the waters around Motofupo.

CAPTION - PSEUDO-NARRATION (3): At the next nineteen year-interval, in 2000, a team of scientists attempted to find the creature when it was expected to rise again.

Translation (3): अगले उन्नीस वर्ष के अंतराल पर, 2000 में, वैज्ञानिकों की एक टीम ने उस जीव को खोजने का प्रयास किया, जब उसके फिर से उभरने की उम्मीद थी।

Panel 4: Two scientists in white coats staring at a screen in a control panel, inside a cramped research vessel cabin. One is seated, the other looking over the shoulder of the other, taking notes. The seated one is throwing up his hands in frustration.

CAPTION - PSEUDO-NARRATION (4): The results of the scientists' research were inconclusive and frustrating.

Translation (4): वैज्ञानिकों के शोध के परिणाम अनिर्णायक और निराशाजनक थे।

PAGE 26 (Four panels)

Panel 1: Professor Turpentine, sitting in a cramped academic office. Behind him are shelves stacked with books and papers. He's wearing a rumpled tweed jacket and being interviewed behind his desk.

Turpentine (1): This creature, whatever it is, is highly intelligent. It can evade ordinary capture methods with ease. It also generates electromagnetic and subsonic fields that interfere with underwater communications. And it even cuts control cables.

Translation (1): यह जीव, जो भी है, बहुत बुद्धिमान है। यह पकड़ने की साधारण विधियों से आसानी से बच कर निकल सकता है। यह इलैक्ट्रोमैग्नेटिक और सबसॉनिक क्षेत्रों को भी उत्पन्न करता है जो पानी के नीचे संचार प्रक्रिया में हस्तक्षेप करते हैं। और यह कंट्रोल केबलों को भी काट देता है।

SUBTITLE (2): Professor Eustace Turpentine, Innsmouth Institute for Marine Research.

Translation (2): प्रोफेसर यूस्टेस टर्पेन्टाइन, इनमाउथ इंस्टीट्यूट फॉर मरीन रिसर्च।

Panel 2: CLAUDIA HONEYWOOD ("Claudia") holds in her hands a submersible drone - and underwater swimming robot about the size of a toaster, in her hands, holding it forth for the camera to take a picture of. Claudia is a very attractive woman, but she downplays her attractiveness, being here in a set of coveralls, her long brown hair drawn back in a bun, and here wearing heavy safety glasses. (When Claudia is not wearing these glasses she wears other glasses that make her look a bit dorky, or at least as dorky as a beautiful person can be.)

CAPTION - TURPENTINE NARRATING (3): But recently, artificial intelligence has advanced to the point where we can make effective autonomous underwater drones.

Translation (3): लेकिन हाल ही में, आर्टिफिशल इंटेलिजेंस उस बिंदु पर आगे बढ़ गई है जहाँ हम पानी के नीचे चलने वाले प्रभावी स्वायत्त ड्रोन बना सकते हैं।

Panel 3: Claudia on board ship in another cramped control room, this time also looking at a monitor. Claudia is now dressed in a white coat and is wearing glasses with heavy dark frames.

CAPTION - TURPENTINE NARRATING (4): The creature leaves the drones alone for some reason. These drones can also penetrate the deep trenches where the creature likes to lurk.

Translation (4): जीव किसी कारणवश ड्रोन को अकेले छोड़ देता है। ये ड्रोन गहरी खाइयों में भी जा सकते हैं जहाँ जीव छिपना पसंद करते हैं।

Panel 4: A murky image of the creature, a sort of giant squidlike thing with one large siphon (big enough for someone to fit down) and a large number of tentacles of all sorts and shapes.

CAPTION - TURPENTINE NARRATING (5): Thanks to these clever little machines, we now have a good sense of the gross morphology of the creature.

Translation (5): इन छोटी चतुर मशीनों को धन्यवाद, अब हमारे पास जीव की ग़्रोस मोर्फोलोजी की अच्छी समझ है।

PAGE 27 (Four panels)

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Panel 1: Turpentine and Claudia stand in front of the vague underwater image of the creature, illuminated with a lightbox as if it were an X-Ray. Both are wearing white coats. Turpentine is pointing to the large siphon-like structure.

Turpentine (1): So, I suppose this structure is actually a specialized feeding orifice.

Translation (1): इसलिए, मुझे लगता है कि यह संरचना वास्तव में एक विशेष फीडिंग का सुराख है।

Claudia (2): When you've eliminated all the other possibilities, what remains, however implausible...

Translation (2): जब आपने अन्य सभी संभावनाओं को समाप्त कर दिया है, तो बाकी क्या रहा, हालांकि असंभव...

Panel 2: Turpentine back in his office, being interviewed.

Turpentine (3): Combining what we know from the native folklore and observed behavior and morphology, we seem compelled to conclude that every nineteen years, this creature comes near the surface and wants to eat young women.

Translation (3): देशी लोक कथाओं और व्यवहार की समीक्षा और मोर्फोलोजी से जो हम जानते हैं, उसे मिलाकर, हम यह निष्कर्ष निकालने के लिए मजबूर हैं कि हर उन्नीस साल बाद, यह जीव सतह के पास आता है और युवा महिलाओं को खाना चाहता है।

Panel 3: A closer-in view of the mass of tentacles in the underwater image.

CAPTION - TURPENTINE NARRATING (4): It enmeshes them in tentacles, stimulates them, and eats them. We have no idea why.

Translation (4): यह उन्हें जाल में फंसा कर शिकंजे में रखता है, उन्हें उत्तेजित करता है, और उन्हें खाता है। हमें नहीं पता क्यों।

CAPTION - TURPENTINE NARRATING (5): Our methods to capture or closely study it have hitherto all failed.

Translation (5): इसे पकड़ने या अध्ययन करने के हमारे अब तक के सभी तरीके विफल रहे हैं।

Panel 4: Turpentine in his office, being interviewed.

Turpentine (6): We have been pushed to the conclusion that if you want to hook a fish, you have to have...bait.

Translation (6): हम इस निष्कर्ष पर पहुँचने के लिए मजबूर हैं कि यदि आप मछली को पकड़ना चाहते हैं, तो आपको चारा डालना ही पड़ेगा।

PAGE 28 (Four panels)

Panel 1: DAPHNE BOSSESEG ("Daphne") sits in a coffeehouse, being interviewed. There is coffee on the table in front of her. Daphne is a dark-haired, dark-eyed, intense-looking youngish woman who wears a dark cable sweater and blue jeans.

Daphne (1): The bitter truth is, I'm facing a lifetime of asking "Do you want fries with that?"

Comment (1): "Do you want fries with that? Is a stock phrase in American English, the question asked by a fast-food counter worker. By extension, to have to ask the question means having a poorly-paid, unenjoyable, and low-status job. It can be translated either literally or with an equivalent phrase in the target language.

Translation (1): कड़वा सच यह है, मैं यह पूछे जाने का जीवन भर सामना कर रही हूँ कि "क्या आप इसके साथ फ्राइज़ चाहते हैं?"

SUBTITLE (2): Daphne Bosselseg, prospective subject.

Translation (2): डाफने बोसेलसेग, भावी सब्जेक्ट।

Panel 2: Front panel of the first edition of Galileo's Dialogue Concerning the Two World Systems, over which are layered the captions of Daphne speaking.

CAPTION - DAPHNE NARRATING (3): I wrote an award-winning Ph.D. dissertation in the history of science. "One of the best of your generation," my advisors told me.

Translation (3): मैंने विज्ञान के इतिहास में एक पुरस्कार विजेता पीएच.डी. शोध प्रबंध लिखा है। मेरे सलाहकारों ने मुझे बताया कि यह "तुम्हारी पीढ़ी के सर्वश्रेष्ठ में से एक है"।

CAPTION - DAPHNE NARRATING (4): But thanks to yahoo state legislators and asshole STEM billionaires, there's no funding for humanistic research like that anymore.

Comment (4): "Yahoo" is an American colloquial expression for a crude, ill-educated, and unsophisticated person, usually one of rural or small-town origins. "STEM" is an acronym for "science, technology, engineering, and mathematics," and in this context might refer to someone

who got rich making technology, but who is ignorant and also likely contemptuous of humanistic learning.

Translation (4): अब इस तरह के मानवतावादी अनुसंधान के लिए कोई धन नहीं है, लेकिन राज्य के पढ़े-लिखे कानून निर्माता और बेवकूफ STEM (विज्ञान टेक्नोलॉजी इंजीनियरिंग गणित) अरबपतियों के लिए धन्यवाद।

Panel 3: Daphne back in interview position. She looks glum and pensive

Daphne (5): No one with money wants to fund knowledge anymore. They all want universities that do nothing but make a compliant corporate workforce.

Translation (5): पैसे वाला कोई भी व्यक्ति अब ज्ञान के लिए धन नहीं देना चाहता है। वे सभी ऐसे विश्वविद्यालय चाहते हैं जो और कुछ भी ना करें, परन्तु एक आज्ञाकारी कॉर्पोरेट श्रमिक बनाएं।

Panel 4: Daphne being interviewed. She has brightened up, just a little.

Daphne (6): But now I have a chance at something.

Translation (6): लेकिन अब मेरे पास कुछ करने का मौका है।

Daphne (7): If I can't write part of the history of science, then perhaps I can be part of the history of science.

Translation (7): अगर मैं विज्ञान के इतिहास का हिस्सा नहीं लिख सकती, तो शायद मैं विज्ञान के इतिहास का हिस्सा हो सकती हूँ।

PAGE 29 (Four panels)

Panel 1: Daphne, in the interview, now looking serious and pensive.

Unseen interviewer (out-of-panel balloon) (1): But that means the end of you!

Translation (1): परन्तु इसका मतलब आपका अंत है!

Daphne (2): It is a choice between κλέος and νόστος.

Comment (2): The Greek text above (κλέος, νόστος) should, if possible, be left untranslated and untransliterated.

Translation (2): यह κλέος और νόστος के बीच का एक विकल्प है।

Unseen interviewer (out-of-panel balloon) (3): What?

Translation (3): क्या?

Panel 2: View of a vase painting showing the Greek hero Achilles.

CAPTION - DAPHNE NARRATING (4): In the Iliad, the hero Achilles faces a choice between either going home and living a long life - that's νόστος - or staying to fight and living a short but glorious life - that's κλέος.

Comment (4): See Comment (2) above for how to treat the Greek text.

Translation (4): इलियड में, नायक अकिलीस का सामना, घर जाने या लंबी ज़िंदगी जीने के बीच विकल्प चुनने का होता है - जो कि νόστος - या लड़ते रहना और एक छोटी लेकिन शानदार ज़िंदगी जीना -यही κλέος है।

Panel 3: Daphne, leaning forward to engage more closely her unseen interviewer.

Daphne (5): Given the choice between either a lifetime as a corporate drone after which I shall be forgotten or being part of something that will be in history books for centuries, the right answer seems obvious.

Translation (5): या तो जीवन भर एक कॉर्पोरेट ड्रोन के रूप में जिसके बाद मुझे भुला दिया जाएगा या किसी ऐसी चीज का हिस्सा जो सदियों के लिए इतिहास की किताबों में रहेगा, मैं यदि चुनने का विकल्प दिया जाए, तो सही उत्तर स्पष्ट है।

Panel 4: Daphne sitting back, taking a sip from her cup of coffee.

Daphne (6): Or at least, the right answer is obvious to me.

Translation (6): या कम से कम, सही जवाब मेरे लिए तो स्पष्ट है।

PAGE 30 (Three panels)

Panel 1: Probably the largest panel across the top of the page. An institutional-looking room full of young women sitting at desks, filling out forms with pencils.

CAPTION - TURPENTINE NARRATING (1): We were surprised at the number of volunteers we got when word of our project got out on social networks.

Translation (1): जब हमारे प्रोजेक्ट का नाम सोशल नेटवर्क पर आया तो हमें प्राप्त हुई स्वयंसेवकों की संख्या से हम हैरान रह गए।

CAPTION - TURPENTINE NARRATING (2): We did extensive psychological testing to root out cases of suicidality and mental instability.

Translation (2): आत्महत्या और मानसिक अस्थिरता के मामलों को जड़ से खत्म करने के लिए हमने विशाल मनोवैज्ञानिक परीक्षण किया।

Panel 2: Turpentine in his office, being interviewed.

Turpentine (3): There were some legal issues, of course, but our philanthropic sponsor is well connected and found ways to deal with them.

Translation (3): निश्चित रूप से, कुछ कानूनी मुद्दे थे, लेकिन हमारे परोपकारी प्रायोजक इन सबसे जुड़े होने की वजह से इनसे निपटने के सभी तरीके अच्छी तरह से जानते थे।

Panel 3: A young woman wearing a hospital gown, sitting on an examination table and having her blood pressure checked by a nurse.

CAPTION - TURPENTINE NARRATING (4): We did rigorous medical screening.

Translation (4): हमने कठोर चिकित्सिक जांच की।

PAGE 31 (Four panels)

Panel 1: HARVEY ELIGOS ("Eligos"), an elegant-looking man with a neatly trimmed Van Dyke beard and an expensive suit, sits across a polished wooden conference table in a conference room of a high-priced law firm. He is being interviewed. He looks and in control of his situation.

Unseen interviewer (1): We don't understand about "non-suicidality." Isn't this a sort of suicide mission by definition?

Translation (1): हम "नॉन-सुसाइडिलटी" के बारे में नहीं जानते। क्या परिभाषा से यह एक सुसाइड मिशन जैसा नहीं लगता?

Eligos (2): No.

Translation (2): नहीं।

SUBTITLE (3): Harvey Eligos, J.D., Ph.D., legal psychologist and consultant.

