

"ATTACHMENT"

**A
COLLECTION
OF
SHORT STORIES**

"ANURAAG"

**By
Dr Ram Lakhan Prasad**

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October, 2015



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**A COLLECTION OF
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All characters in this novel are fictitious and any resemblance to real persons, living or dead is purely coincidental.

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1

EPIGRAPH

There are a few folks who fuss because the
society won't act
There are others who fume because they
cannot react.
They all create problems rather than creating
something new
RLP used the society and the culture to create
literary stew.
The readers sometimes control the fate of the
writers
They criticize, comment and critique, the
blighters.
Some whimper, others enjoy but most do not
care
Short stories can be fiction or be a real life
affair.
These stories of RL make good reading at any
station
The ideas are wake up calls and good for the
nation.
The writer has presented the stories as best as
he could
The readers can start reading and read as they
should.
When the writers create they push for some
change

Sometimes everything is emotive but ideas
remain strange.
It gives them fulfillment to step into the
unknown
They still remain artists but soon become
known.
Stories of this structure often do open our
eyes
We do comment with care and learn to
criticize.
They inspire us to become enlightened and
creative thinkers
Let us turn back the clock but not to be idea
sinkers.
The author has shared many of his ideas and
expressions
The journals show his talents, experiences
and differences.
If he has not influenced and inspired us to
take action
Can we blame him or search the depth of our
passion?
I am a silent admirer of all types of creativity
in people
A lot is in this collection it is treasure for the
people
I can comment and make some judgment on
my own
I really like them all so there is no need to
frown.
RLP has become an innovator and an agent of
change.

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PROLOGUE

**By Mrs Padma Singh,
Former Principal of SVHS Nadi Fiji**



Many writers inadvertently bring their life into the world of the readers with them and want the readers to read about their world. After his beloved wife and my dearest friend Saroj passed away, Dr Ram Lakhan Prasad was indeed devastated, completely distraught and totally bewildered but he went on a path to heal his sorrow and loneliness through his literary art and creation. He used various genres to express his innermost feeling and unconditional love for his departed

soul mate and his life partner of over half a century.

In the last three years Dr Prasad has created and published many poems, DVD presentations, articles, short stories and novellas for his beloved wife and tried to heal himself of immeasurable loss he felt in the absence of his beloved lotus. This collection of short stories is perhaps its reflection that he is growing from strength to strength as a writer of creative dimension.

RL, as he is known among his colleagues, has been pouring his heart and soul out to create presentations as homage and loving tribute to Saroj, his pretty lotus but he has a long way to go to complete this journey of ultimate joy and compassion. This according to him would be the day that the two souls reincarnate and merge again to resurrect their love life.

The phrase 'history repeats itself' is not accepted without challenge but we have to acknowledge that certain chains of events in the life of a person bear marked resemblance to incidents of earlier family life. These short stories that are the continued creation of this matured writer are symbols and signs of some of his emotions, conflicts and frustrations that make interesting, cool and attached reading.

What is presented in these pages as an art is perhaps an ultimate in the refinement of the craft of this writer who has over thirty publications to

his credit and I am confident that the news of created construction is going to guide him to produce many more in the future. We wish him all the best.

My family was very closely related to the family life of this artist but that is not the only reason for empathizing with, appreciating and understanding his inner most feelings that he so meticulously and tactfully expressed in his creations.

I am mindful that anyone who has known RL as an educationist, humanist and a trade unionist would be able to relate well and respond healthily with all his presentations.

Finally, I must admit that reading RL's anthology brought back the beautiful years I shared with Saroj not only as a friend but as a sister and my confidante. I am indeed proud to be given the opportunity to share my feelings to respond and recommend this anthology of great stories to the readers.

Padma Singh.

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INTRODUCTION

I had a passion for creating short stories, poems, novellas and novels in Hindi language from my early school and college days but suddenly an urge came to develop novels, novellas, short stories and poems in the English language when my wife passed away. This interest became one of the ways of healing my sorrow and loneliness.

Here are a few of my initial creations in this specific genre for my readers to read, appreciate, critique and enjoy. I hope to add many more as my mood and interest develop and strengthen. It may be my next project.

One thing that needs to be considered is that English is my second language; hence a lot of my ideas and settings would come from my own cultural and social background and from my own reading and scriptures. These have naturally enriched my creation.

A story has five basic but important elements. These five components are: the characters, the

setting, the plot, the conflict, and the resolution. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

The characters are the individuals that the story is about. I have tried to introduce the characters in the story with enough information that the reader can visualize each person. This is achieved by providing detailed descriptions of a character's physical attributes and personality traits. Every story should have a main character. The main character determines the way the plots and sub plots will develop and is usually who will solve the problems and conflicts the story centers upon.

However, the other characters are also very important because they supply additional details, explanations, or actions and counter actions. All characters should stay true to the author's descriptions throughout the story so that the readers can understand and believe the actions that are taking place—and perhaps even predict which character may do what next.

The setting is the location of the action. An author should describe the environment or surroundings of the story in such detail that

the readers feel that he or she can picture the scene. Unusual settings (such as a fantasy world) can be interesting, but everyday settings can help the readers to better visualize the story and feel connected to the plot.

The plot is the actual story around which the entire story is based. A plot should have a very clear beginning, middle, and end—with all the necessary descriptions and suspense, called exposition—so that the readers can make sense of the actions and follow along from start to finish.

Every story has a conflict to solve. The plot is centered on this conflict and the ways in which the characters attempt to resolve the problem. When the story's action becomes most exciting, right before the resolution, it is called the climax. Of course there are a few stories of mine which have some form of anti climax and attempt to reach denouement.

The solution to the problem is the way the action is resolved. For example