Comment (3): I'm adding a comment because the meaning of Eligos's postitial letters might not be obvious in all contexts. "J.D." stands for juris doctor and represents the terminal degree awarded by most America law schools after a three-year course of study, In most American states, it is a prerequisite for taking a bar examination thus for being licensed to practice law. "Ph.D." is short for philosophiae doctor and is a terminal degree awarded in American universtities for completion of a program of advanced graduate study in an academic field and is generally regarded a prerequisite for a permanent appointment teaching in a university.

Translation (3): हार्वे एलिगोस, जे.डी., पीएचडी, कानूनी मनोवैज्ञानिक और सलाहकार

Panel 2: Harvey, still in control, continuing his response to the interviewer.

Eligos (4): To be suicidal means wanting to end one's life, and that's what the testing on this project was meant to screen out.

Translation (4): आत्मघाती होने का मतलब है अपने जीवन को समाप्त करना, और इस परियोजना के परीक्षण का उद्देश्य यही स्क्रीन करना था।

Eligos (5): Accepting the end of one's life as a side-effect of achieving a higher goal, that's not suicide.

Translation (5): किसी उच्च लक्ष्य को प्राप्त करने के दुष्परिणाम के रूप में किसी के जीवन के अंत को स्वीकार करना, आत्महत्या नहीं है।

Unseen interviewer (6): We still don't understand.

Translation (6): हम अभी भी नहीं समझे।

Panel 3: View of a dead United States Marine (WWII era), lying face down in the mud, his rifle and various battle detritus strewn about his corpse.

CAPTION - ELIGOS NARRATING (7): Suppose a Marine throws himself on a live grenade, sacrificing his own life to save those of his fellow Marines. Would we call that a suicide? Of course not. He nobly sacrificed his life to achieve a higher goal.

Comment (7): "A Marine," that is a member of the United States Marine Corps, a land-combat branch of the United States Navy.

Translation (7): मान लीजिए कि एक मरीन ने अपने साथी मरीन को बचाने के लिए अपने प्राणों की आहुति देते हुए, खुद को एक जीवित ग्रेनेड पर फेंका। क्या हम इसे आत्महत्या कहेंगे? बिल्कुल नहीं। उसने एक उच्च लक्ष्य प्राप्त करने के लिए बड़ी उदारता से अपने जीवन का बलिदान दिया।

Panel 4: Close-up on Eligos's face.

Eligos (8): These researchers were looking for subjects interested in the higher goal of advancing science, among other things.

Translation (8): ये शोधकर्ता अन्य चीजों के अलावा विज्ञान को आगे बढ़ाने के उच्च लक्ष्य में रुचि रखने वाले सब्जेक्ट की तलाश में थे।

Single panel: A girl swimming partly upright underwater in a giant (at least 6 meters high and 4 meters in diameter) cylindrical glass tank. She is wearing a utilitarian one-piece swimsuit, to which various "tentacle" attachments have been made at various places, including at the breasts and between her legs. Her face is covered with an attachment rather like the "mask" that covered Phoebe Petrobux's face in her last appearance above the surface. Beneath the swimming girl's feet there is a large tube similar to the feeding siphon the creature is believed to have. Off to the right of the panel a white-coated scientist is operating a control panel with a variety of levers and dials. To the left, another scientist watches monitors and keeps notes.

CAPTION - TURPENTINE NARRATING (1): Those women who got through the initial rounds of the process went through a simulation test.

Translation (1): जो महिलाएं प्रक्रिया के शुरुआती दौर से गुजर जाती थी, वे सिमुलेशन टेस्ट से गुजरती थी।

CAPTION - TURPENTINE NARRATING (2): We don't want subjects who will panic and struggle under field conditions.

Translation (2): जो क्षेत्र की परिस्थितियों में घबराएंगे और संघर्ष करेंगे हम उन सब्जेक्ट को नहीं चाहते हैं।

PAGE 33 (Two panels)

Panel 1: Probably smaller inset above. Eliza and Daphne meeting in an office somewhere, shaking hands somewhat tentatively.

CAPTION - TURPENTINE NARRATING (1): Eventually, we were down to two candidates, one to serve in the principal attempt and the second as an alternate.

Translation (1): आखिरकार, एक मुख्य रूप में और दूसरा वैकल्पिक के रूप में सेवा करने के लिए हमारे पास अब दो ही व्यक्ति थे।

Eliza (2): Uh, hi!

Translation (2): उह, हाय!

Daphne (3): How do you do?

Comment (3): The English phrase "how do you do" is often conflated with "how are you?" but this is incorrect. "How do you do" is not an inquiry after someone's health or mental state the way "how are you?" might be. Rather, it is a form of greeting used by someone of formal manners or high social status when introduced to someone for the first time. One responds to "how do you do" with "how do you do." It should be translated accordingly.

Translation (3): आप कैसे हैं?

Panel 2: Eliza and Daphne sitting at a table in a richly-appointed conference room of a major law firm. Across from them sit some serious-looking lawyers. Eliza is signing something.

CAPTION - TURPENTINE NARRATING (4): We had them sign agreements of various kinds: consents to the procedure, agreements to prominent mention in all publications related to the project, and also contracts with compensation of a sort: a charity of each's choosing would get a contribution of \$1,000,000 upon each's completion of her...contribution.

Translation (4): हमने उन्हें विभिन्न प्रकार के समझौतों पर हस्ताक्षर करके दिए थे: प्रक्रिया से संबंधित सहमति, परियोजना से संबंधित सभी प्रकाशनों में विशेषता से

उल्लेख करने के लिए समझौते, और एक प्रकार के मुआवजे के साथ समझौता भी: प्रत्येक के चुने जाने से चैरिटी उसके पूरा होने पर प्रत्येक को \$ 1,000,000 का योगदान देगा।

PAGE 34 (Four panels)

Panel 1: Daphne and Eliza sit next to one another on a comfortable-looking couch, being interviewed.

Daphne (1): The charitable contribution was a big thing for me.

Translation (1): चैरिटेबल योगदान मेरे लिए बहुत बड़ी बात थी।

Eliza (2): Yeah, me too!

Translation (2): हाँ, मेरे लिए भी!

Daphne (3): It's really an issue of effective altruism.

Translation (3): यह सच्च में प्रभावी परोपकारिता का मुद्दा है।

Panel 2: A thin-but-healthy African child spooning something nourishing into her mouth while looking at the viewer with large and grateful eyes.

CAPTION - DAPHNE NARRATING (4): Estimates vary depending on details of methodology, but a consensus view is that a million dollars well spent on hunger and disease relief could easily save thirty lives.

Translation (4): अनुमान, कार्यप्रणाली के विवरण के आधार पर अलग-अलग होते हैं, लेकिन एक आम सहमति का दृष्टिकोण यह है कि भूख और बीमारी से राहत के लिए अच्छे से खर्च किए गए एक मिलियन डॉलर आसानी से तीस जीवन बचा सकते हैं।

Panel 3: Daphne and Eliza on the couch again.

Daphne (5): One for thirty seems like a pretty good trade to me, another way of living a life that matters.

Translation (5): जीवन जीने का एक और तरीका जो मायने रखता है, तीस के लिए एक, मुझे यह एक बहुत अच्छे व्यापार की तरह लग रहा है।

Unseen interviewer (out-of-panel balloon) (6): And what are you contributing to, Eliza?

Translation (6): और आप एलिज़ा को क्या योगदान दे रही हैं?

Eliza (7): Well, I've always loved animals.

Translation (7): खैर, मैंने हमेशा जानवरों से प्यार किया है।

Panel 4: Eliza, dressed differently than she is for the interview, cradling a sad-looking little puppy in her arms, comforting it.

CAPTION - ELIZA NARRATING (8): A million dollars in humane society relief goes a long way.

Comment (8): By "humane society relief," Eliza means charity directed toward an organization like the American Humane Society, which devotes itself to promoting the welfare of non-human animals, so this phrase should be translated accordingly.

Translation (8): मानवीय समाज राहत में एक मिलियन डॉलर का पता ही नहीं चलता है।

PAGE 35 (Four panels)

Panel 1: CHRISTA MARXALOT ("Marxalot"), a severe-looking middle-aged woman professor, being interviewed in her academic office.

SUBTITLE (1): Christa Marxalot, Professor of Applied Ethics.

Translation (1): क्रिस्टा मार्क्सलोट, एप्लाइड एथिक्स की प्रोफेसर ।

Marxalot (2): Effective altruism? Appalling!

Translation (2): प्रभावी परोपकारिता? डरावना!

Panel 2: Same interview, but Marxalot looking angrier.

Marxalot (3): Here we see the bitter fruits of a century of consumer culture and decades of escalating economic inequality.

Translation (3): यहाँ हम उपभोक्ता संस्कृति की एक सदी के कड़वे फल और बढ़ती आर्थिक असमानता के दशकों को देखते हैं।

Panel 3: Same interview, with Marxalot now angry enough to be shaking a fist.

Marxalot (4): Young people have such a bleak sense of their own futures that the best they can conceive of for themselves is to try to get a good price selling themselves as playthings for some billionaire.

Translation (4): युवा लोगों के पास अपने स्वयं के आने वाले कल को लेकर इतने निराशावादी भाव हैं कि सबसे अच्छा वे खुद के लिए गर्भ धारण करके कुछ अरबपतियों के लिए खुद को खेलने की चीजों के रूप में बेचकर अच्छी कीमत पाने की कोशिश करती हैं।

Marxalot (5): Have we no decency anymore? No sense of human dignity or the value of human life?

Translation (5): क्या अब हम में कोई शालीनता बाकी नहीं? मानवीय गरिमा का भाव या मानव जीवन का कोई मूल्य नहीं?

Panel 4: Marxalot now sitting back in her chair, looking offended.

Unseen interviewer (out-of-panel balloon) (6): Are you proposing to retire to let a younger academic move up the career ladder, or perhaps get a job at all?

Translation (6): क्या आप एक उच्च श्रेणी के युवा विद्यार्थी को कैरियर की सीढ़ी पर चढ़ाने के लिए, रिटायर करने का प्रस्ताव दे रहे हैं, या शायद नौकरी ही मिल जाए?

Marxalot (7): Are you insane?

Translation (7): क्या तुम पागल हो?

PAGE 36 (Four panels)

Panel 1: Claudia, in coveralls and wearing goggles, sitting at a high-tech workbench making adjustments to a tiny (about the size of a toaster) submersible drone.

CAPTION - PSEUDO-NARRATION (1): Ethical objections aside, preparations for an expedition are laid in.

Translation (1): एक अभियान की तैयारी में नैतिक आपत्तियाँ एक तरफ रखी गई हैं।

Panel 2: Claudia now being interviewed in the lab. She has pushed her goggles up on her forehead, and her face has some sooty smudges on it.

SUBTITLE (2): Claudia Honeywood, Ph.D., Project Robotics Engineer.

Translation (2): क्लाउडिया हनीवुड, पीएचडी, प्रोजेक्ट रोबोटिक्स इंजीनियर।

Claudia (3): The creature will probably be able to block communications with our expedition ship, but we think a tightly focused beam from our subjects to a submersible might be possible. We can capture and retrieve data from it later.

Translation (3): जीव शायद हमारे अभियान जहाज के साथ संचार को रोक सकता है, लेकिन हमें लगता है कि हमारे सब्जेक्ट से जुड़ी हुई केंद्रित बीम, सबमर्सिबल पर सम्भव होनी चाहिए। हम इससे डेटा को कैप्चर और बाद में इसे पुनः प्राप्त कर सकते हैं।

Panel 3: A somewhat cleaned-up Claudia showing the submersible to Daphne and Eliza. Daphne seems interested, Eliza almost enchanted.

Claudia (4): Okay, ladies. So, one of you at least is going to be talking to this.

Translation (4): ठीक है, देवियों। तो, आप में से कम से कम एक इससे बात करने वाला है।

Eliza (5): Ooh, it's so cute!

Translation (5): ओह, यह बहुत प्यारा है!

Panel 4: Claudia fitting something behind Eliza's ear.

Claudia (6): This sensor will transmit biometrics. It will also scan your brain's speech center and allow you to provide some narration of your experiences.

Translation (6): यह सेंसर बायोमेट्रिक्स भेजेगा। यह आपके मस्तिष्क के वाणी केंद्र को भी स्कैन करेगा और आपको अपने अनुभवों का कुछ वर्णन प्रदान करेगा।

Eliza (7): I really want to try that...

Translation (7): मैं वास्तव में इसे करना चाहती हूँ...

Claudia (8): You will. We need testing.

Translation (8): आप करोगे। हमें परीक्षण की आवश्यकता है।

PAGE 37 (Three panels)

Panel 1: Probably long on the side of the page. Close up view of Eliza in the giant tank wearing the "tentacle swim suit."

Eliza (balloon with watery lines) (1):

Panel 2: Close-up on a speaker on a control panel.

Eliza (radio balloon coming from speaker) (2): bzzt
crackle hoff iss cocks bign faat like dis zz-pop!

Comment (2): Eliza's underlying internal monologue here is something like "Yes! Cocks [that is, penises] big and fat like these" but obscured by transmission noise. The translation should include appropriate representations of "noise" and distortion.

Translation (2): बज़ज़ क़ैक्ल हॉफ़ इज़ज़ कोक बिगन फाट जैसे डिंस ज़ज़-पॉप!

Panel 3: Claudia and Turpentine, both dressed in coveralls, monitoring progress on a panel.

Claudia (3): Don't you think we should tell her she has no internal censor going?

Translation (3): क्या आपको नहीं लगता कि हमें उसे बता देना चाहिए कि उसका कोई भी आंतरिक सेंसर काम नहीं कर रहा है?

Turpentine (4): No! The more we get for science, the better!

Translation (4): नहीं! विज्ञान के लिए हमें जितना अधिक मिलेगा, उतना ही अच्छा है!

PAGE 38 (Four panels)

Panel 1: HIRAM WORTHINGLOCK ("Hiram"), a rat-faced little man who wears thick round spectacles and a labcoat, sitting on a stool in another laboratory. He is being interviewed.

SUBTITLE (1): Hiram Worthinglock, assistant to Professor Turpentine.

Translation (1): हीरम वर्थिंगलॉक, प्रोफेसर टर्पेन्टाइन के सहायक ।

Hiram (2): Of course, we have our bait, but you can't just stick a hook through this bait, heh heh.

Comment (2): "Heh heh," an evil little laugh.

Translation (2): बेशक, हमारे पास अपना चारा है, लेकिन आप इस चारे से सिर्फ एक ही हुक को पकड़े नहीं रख सकते हैं, ही ही।

Hiram (3): So we have a more elegant solution.

Translation (3): इसलिए हमारे पास एक अधिक सुंदर समाधान है।

Panel 2: Close-up of Hiram's hand, in which he is holding up something that looks like a Tylenol capsule at the end of a pair of tweezers.

CAPTION - HIRAM NARRATING (4): This capsule contains nano-sensors and a tiny but very powerful explosive charge wrapped in ultra-strong membranes.

Translation (4): इस कैप्सूल में नैनो-सेंसर और एक छोटे लेकिन बहुत शक्तिशाली विस्फोटक चार्ज होते हैं जो अल्ट्रा-मजबूत झिल्ली में लिपटे होते हैं।

Panel 3: Hiram standing over an open cylindrical metal tank about one meter across and one meter high. He has just dropped the capsule in the tank, as can be seen by a small drop of fluid rebounding back up and some ripples around it.

SFX - CAPSULE DROPPED INTO THE WATER (5): ploop!

Translation (5): प्लूप!

Hiram (6): The capsule's sensors are programmed to be sensitive to chemical changes in the capsule's environment, as we can see by dropping it in this tank...

Translation (6): जैसा कि हम इस टैंक में इसे गिराकर देख सकते हैं कि कैप्सूल के सेंसर को कैप्सूल के ही वातावरण में रासायनिक परिवर्तनों के प्रति संवेदनशील होने के लिए प्रोग्राम किया गया है...

Panel 4: Hiram pouring a flask of some sort of liquid into the tank.

Hiram (7): ...and then inducing a chemical change.

Translation (7): ...और फिर एक रासायनिक परिवर्तन का अनुमान करना।

Hiram (8): You might want to back up a bit.

Translation (8): आप थोड़ा बैक-अप लेना चाह सकते हैं।

PAGE 39 (Four panels)

Panel 1: Something like a giant beach ball blowing up into the tank where Hiram dropped the capsule.

SFX - DETONATING CAPSULE (1): FWOOOM!

Translation (1): फ्वूम!

Panel 2: Hiram pointing to a projected slide. It shows a silhouette of a woman in profile. In the middle of the silhouette, mapped out in white space, is a representation of her digestive tract. A dotted line from her mouth down to her stomach indicates the path that the capsule has presumably taken. Hiram is pointing at a little capsule shown resting in her stomach.

CAPTION - UNSEEN INTERVIEWER (2): How is that supposed to help you capture the creature?

Translation (2): जीव को पकड़ने में यह कैसे आपकी मदद करने वाला है?

Hiram (3): Simple, really. Our subject swallows the capsule at the start of the exercise.

Translation (3): एक दम आसान, सच में। हमारा सब्जेक्ट ऐकसरसाइज़ के शुरुआत में कैप्सूल निगल जाता है।

Panel 3: Hiram pointing to another projection. It is a large silhouette of the outline of the creature (or what the research team thinks it looks like anyway). There is a similar white space representing the creature's digestive tract, and in the middle of that tract, another silhouette of a woman. There is also another dotted line showing the path that the woman took from the mouth of the siphon down to the creature's stomach.

Hiram (4): In the course of her interaction with the creature, the subject will be ingested and then subsequently digested.

Translation (4): जीव के साथ उसकी बातचीत के दौरान, सब्जेक्ट को निगल लिया जाएगा और फिर बाद में पचाया जाएगा।

Panel 4: Another projection, this time showing the creature, change will be detected by but with a FWOOM in the middle of its digestive tract.

Hiram (5): At a sufficiently advanced stage of the digestion of the subject, the chemical change will be detected by the sensors, setting off the explosive charge.

Translation (5): सब्जेक्ट के पाचन के पर्याप्त रूप से अग्रिम चरण में, सेंसर द्वारा विस्फोटक चार्ज की स्थापना करते हुए रासायनिक परिवर्तन का पता लगाया जाएगा।

Hiram (6): We believe the resulting explosion will both stun the creature and, by changing its buoyancy, force it to the surface, where it can be collected.

Translation (6): हमारा मानना है कि विस्फोट दोनों जीव को चीर देगा और इसके उछाल को बदलकर, इसे सतह पर मजबूर कर देगा, जहां इसे एकत्र किया जा सकता है।

PAGE 40 (Three panels)

Panel 1: Professor Turpentine, holding up a syringe which he is pointing to.

Turpentine (1): Of course, we are taking measures to reduce any possible distress in our subjects. For example, we intend to give them an injection of this...

Translation (1): बेशक, हम अपने सब्जेक्ट में किसी भी संभावित संकट को कम करने के लिए उपाय कर रहे हैं। उदाहरण के लिए, हम उन्हें इसका एक इंजेक्शन देने का विचार कर रहे हैं...

Panel 2: Eliza, her sleeve rolled up receiving an injection from a NURSE.

CAPTION - TURPENTINE NARRATING (2): ...a solution of nanocytes that are thousands of times more efficient than human blood cells at storing and transporting oxygen.

Translation (2): ...नैनोसाइट्स एक समाधान है, जो ऑक्सीजन के भंडारण और वितरण में मानव रक्त कोशिकाओं की तुलना में हजारों गुना अधिक कुशल है।

Panel 3: Eliza, sitting in a crossed-legs position at the bottom of cylindrical tank wearing a one-piece bathing suit, with a number of sensors attached to wires attached to her. She has her eyes closed.

CAPTION TURPENTINE NARRATING (3): With this injection, an inactive human subject can remain submerged for up to four hours.

Translation (3): इस इंजेक्शन से, एक निष्क्रिय मानव सब्जेक्ट चार घंटे तक पानी में डूबा रह सकता है।

PAGE 41 (Four panels)

Panel 1: Eliza, about half climbed out of the tank, water dripping off her. A TECHNICIAN is pulling off one of her sensors. Eliza is smiling broadly.

Eliza (1): That's just the most amazing thing, being underwater for all that time. I've never felt anything so peaceful.

Translation (1): पूरे उस समय के लिए पानी के अंदर होना, सिर्फ यह सबसे आश्चर्यजनक बात है। मैंने ऐसे कभी भी कुछ भी शांतिपूर्ण महसूस नहीं किया है।

Panel 2: Eliza standing outside the tank, all of her sensors now removed, toweling off but still wearing her one-piece suit.

Eliza (2): I can't wait to do that naked in the open ocean.

Translation (2): मैं खुले समुद्र में इस तरह नग्न होने का इंतजार नहीं कर सकती।

Panel 3: Daphne, back being interviewed in the coffeehouse.

Daphne (3): Back out? No way.

Translation (3): बच निकलो? बिल्कुल नहीं।

CAPTION - UNSEEN INTERVIEWER (4): But...

Translation (4): परन्तु...

Daphne (5): But what? But I'm going to be immortal if I don't go through with this?

Translation (5): लेकिन क्या? लेकिन अगर मैं इसके साथ से नहीं गुजरती तो मैं अमर होने जा रही हूँ?

Panel 4: Closer-in view of Daphne's face. She looks deadly serious.

Daphne (6): None of us has the choice as to whether to die. We can only make it sooner, or maybe just a little later.

Translation (7): हम में से किसी के पास यह विकल्प नहीं है कि मर जाएं। सिर्फ हम ही इसे जल्दी बना सकते हैं, या शायद थोड़ी देर तक भी।

Daphne (7): And we can try to attach meaning to death. That's what I'm doing here.

Translation (7): और हम मौत को मतलब के साथ जोड़ने की कोशिश कर सकते हैं। मैं यहां, यही कर रही हूँ।

PAGE 42 (Four panels)

Panel 1: Eliza standing at the boarding counter for an international flight, with Daphne behind her. A GATE AGENT is checking Eliza's documents prior to her boarding.

CAPTION - PSEUDO-NARRATION (1): At long last the preparations were made. The volunteers boarded a flight for Southeast Asia...

Translation (1): लंबे समय से तैयारी की गयी थी। स्वयं सेवकों ने दक्षिण पूर्व एशिया के लिए उड़ान भरी...

Panel 2: Eliza and Daphne sitting side-by-side in large, first-class seats in a first-class cabin. Eliza is holding a flute of champagne and Daphne is reading a book.

CAPTION - PSEUDO-NARRATION (2): The benefactor behind the expedition arranged for them to travel first class.

Translation (2): अभियान के पीछे लाभार्थी ने उनके लिए प्रथम श्रेणी की यात्रा की व्यवस्था की।

Panel 3: Claudia in coach class, crammed into the middle seat of three between Hiram and another passenger. Hiram looks like he's trying to get Claudia's attention, perhaps even hitting on her. The other passenger, a FAT MAN, has gone to sleep. Claudia stares forward with Stoic resignation.

CAPTION - PSEUDO-NARRATION (3): Most of the other specialists on the expedition had to travel in coach.

Comment (3): "in coach" as an idiomatic way of expressing something like "second (or lower) class" in air travel - the part of the aircraft with smaller, more-crowded seats and inferior service.

Translation (3): अभियान के ज्यादातर अन्य सभी विशेषज्ञों को कोच (नीचे की श्रेणी) में यात्रा करनी थी।

Panel 4: Eliza, followed by Daphne, followed by Claudia, walking up the gangway to the RV Seagoon. Eliza is wearing her typical thin cotton shirt and skirt, Daphne is in denim shorts and a T-shirt, and Claudia is in a conservative white button-

down short-sleeved shirt and a dark skirt. All three are carrying bags, with Claudia's being by far the largest.

CAPTION - PSEUDO-NARRATION (4): After arriving in Singapore, volunteers and crew board the research vessel RV Seagoon for their venture in the South Seas.

Translation (4):सिंगापुर पहुंचने के बाद, स्वयंसेवक और चालक दल दक्षिण सागर में अपने साहसिक कार्य के लिए अनुसंधान पोत आर.वी. सीगून पर सवार हुए।

PAGE 43 (Two panels)

Panel 1: Probably a smaller inset panel. Turpentine, now in a short-sleeved shirt, being interviewed aboard ship (indicate by showing a porthole in the background).

Turpentine (1): This vessel has been specially outfitted for the mission. It carries a great variety of electronic, fishing, and whaling gear.

Translation (1): इस पोत को मिशन के लिए विशेष रूप से तैयार किया गया है। यह इलेक्ट्रॉनिक, मछली पकड़ने और व्हेलिंग गियर की एक महान विविधता रखता है।

Panel 2: "Schematic" of the ship, showing the large central area converted to a giant tank, with a crane on part of the deck.

CAPTION - TURPENTINE NARRATING (2): The most important feature, though, is a giant marine tank in the middle of the ship, in which we hope to contain the creature after capturing it

Translation (2): हालांकि, सबसे महत्वपूर्ण विशेषता, शिप के बीच में एक विशालकाय समुद्री टैंक है, जिसमें हम उम्मीद करते हैं कि जीव को पकड़ने के बाद उसे रखा जाएगा।

PAGE 44 (Single panel page)

Single panel: View in the galley of the ship, probably from a high angle as this is likely to be a fairly long, narrow space. Turpentine is prominent. He's dressed as if for a special occasion, wearing a jacket and a bow tie. Eliza and Daphne are both prominent. Among the other people in the galley should be the other characters we've seen so far, including Captain Drummingdale, Hiram, and Claudia. There should be others - various ship's officers and other scientists, that sort of people. Drummingdale is holding a small coin up for everyone to view.

CAPTION - PSEUDO-NARRATION (1): As the RV Seagoon approaches the island of Motofupo, there is a dramatic moment.

Translation (1): जैसे ही आर.वी सीगून मोटोफूपो द्वीप पर पहुंचता है, वहां एक नाटकीय क्षण होता है।

Turpentine (2): All right, people, now comes the moment when we decide. We are going to determine which of our brave volunteers goes first. We shall flip this twenty-dollar gold coin.

Translation (2): ठीक है, दोस्तों, अब वह क्षण आता है जब हम निर्णय लेते हैं। हम यह निर्धारित करने जा रहे हैं कि हमारा कौन सा बहादुर स्वयंसेवक पहले जाता है। हम इस बीस डॉलर के सोने के सिक्के को उछालेंगे।

PAGE 45 (Four panels)

Panel 1: Extreme close-up: view of the front of a 1907 Saint Gaudens double eagle held between Turpentine's thumb and forefinger. (views of the front and reverse of this famous coin can be found at)
[https://en.wikipedia.org/wiki/Double_eagle#/media/File:NNC-US-1907-G\\$20-Saint_Gaudens_\(Roman,_high_relief\).jpg](https://en.wikipedia.org/wiki/Double_eagle#/media/File:NNC-US-1907-G$20-Saint_Gaudens_(Roman,_high_relief).jpg) (Accessed March 6, 2017)

CAPTION - TURPENTINE NARRATING (1): If Lady Liberty comes up, then Eliza will be our first subject.

Translation (1): अगर लेडी लिबर्टी सामने आती हैं, तो एलिजा हमारा पहला सब्जेक्ट होंगी।

Panel 2: Extreme close-up: view of the back of the same coin shown between Turpentine's thumb and forefinger.

CAPTION - TURPENTINE NARRATING (2): If the eagle comes up, then Daphne will go first, and Eliza will be her backup.

Translation (2): अगर ईगल सामने आती है, तो डाफने पहले जाएगी, और एलिजा उसका बैकअप होगी।

Panel 3: Turpentine, having flipped the coin, which can be seen in mid-air just past its arc, in mid turn as it spins (indicate with motion lines.

Panel 4: Turpentine, having caught the coin in his right hand and brought it down on the back of his left (also indicate with motion lines, and an action word, designated below:!)

ACTION WORD (Turpentine's catching coin) (3): Catch!

Translation (3): पकड़ो!

PAGE 46 (Four panels)

Panel 1: Turpentine has lifted away his right hand and is now looking down at the back of his left, where the coin is now resting.

Panel 2: Eliza and Daphne sitting next to one another, both wide-eyed in anticipation.

Panel 3: Extreme close-up of the coin resting on the back of Turpentine's hand. It is Lady Liberty-side up.

CAPTION - TURPENTINE SPEAKING (1): It's Lady Liberty.

Translation (1): यह लेडी लिबर्टी है।

CAPTION - TURPENTINE SPEAKING (2): It's Eliza.

Translation (2): एलिजा को जाना होगा।

Panel 4: Daphne and Eliza leaning over, giving each other a hug.

Daphne (3): Congratulations!

Translation (3): आपको बधाई!

Eliza (4): Thank you!

Translation (4): धन्यवाद!

PAGE 47 (Four panels)

Panel 1: Eliza, in her typical shirt and skirt getup, being interviewed in a cabin aboard the ship.

Eliza (1): Will I really go through with it? Of course I'm going through with it!

Translation (1):क्या मैं वास्तव में इससे गुजरूंगी? बेशक, मैं यह करने जा रही हूँ!

Panel 2: Eliza in another part of the ship, lifting a glass of water to her lips, presumably to help her down the capsule which Hiram, who is standing off to the side and leering slightly, has just given to her.

CAPTION - ELIZA NARRATING (2): This is the ride of a lifetime. I'm not giving up that chance.

Translation (2):यह जीवन भर का एक सफर है। मैं यह मौका नहीं छोड़ रही हूँ।

Panel 3: Eliza getting an injection from Professor Turpentine.

CAPTION - ELIZA NARRATING (3): I get to be the first woman to tell the world what this experience feels like.

Translation (3):मैं दुनिया को यह बताने वाली पहली महिला बनूंगी कि यह अनुभव कैसा लगता है।

Panel 4: Eliza and Claudia walking down a narrow ship's corridor. Claudia is explaining something to Eliza.

Claudia (4): Use your inner voice when you're under, just like we practiced in the tank. The recording drones will be with you, but not too near.

Translation (4):अपनी आंतरिक आवाज़ का उपयोग करें जब आप अंदर होते हैं, जैसे हम टैंक में अभ्यास करते थे। रिकॉर्डिंग ड्रोन आपके साथ होंगे, लेकिन बहुत निकट नहीं।

Eliza (5): Got it.

Translation (5): समझ गई।

PAGE 48 (Four panels)

Panel 1: View down the deck. A bunch of men, sailors and science guys, are lined up a few feet from the rail, leaving a path between themselves and the rail for Eliza to walk along. Eliza is emerging up onto deck from a gangway to below decks, just coming into view in the panel.

Panel 2: Same view as in Panel 1, Eliza walking down the deck toward the viewer of the panel, past the lined-up men, still a bit distant from the P.O.V. of the viewer.

Panel 3: Eliza, a bit closer to the viewer of the Panel, in the act of lifting off her cotton shirt (which, at the discretion of the artist, can read GNOSIS COLLEGE), exposing her breasts. This elicits a reaction of mounting excitement from the men lined up. The lifting-off of Eliza's shirt shows that she wasn't wearing any bra.

SFX - EXCITEMENT AMONG THE CREW (1): ...murmuring...

Translation (1): ...बड़बड़ाना...

Panel 4: Eliza, now quite close to the viewer of the panel, in the act of whipping off her skirt, which reveals that she wasn't wearing any panties either. The men around her are reacting quite excited by now.

SFX - MORE MALE VOCAL EXCITEMENT (2): OH YEAH OH YEAH BABY
OH AWESOME OH YEAH!

Translation (2): ओह ये ओह ओह ये बेबी ओह शानदार ओह ये!

PAGE 49 (Single panel page - do in color)

Single panel: Eliza, in full pin-up mode, sits naked on the railing facing out to sea. She's turned her head around and is smiling and waving at the men.

CAPTION - PSEUDO-NARRATION (1): There doesn't seem to be much hesitation in this moment of truth.

Translation (1): सत्य के इस क्षण में ज्यादा संकोच नहीं दिखता।

SFX - STILL MORE MALE VOCAL EXCITEMENT (2): Cheers, whistles, and applause.

Translation (2): चीयर्स, सीटीयाँ, और तालियाँ।

PAGE 50 (Four panels)

Panel 1: View view of Eliza jack-knifing off the side of the RV Seagoon, seen from the point of view of a camera on the Seagoon.

Panel 2: A splash in the water off the side of the Seagoon where Eliza went in.

Panel 3: View of Eliza swimming through the water, viewed from a point below her.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1): Fzzt
Bzz supposed to swim out about a hundred yards or so.

Comment (1): Material like "fzz" "bzz" etc in this and other balloons labeled RECOVERED SPEECH are onomatopoeia for noise in the transmission.

Translation (1): फज़्ज़ बज़, तैर कर लगभग सौ गज के आस पास की दूरी तय करनी चाहिए थी।

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

Panel 4: Eliza swimming downward, below the surface.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
crackle don't even have to breathe...fantastic zzt

Translation (3): क्रैकल, सांस लेने की भी जरूरत नहीं है ... शानदार, ज़ज़ट

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

PAGE 51 (Single panel page - color)

S

Single panel: Eliza assumes a position, vertical in the water, the sun shining down from the surface, the water blue around her, her arms outstretched, her hair streaming in the water, her eyes closed, her expression blissful.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1):
rrrzz...so peaceful and calm...pop!

Translation (1): रररज़ज़... इतनी शांती और शान्तपन...पॉप!

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

PAGE 52 (Four panels)

Panel 1: Close-up view of Eliza's right foot. A tentacle has wrapped itself around one of her ankles.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1): ZZZ
Oh I think its fssht pop

Translation (1): जजज ओह मुझे लगता है कि यह फसशशट पॉप

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): बढ़ी हुई ड्रोन फुटेज।

Panel 2: Tentacles now wrapped around both of Eliza's legs.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
grrRRzst yes get me fxzzshh take me tik

Translation (3): गरररजजट, हाँ मुझे ले लो, फक्सजशश, ले लो मुझे, टिक

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

Panel 3: Closer-in view, showing tentacles winding around Eliza's midsection. One "sucker tentacle" has attached itself to her left nipple and another appears about to do so to her right one.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
yesszt...suck me...skreeeee

Translation (5): यैसजजजट...सक्क मी...सक्करीइ

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): बढ़ी हुई ड्रोन फुटेज।

Panel 4: Close-in view of Eliza's face. A fat tentacle has found its way into her mouth

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):
...MLPMPH...

Translation (7):.....मलमपह.....

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8): बढी हुई ड्रोन फुटेज।

PAGE 53 (Four pages)

Panel 1: Close up of Eliza's legs being pulled apart and another large, fat, penile tentacle snaking up between them.

CAPTION - FUZZY BOX INDICATED RECOVERED SPEECH (1):
...zschfwee...yeth...yeth...fug meeee...stk...

Comment (1): Eliza's monologue here is a noise-distorted "yes, yes, fuck me!" Sorry for the vulgarity, but it is the way people actually talk sometimes.

Translation (1): जजसचफवी...येथ...येथ...फगमी...सटक...

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): बढ़ी हुई ड्रोन फुटेज।

Panel 2: View drawn back showing Eliza in the midst of a writing mass of tentacles coming in from out of the frame. At the lower right of the frame, the creature's siphon appears.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
...YETH...UETH...YETH..FWWW yes yes yes yes...

Translation (3):...येथ...उएथ...येथ...फअअअ येस येस येस येस...

SUBTITLE (4): Recovered drone footage.

Translation (4):बरामद ड्रोन फुटेज।

Panel 3: Same view, with the feeding siphon now extended so that Eliza's feet are beginning to be sucked into it.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
...YETH...OH EAT ME PLEASE...YES...ZZT

Translation (5): ...येथ...ओह कृपया मुझे खा जाओ...येस...जजट

SUBTITLE (6): Recovered drone footage.

Translation (6):बरामद ड्रोन फुटेज।

Panel 4: Same view. Eliza is not about half-sucked into the feeding siphon. Many of the tentacles have retreated from her body so as not to get sucked in with her.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):

...feels so good going into you...zztt pop!...

Translation (7): ...तुम्हारे अंदर जाकर बहुत अच्छा लग रहा है...ज़ज़ट्ट पॉप!...

SUBTITLE (8): Recovered drone footage.

Translation (8): बरामद ड्रोन फुटेज।

PAGE 54 (Four panels)

Panel 1: Closer-up view of Eliza. Almost all the tentacles are gone from her now, leaving just her being sucked still further into the feeding siphon. Her breasts are pushed up, compressed by the comparative narrowness of the siphon.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1): ...I love it zzt love it...pop...I love it...fwwwt...

Translation (1): ...मुझे बहुत अच्छा लग रहा है, जज़ट, बहुत अच्छा...पॉप...बहुत ही अच्छा लग रहा है...फवववट...

SUBTITLE (2): Magnified and enhanced drone footage.

Translation (2): बढ़ी हुई ड्रोन फुटेज।

Panel 2: Final close-up view of Eliza. Only her head now protrudes from the feeding siphon.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3): ...bye-bye...

Translation (3): ...बाय-बाय...

SUBTITLE (4): Magnified and enhanced drone footage.

Translation (4): बढ़ी हुई ड्रोन फुटेज।

Panel 3: Eliza's head had just been sucked into the feeding siphon. A largish bubble has erupted forth from the siphon's end.

SFX - BUBBLE EMERGING AS ELIZA DISAPPEARS (5): Bloop!

Translation (5): ब्लूप!

SUBTITLE (6): Magnified and enhanced drone footage.

Translation (6): बढ़ी हुई ड्रोन फुटेज।

Panel 4: A panel shaded from light to dark top to bottom (indicating light being filtered out as the ocean gets deeper).

At the very bottom of the panel we can see the creature's feeding siphon protruding.

SUBTITLE (7): Recovered drone footage.

Translation (7): बरामद ड्रोन फुटेज।

PAGE 55 (Four panels)

Panel 1: View of the RV Seagoon, lit up against the night sky.

CAPTION - PSEUDO-NARRATION (1): Back on the RV Seagoon, things are not going well.

Translation (1): आर.वी सीगून पर वापस, चीजें ठीक नहीं चल रही हैं।

Panel 2: View on the bridge of the Seagoon, with Captain Drummingdale and Professor Turpentine looking over the shoulders of two sailors who are looking at monitors. On the darkened bridge, the illumination on faces comes from these monitors.

Turpentine (2): How long has it been?

Translation (2): कितना समय हो चुका है?

Drummingdale (3): Thirteen hours, Professor.

Translation (3): तेरह घंटे, प्रोफेसर।

Turpentine (4): You're running every possible sweep?

Translation (4): आप हर संभव मोड़ से गुजर रहे हैं?

Drummingdale (5): Nothing but calm sea out there.

Translation (5): वहां शांत समुद्र के अलावा कुछ नहीं।

Panel 3: View of a frustrated-looking Turpentine standing at the head of the table in the ship's galley.

CAPTION - PSEUDO-NARRATION (6): After forty-eight hours, Professor Turpentine concludes that their first attempt has failed.

Translation (6): अड़तालीस घंटों के बाद, प्रोफेसर टर्पेन्टाइन ने निष्कर्ष निकाला कि उनका पहला प्रयास विफल हो गया है।

Turpentine (7): No sign of a detonation at all.

Translation (7): विस्फोट का कोई संकेत नहीं है।

Panel 4: Hiram, sitting among other crew at the table in the mess.

Hiram (8): Perhaps we had the capsule sensor setting set too low.

Translation (8): शायद हमने कैप्सूल सेंसर की सेटिंग बहुत कम रख ली थी।

PAGE 56 (Four panels)

Panel 1: Turpentine at the head of the table, looking grumpy.

Turpentine (1): Yes. That may well be.

Translation (1):हाँ। यह बिल्कुल हो सकता है।

Panel 2: Hiram, with a crooked grin.

Hiram (2): Well, we could always set it higher and try again.

Translation (2):खैर, हम इसे हमेशा उच्चतर स्तर पर सेट कर सकते हैं और फिर से प्रयास करते हैं।

Panel 3: Daphne, who is sitting at the table, with a wide-eyed expression.

Panel 4: Daphne again, with a slightly calmer expression.

Daphne (3): So, I guess I'm going in after all.

Translation (3):इसलिए, मुझे लगता है कि आखिरकार मैं अंदर जा रही हूँ।

PAGE 57 (Four panels)

Panel 1: Daphne, sitting in a cabin on the RV Seagoon (porthole visible behind her), being interviewed.

Unseen interviewer (out-of-panel balloon) (1): You have to know that there's been a lot of mail, and a lot of chatter on social media, to the effect that you're crazy, that you're unstable, that you're suicidal, that someone should stop you, and so on.

Translation (1): इस प्रभाव के लिए कि आप पागल हैं, कि आप अस्थिर हैं, कि आप आत्मघाती हैं, कि किसी द्वारा आपको रोका जाना चाहिए, और इसी तरह के, आपको पता होना चाहिए कि सोशल मीडिया इस तरह की बहुत सी बकवास और बहुत सारे मेल हैं।

Daphne (2): Yes, I know about all that. And I have something to say.

Translation (2): हां, मुझे यह सब पता है। और मुझे कुछ कहना है।

Panel 2: Adapted photograph of the Scott Antarctic party. A version can be found at https://en.wikipedia.org/wiki/Terra_Nova_Expedition#/media/File:Scottgroup.jpg (Accessed March 5, 2017)

CAPTION - DAPHNE NARRATING (3): For centuries, men have set out on expeditions to advance human knowledge.

Translation (3): सदियों से, पुरुषों ने मानवीय ज्ञान को आगे बढ़ाने के लिए अभियानों को निर्धारित किया है।

CAPTION - DAPHNE NARRATING (4): Some of these expeditions were extraordinarily dangerous. They had to know in some cases that the odds that they would survive were quite poor.

Translation (4): इनमें से कुछ अभियान असाधारण रूप से खतरनाक थे। उन्हें कुछ मामलों में यह एहसास हुआ कि उनके जीवित रहने की संभावना काफी खराब थी।

Panel 3: Adapted photograph of the crew of Apollo 1. A version can be found at

https://en.wikipedia.org/wiki/Apollo_1#/media/File:Apollo1_Crew_in_Simulator.jpg (Accessed March 5, 2017).

CAPTION - DAPHNE NARRATING (5): Even in more modern times, men have undertaken exploratory ventures that they knew posed a lethal risk.

Translation (5): अधिक आधुनिक समय में भी, पुरुषों ने खोज करने के साहस किए हैं जिसे वे अच्छे जानते थे कि यह जोखिम भरा है।

Panel 4: Daphne leaning forward, intently.

Daphne (6): And do you know what? No one wrote about how these men were crazy unstable bitches who needed to be stopped for their own good.

Translation (6): और आप जानते हैं क्या? किसी ने इस बारे में नहीं लिखा कि ये लोग किस तरह के अस्थिर बेवकूफ़ थे, जिन्हें उनके अपने भले के लिए रोकना पड़ता था।

Daphne (7): Instead, they were celebrated as heroes.

Translation (7): इसकी बजाय, उन्हें नायक के रूप में मनाया गया।

PAGE 58 (Four panels)

Panel 1: Daphne, leaning back a bit.

Daphne (1): So what gives? Is it that they were men and I'm a woman who should be staying home in the kitchen and popping out babies?

Comment (1): "So what gives?" Colloquial American English expression that means something like "What are you trying to say?" but with an edge of skepticism or even hostility.

Translation (1): तो क्या कहना चाहते हो? क्या इसी वजह से कि वे पुरुष हैं और मैं एक महिला हूँ जो कि रसोई घर में रहनी चाहिए और सिर्फ बच्चे पैदा करने चाहिए?

Daphne (2): If that's what you think, go fuck yourself, you sexist piece of shit.

Translation (2): यदि आप यही सोचते हैं, तो भाड़ में जाओ, तुम एक दम बकवास हो।

Panel 2: Daphne, with a finger raised.

Unseen interviewer (out-of-panel balloon) (3): Perhaps there's a difference between a chance of death and what looks like a certainty of...

Translation (3): शायद मौत के एक मौके और जो एक निश्चितता की तरह दिखता है के बीच अंतर है...

Daphne (4): Yes, well I have an answer to that as well.

Translation (4): हाँ, मेरे पास इसका भी जवाब है।

Panel 3: An abstract representation showing Daphne, wearing a classical toga, holding a line in space which is labeled at its endpoints "0" and "1."

CAPTION - DAPHNE NARRATING (5): "Certainty" isn't metaphysically special. It's just the endpoint of a continuum of probabilities.

Translation (5): "निश्चितता" मेटाफिज़िकल रूप से विशेष नहीं है। यह सिर्फ संभावनाओं की निरंतरता का अंत है।

CAPTION - DAPHNE NARRATING (6): So where does "insanity" begin? At $p = 0.5$? 0.7 ? 0.999 ? Can you defend any principled answer to that question?

Translation (6): तो "पागलपन" कहाँ से शुरू होता है? $p = 0.5$ पर? 0.7 ? 0.999 ? क्या आप इस प्रश्न के किसी भी सैद्धांतिक उत्तर का बचाव कर सकते हैं?

Panel 4: Close-in on Daphne's determined-looking face.

Daphne (7): If not, then shut up and let me get on with what I need to do.

Translation (7): यदि नहीं, तो चुप रहो और मुझे वही करने दो जो मैं करना चाहती हूँ।

PAGE 59 (Four panels)

Panel 1: Daphne standing in a different cabin. She's wearing a comparatively modest black one-piece swimsuit. She is wearing a pair of swimmer's goggles, now dangling around her neck. She's holding one of the capsules between her thumb and forefinger and examining it with a skeptical expression. Hiram stands to one side, his face wearing a bit of a smirk.

Daphne (1): So, this has been recalibrated, has it?

Translation (1):तो, इसकी दोबारा जांच की गई है, की गयी है क्या?

Hiram (2): Yes. To much higher sensitivity settings.

Translation (2):हाँ। बहुत अधिक संवेदनशीलता सेटिंग्स।

Panel 2: Daphne in the act of downing the capsule with a glass of water.

Daphne (3): Well, here's hoping you got it right this time, Hiram.

Translation (3):खैर, यहाँ उम्मीद है कि आप इस बार सही हो, हीरम।

Panel 3: Daphne walking down a narrow ship's corridor with Claudia.

Claudia (4): The drones will follow you and not be far away.

Translation (4):ड्रोन आपका पीछा करेंगे, पर ज्यादा दूर तक नहीं।

Daphne (5): I'm glad of that.

Translation (5):मुझे इसकी खुशी है।

Panel 4: Claudia and Daphne walking on deck, past a number of men who look a little grimmer than they did before.

PAGE 60 (Four panels)

Panel 1: Claudia embraces Daphne as she sits on the rail of the RV Seagoon.

Claudia (1): Good luck, Daphne.

Translation (1): डाफने, आपको कामयाबी मिले।

Daphne (2): Thanks.

Translation (3): धन्यवाद।

Panel 2: Daphne sitting on the rail, fitting her swimmer's goggles in place.

Panel 3: Daphne in the middle of her jump off the ship, heading toward the water feet-first.

Panel 4: View of Daphne from the drone's P.O.V. below and behind her as she swims through the water.

SUBTITLE (3): Recovered drone footage.

Translation (3): बरामद ड्रोन फुटेज।

PAGE 61 (Four panels)

Panel 1: Daphne floating in the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (1):
ZZT...here I am, out here wondering...rzznnn... what it
will be like...kap-tik...

Translation (1): ज़ज़ज़ट... मैं यहाँ हूँ, यहाँ सोच रहा हूँ...रज़ज़ननन... यह
किसकी तरह होगा...कैप-टिक...

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

Panel 2: Daphne floating in a slightly different position in the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (3):
nrrg...shltz...for Eliza, it looked
awesome...but...kirraza...just find it disgusting...sllzzz...

Translation (3): नररग...शलटज़... एलिज़ा के लिए, यह शानदार लग रहा
था...लेकिन...किररआज़ा...यह धिनोना लगा...सललज़ज़ज़...

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

Panel 3: Daphne floating in yet another position in the ocean.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (5):
zzzltslx...gives me butterflies in my stomach...kkrrr...zot

Translation (5): ज़ज़ज़लटसलक्स... मुझे मेरे पेट में गुदगुदी देता
है...ककररर...ज़ओट

SUBTITLE (6): Recovered drone footage.

Panel 4: Close-up on Daphne's face, which suddenly appears contorted.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (7):
...rrrg...hey, I don't feel so good...blll

Translation (7):...रररग... हे, मुझे बिल्कुल अच्छा नहीं लग रहा...बललल

SUBTITLE (8): Magnified and enhanced drone footage.

Translation (8):बढ़ी हुईड्रोन फुटेज।

PAGE 62 (Three panels. The first two should appear across the top of the page, the third a long panel across the bottom)

Panel 1: View of Daphne's in the water, her midsection dominated by an explosive effect - BOOM! - as her capsule explodes.

SUBTITLE (1): Recovered drone footage.

Translation (1): बरामद ड्रोन फुटेज।

Panel 2: A large white sphere pops up on the surface of the ocean.

SFX - SPHERE SURFACING (2): Bloop!

Translation (2): ब्लूप!

SUBTITLE (3): Aerial drone surveillance footage.

Translation (3): एरियल ड्रोन सर्विलांस फुटेज।

Panel 3: A line of spectators along the rail of the RV Seagoon: Hiram, Turpentine, Claudia, and Captain Drummingdale. Hiram is stroking his chin with a "well, that's interesting" look. Turpentine is facepalming. Claudia is registering shock. Drummingdale is leaning over the rail and retching.

SUBTITLE (4): Aerial drone surveillance footage.

Translation (4): एरियल ड्रोन सर्विलांस फुटेज।

PAGE 63 (Four panels)

Panel 1: Back in the ship's galley. Turpentine is sitting slumped in his chair, looking dejected.

Turpentine (1): The attempt with the second subject failed due to premature detonation.

Translation (1): समय से पहले विस्फोट होने के कारण दूसरे सब्जेक्ट के साथ प्रयास विफल रहा।

Turpentine (2): We must learn to accept this as scientists, with quiet dignity and grace...

Translation (2): हमें इसे वैज्ञानिकों की तरह शांत गरिमा और अनुग्रह के साथ स्वीकार करना सीखना चाहिए...

Panel 2: Hiram, sitting with a scheming grin on his face.

Hiram (3): Actually, Professor, we have not failed yet.

Translation (3): दरअसल, प्रोफेसर, हम अभी तक असफल नहीं हुए हैं।

Panel 3: Turpentine, looking in this panel like an idea has suddenly come into his head.

Turpentine (4): We have no more subjects.

Translation (4): हमारे पास और कोई सब्जेक्ट नहीं है।

Turpentine (5): Although...

Translation (5): फिर भी...

Panel 4: Claudia, looking a bit shocked again.

Claudia (6): Why is everyone looking at me all of a sudden?

Translation (6): सब मुझे हैरानी से क्यों देख रहे हैं?

PAGE 64 (Four panels)

Panel 1: View of Claudia again, realization sinking in.

Claudia (1): No.

Translation (1): नहीं।

Panel 2: Claudia in the act of standing up, her face enraged.

Claudia (2): No fucking way, do you understand?

Comment (2): "Fucking" in Claudia's dialog line here shouldn't be translated literally. In colloquial English, used in the way Claudia is using it here, it serves purely as an intensifier (generally used by someone who is angry) to stress the point.

Translation (2): कोई कमबख्त तरीका नहीं है, समझ गई तुम?

Panel 3: Claudia in the midst of storming past Turpentine out of the room. Turpentine has reached out to grab her sleeve, and Claudia has a hand raised to swat it away.

Turpentine (3): Claudia, please.

Translation (3): जाने भी दो, क्लाउडिया।

Claudia (4): Let go of me!

Translation (4): मुझे जाने दो!

Panel 4: View of Hiram, sitting back in his chair and rolling his eyes.

Hiram (5): Women!

Translation (5): महिलाओं!

PAGE 65 (Four panels)

Panel 1: Turpentine, walking down a narrow ship's corridor.

CAPTION - PSEUDO-NARRATION (1): Professor Turpentine, as expedition leader, attempts to deal with the crisis that has arisen.

Translation (1): प्रोफेसर टर्पेन्टाइन, अभियान के नेता के रूप में, उस संकट से निपटने का प्रयास करते हैं जो उत्पन्न हुआ है।

Panel 2: Turpentine knocking on cabin door in the corridor.

SFX - TURPENTINE KNOCKING (2): Knock, knock.

Translation (2): नॉक, नॉक।

Turpentine (3): Dr. Honeywood, can we speak?

Translation (3): डॉ. हनीवुड, क्या हम बात कर सकते हैं?

Panel 3: Turpentine talking to the door.

Turpentine (4): Listen, I've talked with the expedition sponsor via satellite phone. He understands how critical you've become to the success of this expedition, and he has said he's willing to raise the charitable donation to five million dollars if you can...cooperate.

Translation (4): सुनो, मैंने सैटेलाइट फोन के माध्यम से अभियान के प्रायोजक के साथ बात की है। वह अच्छे से समझता कि आप इस अभियान की सफलता के लिए कितने गंभीर हो गए हैं, और उसने कहा है कि यदि आप थोड़ा सहयोग दें तो वह पांच मिलियन डॉलर का दान देने को तैयार है।

Panel 4: View of Claudia sitting on her bunk in her cabin. Her arms angrily folded over her chest, her face set. This panel is "surveillance video" so it should have a somewhat vaguer, grainier look to it than most panels.

CAPTION - TURPENTINE SPEAKING THROUGH THE DOOR (5): You can do a lot of good in the world with five million dollars, Claudia.

Translation (5): क्लाउडिया, आप पांच मिलियन डॉलर के साथ इस दुनिया में बहुत कुछ अच्छा कर सकते हैं।

SUBTITLE (6): Internal surveillance video.

Translation (6): आंतरिक सर्विलांस वीडियो।

PAGE 66 (Four panels)

Panel 1: Turpentine facing the door, speaking to it.

Turpentine (1): At this point, the expedition simply cannot succeed without you. There just isn't anyone else with the right...attributes, and it will be nineteen more years before anyone has another chance.

Translation (1): इस बिंदु पर, अभियान आपके बिना सफल नहीं हो सकता है। वहाँ सही विशेषताएँ के साथ कोई भी नहीं है... , और यह उन्नीस साल पहले हुआ होगा जब किसी के पास एक और मौका आया होगा।

Panel 2: Turpentine still facing the door, with his hands up in a pleading gesture.

Turpentine (2): In recognition of what we're asking of you, the species will be named after you. Gynophagos honeywoodiae. How does that sound?

Comment (2): The Linnean "species name" Gynophagos honeywoodiae should be left in the original Latin, unless it is the custom among professional biologists using your target language to render it otherwise.

Translation (2): हम आपसे जो पूछ रहे हैं, उसके सम्मान में प्रजातियों का नाम आपके नाम पर रखा जाएगा। गाइनोफेगस हनीवुडी। यह कैसा लगता है?

Panel 3: Claudia still on her bunk. This is another "surveillance video" panel. In this panel Claudia's eyes are in an angry squint. The precise nature of this squint should be drawn as distinctively as possible and noted (thus as the "Angry Squint") as it will reappear in another context below.

Claudia (3): Fuck off!

Comment (3): "Fuck off" is a vulgar and rude way in English to tell someone to go away, but one perhaps appropriate under these circumstances.

Translation (3): भाड़ में जाओ!

SUBTITLE (4): Internal surveillance video.

Translation (4): आंतरिक सर्विलांस वीडियो।

Panel 4: Turpentine addressing the door.

Turpentine (5): Think about it.

Translation (5): सोचो इस बारे में।

Turpentine (6): Please.

Translation (6): कृपया।

PAGE 67 (Four panels)

Panel 1: Claudia sitting alone in the ship's galley with a cup of coffee, which she is staring at pensively.

CAPTION - PSEUDO-NARRATION (1): After a few days' standoff, Claudia agrees to speak with us, but not with the ship's crew.

Translation (1): कुछ दिनों के गतिरोध के बाद, क्लाउडिया हमारे साथ बात करने के लिए सहमत हुई, लेकिन जहाज के चालक दल के साथ नहीं।

Panel 2: Closer-in on Claudia.

Claudia (2): The problem is that they're right. Aside from their two volunteers, I'm the only one they can access in time. There are other women, but they don't know the right protocols.

Translation (2): समस्या यह है कि वे सही हैं। अपने दो स्वयंसेवकों के अलावा, केवल मैं ही हूँ जिसे वे समय पर मिल सकते हैं। कई महिलाएं भी हैं, लेकिन उन्हें सही प्रोटोकॉल का पता नहीं है।

Panel 3: Claudia looking to one side, holding her cup of coffee between her two hands.

Claudia (3): It won't be other people's fuckups that anyone will remember. What everyone will remember will be that bitch who wouldn't play ball and disappointed a very rich man.

Translation (3): यह अन्य लोगों के लिए एक बकवास है जो किसी को भी याद नहीं होगा। हर कोई सिर्फ यह याद रखेगा कि एक कमीनी औरत जिसने मजे करने से इंकार करके एक बहुत अमीर आदमी को निराश किया था।

Panel 4: Claudia looking down into her coffee cup.

Claudia (4): Like it or not, that's how people will see it.

Translation (4): पसंद आया नहीं, पर लोग इसे ऐसे ही देखेंगे।

PAGE 68 (Four panels)

Panel 1: An imagined future panel showing Claudia carrying a cardboard box of her possessions out of an office building, escorted by a pair of security guards.

CAPTION - CLAUDIA NARRATING (1): I'll be blackballed everywhere. My hard-earned career in science will be over.

Translation (1): मुझे हर जगह बहिष्कृत किया जाएगा। विज्ञान में मेरा कठिन परिश्रम का करियर खत्म हो जाएगा।

CAPTION - CLAUDIA NARRATING (2): That's how things work, especially since the advent of the latest...administration.

Comment (2): "Administration" here is a way of suggesting "presidential administration," which is that the government of the United States is culturally retrograde, probably biased against the interests of professional women and in favor of those of the very rich.

Translation (2): प्रशासन...विशेष रूप से नवीनतम के आगमन के बाद से इसी तरह सब चीजें काम करती हैं।

Panel 2: Claudia back in the galley, brushing a strand of hair out of her eyes.

Claudia (3): And while I might not have Daphne Bosselseg's heroic attitude about such matters, just like her, I am sure I'd rather be dead than spend a lifetime eking out a living in the twenty first-century service economy.

Translation (3): और जबकि मैं, उसके जैसे, इन सब मामलों के बारे में, डाफने बॉससेलसेग जैसा वीरतापूर्ण रवैया नहीं रख सकती, मुझे यकीन है कि मैं इक्कीसवीं शताब्दी की सेवा अर्थव्यवस्था में एक जीवनकाल बिताने के बजाय मर जाऊंगी।

Panel 3: Claudia taking a sip of coffee.

Unseen interviewer (out-of-panel balloon) (4): You're not seriously thinking of giving in to them, are you?

Translation (4):आप उन्हें माफ़ करने में गंभीरता से नहीं सोच रहे हैं, क्या आप सोच रहे हैं?

Claudia (5): Well, why not?

Translation (5):खैर, क्यों नहीं?

Panel 4: Claudia making a forced smile.

Claudia (6): Feed lots of hungry children, buy lots of mosquito nets, get my name on an eldritch horror...

Translation (6):बहुत सारे भूखे बच्चों को खाना खिलाओ, बहुत सारे मच्छरदानी खरीदो, एक डरावनी जगह के साथ मेरा नाम जोड़ो...

Claudia (7): And go out with a real bang.

Translation (7):और असली जोश के साथ बाहर जाना।

PAGE 69 (Four pages)

Panel 1: Claudia sitting back in her cabin writing a letter at a tiny desk.

CAPTION - PSEUDO-NARRATION (1): Within a few hours, the arrangements are made.

Translation (1): कुछ ही घंटों के में, व्यवस्था की गई।

CAPTION - PSEUDO-NARRATION (2): Claudia writes one last letter to her academic advisor, thanking her for her support.

Translation (2): क्लाउडिया ने अपने अकादमिक सलाहकार को एक आखिरी पत्र लिखा और उसके समर्थन के लिए धन्यवाद दिया।

Panel 2: Claudia taking a capsule from Hiram in his shipboard lab.

Hiram (3): It has been recalibrated...

Translation (3): इसकी दोबारा जांच की गई है...

Claudia (4): And if you got it wrong this time, I swear I will return from my watery grave and drag you back down with me.

Translation (4): और अगर आपने इसको इस बार गलत लिया, तो मैं कसम खाता हूँ कि मैं अपनी पानी वाली कब्र से लौटूंगा और आपको अपने साथ वापस नीचे ले जाऊंगा।

Panel 3: Claudia walking down a narrow ship's corridor, with Turpentine behind her.

Turpentine (5): We cannot emphasize enough how much your sacrifice is appreciated, Dr. Honeywood...

Translation (5): डॉ हनीवुड, हम ज्यादा जोर नहीं दे सकते हैं कि आपके बलिदान की कितनी सराहना की गई थी...

Claudia (6): Kindly go fuck yourself, Eustace.

Translation (6):यूस्टेस, कृपया आप भाड़ में जाओ।

Panel 4: Claudia walking out on deck. She's fully clothed, wearing the same skirt and button-down blouse combination she was wearing when she came aboard the RV Seagoon. A few sailors with hang-dog expressions look on.

Claudia (7): You all are going to have to get your peep-show somewhere else today.

Translation (7):आप सभी आज कहीं और अपना पीप-शो देखने जा रहे हैं।

PAGE 70 (Four panels)

Panel 1: Claudia sitting on the rail of the RV Seagoon, staring pensively out to sea for a moment.

Panel 2: Claudia in the act of taking off her glasses.

Panel 3: Close-up of Claudia's hand having just set her glasses on the rail, in a position where they are staring back at the men on deck.

Panel 4: Turpentine with his arms crossed, looking out, expectantly.

PAGE 71 (Four panels)

Panel 1: Close-up of Claudia's glasses, "looking back" at Turpentine.

Panel 2: View from the deck of Claudia leaping into the sea. Note that she is still fully clothed as she does this.

Panel 3: A splash from the same P.O.V. as Panel 3 where Claudia has gone into the sea.

Panel 4: View, from behind and beneath of Claudia, still fully clothed, swimming through the ocean water.

SUBTITLE (1): Recovered drone footage.

Translation (1): बरामद ड्रोन फुटेज।

PAGE 72 (Four panels)

Panel 1: Claudia floating upright underwater, still in her clothes, here eyes closed.

SUBTITLE (1): Recovered drone footage.

Translation (1): बरामद ड्रोन फुटेज।

Panel 2: Almost exactly the same panel as before, except that here Claudia has opened her eyes.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (2): This is ridiculous zzzt...fwww!

Translation (2): यह बेहूदा है जज़ज़ट....फववव!

SUBTITLE (3): Recovered drone footage.

Translation (3): बरामद ड्रोन फुटेज।

Panel 3: Claudia kicking off her shoes. One should be shown sinking away from her.

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

Panel 4: Claudia in the act of taking off her blouse, which she has unbuttoned.

SUBTITLE (5): Recovered drone footage.

Translation (5): बरामद ड्रोन फुटेज।

PAGE 73 (Four panels)

Panel 1: Claudia now taking off her skirt. Her shirt floats somewhere in the water near her.

SUBTITLE (1): Recovered drone footage.

Translation (1): बरामद ड्रोन फुटेज।

Panel 2: Claudia removing her bra.

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

Panel 3: Claudia removing her panties, her legs bent in the act.

SUBTITLE (3): Recovered drone footage.

Translation (3): बरामद ड्रोन फुटेज।

Panel 4: Claudia now hovering naked in the water.

CAPTION - FUZZY BOX INDICATING RECOVERED SPEECH (4):
zzltaxy...okay come an' get me...kak!

Translation (4): जजलटसी...ठीक है यहीं आओ और मुझे पकड़ो....काक!

SUBTITLE (5): Recovered drone footage.

Translation (5): बरामद ड्रोन फुटेज।

PAGE 74 (Four panels)

Panel 1: Same view as previous page. A tentacle is wrapped around Claudia's foot.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (1):
oh!..zats...pop!

Translation (1): ओह!.....जाट्स....पॉप!

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

Panel 2: Claudia with her legs wrapped in tentacles up to her waist.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (3):
fwweeezz...oh...oh...oh...

Translation (3): फ्रवीएज्ज...ओह...ओह...ओह....

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

Panel 3: Claudia enmeshed in tentacles up to her shoulders.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (5):
zzzzzz...ooohhh...

Translation (5): ज्जज्ज...ओहहह....

SUBTITLE (6): Recovered drone footage.

Translation (6): बरामद ड्रोन फुटेज।

Panel 4: Claudia completely enmeshed in tentacles. Some clearly appear to be penetrating her, and a fat tentacle is in her mouth.

CAPTION - FUZZY BALLOON INDICATING RECOVERED SPEECH (7):
...sshst...is best sex...pop!...ever had..

Translation (7): सशशत.....सबसे अच्छा सम्बन्ध बनाना है..... पॉप!..
अभी तक का.....

SUBTITLE (8): Recovered drone footage.

Translation (8):बरामद ड्रोन फुटेज।

PAGE 75 (Single panel page, in color)

(Note: color page count=1)

Single panel: Claudia has been turned around, held in a few of the creature's tentacles, facing headfirst into the opening of the creature's feeding siphon. Claudia looks into it with her eyes open wide.

SUBTITLE (1): Magnified and enhanced drone footage.

Translation (1): बढी हुई ड्रोन फुटेज।

PAGE 76 (Four panels)

Panel 1: Claudia's head disappearing into the creature's feeding siphon.

SUBTITLE (1): Recovered drone footage.

Translation (1): बरामद ड्रोन फुटेज।

Panel 2: Claudia disappeared into the feeding siphon up to her waist.

SUBTITLE (2): Recovered drone footage.

Translation (2): बरामद ड्रोन फुटेज।

Panel 3: Just Claudia's lower legs sticking out of the feeding siphon.

SUBTITLE (3): Recovered drone footage.

Translation (3): बरामद ड्रोन फुटेज।

Panel 4: Claudia present only as a swelling in the siphon.

SUBTITLE (4): Recovered drone footage.

Translation (4): बरामद ड्रोन फुटेज।

PAGE 77 (Four panels)

Panel 1: A SAILOR, looking excited, standing on the deck of the RV Seagoon, holding binoculars in one hand and pointing out to sea at something.

Panel 2: A view out to sea. In the distance, the Creature, or part of it, appears to be bloated, and floating on the surface.

Panel 3: Another group of SAILORS, on the deck, firing what looks a bit like a cannon off the deck.

SFX - NET CANNON BEING FIRED (1): FOOM!

Translation (1): फूम!

Panel 4: A view of the creature, just off the side of the RV Seagoon, tangled in a net.

PAGE 78 (Single panel page)

Single panel: A view from the deck showing the Creature, still stuck in the net, being lifted above the midsection of the ship by the ship's crane. The Creature is in position to be lowered into the large tank in the middle of the ship. Around the deck, there are crewmen gesturing, presumably helping the crane operator lower the Creature into the tank.

PAGE 79 (Two panels)

Panel 1: A group of protesters standing on a city street. They're a mixed bunch, including some hippie types, some older people soberly dressed, and at least one knot of nuns in habit. They are carrying signs with slogans WOMEN AREN'T PET FOOD! STOP FRANKENSTEIN "SCIENCE"! and CHOOSE LIFE!

Protesters (jagged balloon over all, indicating the crowd chanting) (1): Stop this madness! Stop this madness!

Translation (1): यह पागलपन बंद करो! यह पागलपन बंद करो!

CAPTION -- pseudo narration (2): The appearance of angry protesters complicates arrangements for a memorial for Eliza, Daphne, and Claudia.

Translation (2): नाराज प्रदर्शनकारियों की उपस्थिति एलिजा, डाफने और क्लारुडिया के लिए एक स्मारक की व्यवस्था को जटिल बनाती है।

Panel 2: View of [redacted].

CAPTION -- pseudo-narration (3): Eventually, a small midwestern college agrees to make its facilities available for a discreet observation.

Comment (3): "Midwestern" is an American expression for a large central region of the United States roughly north of the Ohio and Missouri Rivers, west of Pennsylvania and east of the Great Plains. Roughly the states of Ohio, Indiana, Michigan, Illinois, Wisconsin, Iowa and Minnesota, perhaps the northern half of Missouri and the eastern halves of Kansas, Nebraska, and the Dakotas as well.

Translation (3): आखिरकार, एक छोटा मिडवेस्टर्न कॉलेज अपनी सुविधाओं को एक विचारशील निरीक्षण के लिए उपलब्ध कराने के लिए सहमत है।

PAGE 80 (Single panel page)

Single panel (1): This is a long view from back seats down to the stage of a space modeled after [redacted].

Down on the stage a UU MINISTER, who is conducting the service, is reading at a lectern. A table has been set up on the stage with flowers and head-shot photographs of Eliza, Daphne, and Claudia). The theater, which seats about 400 people in its normal configuration, is full in the somber dress appropriate to the occasion. The UU Minister is a plump, pleasant-faced, middle-aged woman in ministerial robes.

UU Minister (1): The depths of seas have always inspired a sense of awe. More than a century ago, Longfellow wrote:

"Would'st thou," so the helmsman answered,
"Learn the secret of the sea?
Only those who brave its dangers
Comprehend its mystery!"

Comment (1): The minister is quoting from the American poet Henry Wadsworth Longfellow (1807-1882), specifically his poem "The Secret of the Sea." If there exists a well-known literary translation of his lines in the public domain in your target language, you may substitute it for your own translation.

Translation (1): समुद्र की गहराई ने हमेशा खौफ की भावना को प्रेरित किया है। एक सदी से भी पहले, लॉंगफेलो ने लिखा:

"तुम क्या करोगे, "इस लिए हेल्समैन ने उतर दिया,

"समुद्र कार हस्य जानें?

केवल वे जो इस के खतरों को बहादुरी से सामना करते हैं

इस का रहस्य समझो! "

PAGE 81 (Single panel page)

Single panel: A free page for the artist, with the idea of having something vast and horrible and tentacular boiling up from the depths of the ocean.

CAPTION - UU Minister speaking (1): For some, indeed the depths of the ocean are a zone of darkest fear. As the greatest writer of weird fiction once told us:

Translation (1): कुछ के लिए, वास्तव में समुद्र की गहराई सब से गहरे डर का एक क्षेत्र है। जैसा कि एक बार अजीब उपन्यास के लेखक ने हमें बताया था:

CAPTION - UU Minister quoting (2): "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age."

Comment (2): Again, the minister is quoting, this time the famous opening paragraph from the story "The Call of Cthulhu," by the American writer of horror and weird fiction H.P. Lovecraft (1890-1937). Again, if there is a usable literary translation in your target language you may use it.

Translation (2): "मुझे लगता है, दुनिया में सब से दयालु बात, मानव मन की अपनी सभी सामग्रियों को सह संबंधित करने में असमर्थता है। हम अनंत के काले समुद्रों के बीच अज्ञानता के एक शांत द्वीप पर रहते हैं, और यह नहीं था कि हमें दूर तक की यात्रा नहीं चाहिए। विज्ञान, जो अपनी प्रत्येक दिशा में तनावपूर्ण है, ने हमें बहुत कम नुकसान पहुंचाया है, लेकिन किसी दिन अलग-थलग ज्ञान के एक साथ होने से वास्तविकता के ऐसे भयानक वातावरण खुल जाएंगे, और हमारी निराशाजनक स्थिति बन जाएगी, कि हम प्रकाश से या तो पागल हो जाएंगे या घातक प्रकाश से एक नए अंधेरे युग की शांति और सुरक्षा में पलायन कर जाएंगे।"

PAGE 82 (Three panels, probably the first two across the top)

Panel 1: Closer-in view of the UU Minister, showing part of her at the lectern.

UU Minister (1): But as has been shown by scientific research - including especially that research made possible by the women we commemorate today - we can afford such a retreat into ignorance no longer.

Translation (1): लेकिन जैसा कि वैज्ञानिक अनुसंधान द्वारा दिखाया गया है - विशेष रूप से उन अनुसंधानों को शामिल किया गया है जिन्हें हम आज की महिलाओं द्वारा संभव बनाते हैं - हम अब इस तरह की वापसी को अज्ञानता में बर्दाश्त नहीं कर सकते हैं।

Panel 2: Symbolic panel, a human hand reaching out from one side of the panel, tentacle from the other side.

CAPTION - UU Minister speaking (2): The oceanic depths contain things far beyond any of our previous understandings.

Translation (2): समुद्र की गहराई में हमारी पिछली समझ से कहीं अधिक चीजें शामिल हैं।

Panel 3: View scanning across a group of mourners seated in the audience.

CAPTION - UU Minister speaking (3): The future wellbeing of humanity - perhaps the very future existence of humanity - depends on the advancement of our knowledge.

Translation (3): मानवता के भविष्य की भलाई - शायद मानवता के भविष्य का अस्तित्व - हमारे ज्ञान की उन्नति पर निर्भर करता है।

Single panel: A representation of Leos sacrificing his three daughters Praxithea, Theope, and Eubule. There are a number of art-historical views of what human sacrifices might have looked like in Archaic Greece and mostly this will be left to the discretion of the artist, with the recommendation that he image search some of the more famous Greek maiden sacrifices, such as those of Iphigenia or Polyxena, and extrapolate from there. Perhaps Praxithea can be lying already sacrificed at her father's feet, Theope can be under the knife, and Eubule can be patiently waiting her turn. The four captions can be at the corners of the illustration, or otherwise arranged as seems reasonable.

CAPTION - UU Minister speaking (1): In Greek legend, Leos, the son of Orpheus, had three daughters: Praxithea, Theope, and Eubule. In response to a prophecy from the Oracle at Delphi, these three daughters volunteered themselves for sacrifice to save Athens from famine and plague.

Translation (1): ग्रीक कथा में, ओरफियस के बेटे लेओस की तीन बेटियां थीं: प्रिक्सिथिया, थियोप, और युबुले। डेलफी में ओरेकल में एक भविष्यवाणी के जवाब में, इन तीन बेटियों ने एथेंस को अकाल और प्लेग से बचाने के लिए स्वयं का बलिदान दिया।

CAPTION - UU Minister speaking (2): Were their sacrifices regarded as tragedy, stupidity, or waste? Far from it. Demosthenes himself, in his funeral oration, compared them to the bravest of soldiers who fell defending their city.

Translation (2): क्या उन के बलिदानों को त्रासदी, मूर्खता या बर्बादी माना गया? इस से दूर। डेमोस्टेनेस ने अपने अंतिम संस्कार भाषण में, उन की तुलना उन बहादुर सैनिकों से की जो अपने शहर की रक्षा करते थे।

CAPTION - UU Minister quoting Demosthenes (3): ὅτε δὴ γυναῖκες ἐκείναι τοιαύτην ἔσχον ἀνδρείαν, οὐ θεμιτὸν αὐτοῖς ὑπελάμβανον χείροσιν ἀνδράσιν οὐσιν ἐκείνων φανῆναι.

Comment (3): Do not attempt to translate this passage in Greek. It's translated into English at (4) below, and you can translate it from there into your target language.

CAPTION - UU - Minister translating (4): "When, therefore, such courage was displayed by those women, they looked upon

it as a heinous thing if they, being men, should have proved to possess less of manhood."

Translation (4): "जब, इसलिए, उन महिलाओं द्वारा इस तरह के साहस को प्रदर्शित किया गया था, तो आदमी होने की वजह से इसे एक जघन्य चीज के रूप में देखा, तो उन्हें इसे मर्दानगी से कम साबित करना चाहिए था।"

PAGE 84 (Three panels, long one across the top).

Panel 1: Long view showing the table set out with the portraits of the three women Eliza, Daphne, and Claudia, with other arrangements.

CAPTION - UU Minister speaking (1): Let us think of the women we commemorate today as our Praxithea, Theope, and Eubule.

Translation (1): आइए आज हम उन महिलाओं के बारे में सोचते हैं जिन्हें हम अपने प्रेक्सिथिया, थियोप और यूबुले के रूप में याद करते हैं।

Panel 2: Close-up of a particular mourner, showing signs of grief. The details are at the artist's discretion.

CAPTION - UU Minister speaking (2): Let us honor and not disdain their sacrifices.

Translation (2): हम सम्मान दें और उनके बलिदानों का तिरस्कार न करें।

Panel 3: Close-up view on the UU Minister again. Her head is bent forward and her eyes are closed.

CAPTION - UU Minister speaking (3): For is that not what human decency really requires?

Translation (3): इसके लिए क्या वास्तव में मानव शालीनता की आवश्यकता नहीं है?

PAGE 85 (Single panel, color)

(Note: on this and some following pages the Creature is now housed in a giant cylindrical glass tank, similar in construction to one you can see at [redacted]. In the middle of this giant tank is some sort of coral structure inside of which the Creature (mostly) lurks.

Single panel: View of the giant tank as described above.

CAPTION - PSEUDO-NARRATION (1): The Creature is brought to the Energexecon Marine Center in Corpus Christi, Texas, where it is exhibited and studied.

Translation (1): जीव को कोर्पस क्रिस्टी, टेक्सास के एनर्जेजीकोन मरीन सेंटर में लाया जाता है, जहां इसे दिखाया और अध्ययन किया जाता है।

PAGE 86 (Four panels)

Panel 1: Turpentine, in a white labcoat, standing next to the side of the tank. He is being interviewed. In the part of the tank that is visible behind him, there's nothing but water.

Turpentine (1): Well, we had some difficult times there, but it is remarkable how we succeeded in the end.

Translation (1): खैर, हमारा वहां कुछ कठिन समय था, लेकिन यह उल्लेखनीय है कि हम आखिर में कैसे सफल हुए।

Panel 2: Turpentine facing the tank and placing one hand on the glass.

Turpentine (2): We'll study the Creature and find out what makes it tick. I'd say that its woman-eating days are over.

Translation (2): हम जीव का अध्ययन करेंगे और यह पता लगाएंगे कि क्या उसे चिड़ाता है। मैं कहूंगा कि इसके महिला-खाने के दिन खत्म हो गए हैं।

Panel 3: Turpentine facing outward from the glass again. In the background, un-noted by him, a tentacle has snaked into the shot. This tentacle has an eye at its end, wide open in this panel.

Turpentine (3): I believe humanity will benefit a great deal from the study of Gynophagos turpentinii.

Comment (3): Same conventions on Linnean species names apply as above.

Translation (3): मेरा मानना है कि गाइनोफैगस टरपेनटाइनी के अध्ययन से मानवता को बहुत फायदा होगा।

Unseen interviewer (out-of-panel balloon) (4): Wasn't it supposed to be named Gynophagos honeywoodiae?

Translation (4): क्या इसका नाम गाइनोफैगस हनीवुडिया नहीं होना चाहिए था?

Panel 4: Turpentine looking a bit perplexed and annoyed. Behind him, the eye-tentacle has contorted into an Angry Squint,

as similar as possible to the same Angry Squint made by Claudia
Honeywood.

Turpentine (5): I'm sorry, but I have no recollection of
that.

Translation (5): मुझे माफ़ करें, लेकिन मुझे अनुस्मरण नहीं है।

PAGE 87 (Four panels)

Panel 1: CHIBA MOE ("Chiba"), a very attractive young Japanese woman wearing a white one-piece swimsuit that has a logo for the Marine Center above the left breast stands on a diving board in position to make a dive. The swimsuit, while a one-piece, seems designed to emphasize some sex appeal, especially cleavage. Around Chiba's waist there is a belt with a bag of sorts attached. The diving board extends over the tank containing the creature.

CAPTION (1): At Energexecon Center, a few years later.

Translation (1): कुछ सालों बाद, एनर्जीजीकोन सेंटर में।

Panel 2: Chiba going into the water, her legs and lower half still out as she is in mid-dive.

SFX - DIVE (2): Splash!

Translation (2): छप-छप!

Panel 3: A group of Cub Scouts in uniform, sitting cross-legged on the floor of the Center outside the pool. They are looking up, fascinated.

Panel 4: Chiba descending into the tank on her dive, underwater and surrounded by bubbles.

PAGE 88 (Four panels)

Panel 1: Chiba underwater in the tank. She is swimming upright and has taken a fish out of the bag tied to her belt, which she is holding in her hand. One of the creature's tentacles is extending toward her.

Panel 2: One of the tentacles is wrapped around the fish. The other has grabbed onto one of the shoulder straps of Chiba's suit and is pulling it down.

Panel 3: The Cub Scouts again, who are staring at this scene gap-mouthed and obviously very interested in what will happen next.

Panel 4: Chiba using her free hand to swat at the tentacles aiming at molesting her. Her shoulder strap is down around her upper arm.

PAGE 89 (Three panels)

Panel 1: Chiba wagging her finger at the retreating tentacle (indicate both with motion lines).

Panel 2: Chiba taking a "bow" underwater to her audience.

Panel 3: Probably the bottom half of the page - wide view of the Cub Scouts now on their feet and applauding.

SFX - APPLAUSE (1): CLAP CLAP CLAP CLAP...

Translation (1): ताली ताली ताली ताली....

PAGE 90 (Four panels)

Panel 1: Chiba, standing at the top of the tank, quite wet still in her one-piece bathing suit, being interviewed.

Chiba (1): 私は海事センターでショーを演じるために、私の県出身の別の若い女性と一緒に雇われました。

SUBTITLE (2): I was hired along with other young women from my prefecture to put on shows at the Maritime Center.

Comment (2): If the target language for translation is Japanese, the translator need not provide translations of Japanese dialog unless he or she believes that the Japanese text in each balloon or caption above is inadequate, in which I case I request that the translator provide an improved translation on the line for the translation. If, however, the translator believes that the translation is adequate, he or she may simply write the expression stet (for "let stand as is") the translation line.

Translation (2): मेरी प्रान्त की अन्य युवतियों के साथ मेरीटाइम केन्द्र में शो करने के लिए मुझे रखा गया था।

CAPTION (3): Chiba Moe, Marine Center show worker.

Translation (3): चीबा मो, मरीन सेंटर शो वर्कर।

Panel 2: Incorporated photograph from <http://www.erosblog.com/2008/12/16/nude-pearl-diver/>

CAPTION - CHIBA NARRATING (4): 私たちはみな、海女（真珠貝を採る女性潜水士）の村の出身なので、水中で働く素晴らしい伝統があります。

SUBTITLE (5): We are all from villages of ama (women pearl divers), so we have a great tradition of working underwater.

Translation (5): हम सब अमा (मोती निकालने वाली महिलाएं) के गावों से हैं। इसलिए हमारी पानी के अंदर काम करने की महान परम्परा है।

Panel 3: "Still photograph" of a group of other divers, also attractive young Japanese women in swimsuits just like Chiba's, standing at the base of the tank and posed in a group. All are smiling, and one has raised her hand in a "V" sign.

CAPTION - CHIBA NARRATING (6): 私たちのグループがあり、餌やりショーを行うために、一緒に働いています。とても人気です。

SUBTITLE (7): There is a group of us. We work together to put on feeding shows. They're very popular.

Translation (7): हमारा एक समूह है। हम भरण प्रस्तुती के लिए मिलकर काम करते हैं। वह बहुत प्रसिद्ध हैं।

Panel 4: Back to the interview. Chiba is grinning.

Chiba (8): 私は本当に自分の仕事が好きです。

SUBTITLE (9): I really like my job.

Translation (9): मुझे सच में मेरी नौकरी पसंद है।

PAGE 91 (Four panels)

Panel 1: More interview position. Chiba looks a bit more serious.

Unseen interviewer (out-of-panel balloon) (1): あなたがやったこのようなショーは、あなたが唯一担当しているものですか?

Chiba (2): いいえ、他にもあります。

SUBTITLE - INTERVIEWER (3): Are shows like the one you just did the only ones you do?

Translation (3): जो प्रदर्शन अभी तुमने किया है, क्या तुम उसी तरह के प्रदर्शन करती हो।

SUBTITLE - CHIBA (4): No, there are others.

Translation (4): नहीं, और भी हैं।

Panel 2: Chiba in the tank again. Two of the creatures tentacles are pulling down the straps of her one-piece swimsuit. Chiba is not resisting this action.

CAPTION - CHIBA NARRATING (5): 時々、海事センターの一般客向けの公開が終わった後に...

SUBTITLE (6): Sometimes, after the Marine Center closes to the general public...

Translation (6): कभी कभी, मरीन सेंटर आम जनता के लिए बंद होने के बाद...

Panel 3: Chiba now naked in the tank, a sucker tentacle attached to one of her nipples, her arms and legs snaked around with tentacles. Her eyes are open wide and she is looking down as if in wonder at the tentacle on her breast.

CAPTION - CHIBA NARRATING (7): ..裕福な寄付者のために、非常に特別なショーを行うことがあります。

SUBTITLE (8): ...we put on some very special shows for wealthy donors.

Translation (8): हम अमीर दानियों के लिए कुछ विशेष प्रदर्शन रखते हैं।

Panel 4: A couple of middle-aged to old rich Texas dudes staring in amazement, their faces illuminated by light from the tank, the background otherwise dark.

CAPTION - CHIBA NARRATING (9): この特別なショーのために、巨額のお金を支払う人もいます。

SUBTITLE (10): Some people pay huge amounts for these special shows.

Translation (10): कुछ लोग इस तरह के विशेष प्रदर्शनों के लिए भारी मात्रा में भुगतान करते हैं।

Single panel: Chiba, all tentacled up in the tank, her eyes closed and her head tilted back in ecstasy.

CAPTION - CHIBA NARRATING (1): 私からは観客が見えないので、例えばプライベートなものでなくても、そんな風に感じます。それにセックスは本当に最高です。男性のことなど、ほとんど忘れてしまっていました。

SUBTITLE (2): I can't see the audience, so it feels private even if it isn't. And the sex is truly amazing. I've almost forgotten about men.

Translation (2): मैं दर्शक नहीं देख पा रही हूँ, अगर नहीं है तो भी यह निजी लग रहा है। और सेक्स सच में अद्भुत है। मैं लगभग आदमी के बारे में भूल ही चुकी हूँ।

PAGE 93 (Four panels)

Panel 1: Another interview segment. Here Chiba sits on the lip of the tank. She has changed from her white swimsuit to a tank-top and shorts. She is dangling her bare feet in the tank's water.

Unseen interviewer (out-of-panel balloon) (1): 食べられないかと、怖くなりませんか?

Chiba (2): いいえ、その対策はされています。

SUBTITLE - INTERVIEWER (3): You're not afraid of being eaten?

Translation (3): तुम्हें खाए जाने का कोई डर नहीं।

SUBTITLE - CHIBA (4): No, they've taken care of that.

Translation (4): नहीं, उन्होंने इसका ध्यान रखा है।

Panel 2: An underwater robot, with grabbers, two holding on to the Creature's feeding siphon and another pair holding some sort of giant cuff-ring.

CAPTION - CHIBA NARRATING (5): 何ヶ月もずっと彼の近くにいると、彼の気持ちが変わってくるのです。

CAPTION - CHIBA TRANSLATION (6): They put some sort of collar on his feeding siphon. No more girls for him.

Translation (6): उन्होंने उसके खाने वाले छिद्र में एक कोलर लगा दी है। उसके लिए अब और लड़कियाँ नहीं।

Panel 3: Chiba being interviewed.

Unseen interviewer (out-of-panel balloon) (7): それは安心ですね。

Chiba (8): 実際には、悲しい気持ちになります。

SUBTITLE - INTERVIEWER (9): That must make you feel relieved.

Translation (9): इससे आपको राहत महसूस होगी।

SUBTITLE - CHIBA (10): Actually, it makes me feel sad.

Translation (10): वास्तव में, यह मुझे उदास करता है।

PAGE 94 (Four panels)

Panel 1: Close-up of Chiba's bare legs dangling in the tank.

CAPTION - CHIBA NARRATING (1): 何ヶ月もずっと彼の近くにいると、彼の気持ちがわかってくるのです。

SUBTITLE - TRANSLATION (2): Having been close to him for all these months, I feel that I can feel what he feels.

Translation (2): इन सभी महीनों के लिए उसके करीब रहने के बाद, मुझे लगता है कि मैं महसूस कर सकती हूँ कि वह क्या महसूस करता होगा।

Panel 2: Chiba's legs in the tank again. A tentacle has come up and is playing among her toes.

CAPTION - CHIBA NARRATING (4): 彼は悲しい、とてもお腹が空いたと思っています。私のことを食い尽くしたいと思っていますのです。

SUBTITLE - TRANSLATION (5): And what he feels is sad and very hungry. He wants to eat me so very badly.

Translation (5): और वह बहुत उदास और भूखा महसूस करता है। वह मुझे बुरी तरह खाना चाहता है।

Panel 3: Same as Panel 2, except that now the tentacle has wrapped around her ankle.

CAPTION - CHIBA NARRATING (6): 彼には本当に申し訳なく思っています。

SUBTITLE - TRANSLATION (7): I feel so sorry for him.

Translation (7): मुझे उसके लिए बहुत बुरा लग रहा है।

Panel 4: Same as Panel 3, except that here the tentacle was wrapped around a little way up Chiba's leg.

CAPTION - CHIBA NARRATING (8): 彼に自分を食べさせてやりたい、もし許されるなら、彼に食べてもらいたいと思います。

SUBTITLE - TRANSLATION (9): I would let him eat me, if they would let me let him eat me.

Translation (9): अगर वह उसे मुझे खाने की अनुमति दे दें, तो मैं उसे खुदको खाने दूंगी।

PAGE 95 (Four panels)

Panel 1: Still being interviewed, Chiba is smiling, reaching out with her right index finger to touch the tip of a tentacle that is protruding above the surface of the water.

Unseen interviewer (out-of-panel balloon) (1): 本気で言っているとは思えません!

Chiba (2): どうしてですか?

SUBTITLE - INTERVIEWER (3): You can't be serious!

Translation (3): तुम गंभीर नहीं हो सकते!

SUBTITLE - CHIBA (4): Why not?

Translation (4): क्यों नहीं?

Panel 2: Chiba is standing up, pulling her tank-top off so that her arms and the inside of the top are lifted up over her head. She is braless underneath.

Unseen interviewer (out-of-panel balloon) (5): だって...

Chiba (6): 本当に単純なことです。

SUBTITLE - INTERVIEWER (7): But...

Translation (7): लेकिन...

SUBTITLE - CHIBA (8): It is really very simple.

Translation (8): यह सच में बहुत आसान है।

Panel 3: Chiba dropping her shorts. In the panel they are still around her ankles but she is now otherwise naked.

Chiba (9): 思いやりの心に従って行動できないのなら、我々は生きるに値しません。

SUBTITLE - CHIBA (10): If we cannot act on compassion, then we do not deserve to live.

Translation (10): यदि हम करुणा पर काम नहीं कर सकते, तो हम जीने के योग्य नहीं हैं।

Panel 4: A column of water on the surface of the tank where Chiba has just jumped in.

SFX - CHIBA JUMPING IN (11): Splash!

Translation (11): छप-छप!

PAGE 96 (Two panels)

Panel 1: Chiba and three other Japanese aquarium girls (GIRL #1, GIRL #2, and GIRL #3) are sitting around a table eating lunch. Chiba is reading a letter.

CAPTION - PSEUDO-NARRATION (1): A few days later, Chiba receives a special-delivery letter.

Translation (1): कुछ दिनों बाद, चिबा को एक बहुत विशेष डिलिवरी पत्र मिलता है।

Chiba (2): 手紙には、とても裕福な寄付者が、観客 1 人の一度限りのとても特別なショーのお返しとして、海事センターに新館を提供すると書かれています。

Girl #1 (3): チバ、本当にはいと返事するつもりですか?

SUBTITLE - CHIBA (4): The letter says that a very wealthy donor will give the Marine Center a new wing in return for a very special, one-time-only show with an audience of one.

Translation (4): पत्र में कहा गया है कि एक बहुत बड़ा दानी, एक ही दर्शक के साथ सिर्फ एक बार बहुत विशेष प्रदर्शन दिखाने के बदले मरीन सेंटर को एक नई विंग देगा।

SUBTITLE - GIRL #1 (5): Chiba, are you really going to say yes?

Translation (5): चिबा, क्या तुम सच में हाँ बोलने जा रही हो?

Panel 2: Chiba, holding the letter to her breast and her eyes closed, looking very happy.

Chiba (6): はい。

Girl #2 (7): あなたには、本当にワクワクさせられます!

SUBTITLE - CHIBA (8): Yes.

Translation (8): हाँ!

SUBTITLE - GIRL #2 (9): We are so excited for you!

Translation (9): हम आपके लिए बहुत उत्साहित हैं!

PAGE 97 (Three panels)

Panel 1: Underwater robot removing the cuff from the Creature's feeding siphon.

CAPTION (1): And so, within a few days...

Translation (1): इस तरह, कुछ दिनों के अंदर।

Panel 2: Chiba standing naked on a diving platform over the tank.

Panel 3: Chiba in mid-air in her dive into the tank, just about to break the surface of the water.

PAGE 98 (Single panel montage, color)

Single panel montage: At artist's montage of Chiba becoming progressively tentacle sexed-up.

PAGE 99 (Single panel montage, color)

Single panel montage: Artist's discretion showing Chiba going down the Creature's feeding siphon.

PAGE 100 (Two panels)

Panel 1: A larger panel comprising most of the page. A man sitting on a simple chain on the floor of the Marine Institute, watching the very special show. He is wearing a suit, and we can see through his suit pants that he has a massive erection.

Panel 2: Smaller, inset, showing light on the face of the man, who we can now see (due to the prominence of his Distinguishing Feature) is Barron Petrobux, Jr. The face shows a blissed-out expression.

CAPTION (1): The end.

Translation (1): समाप्त।

END.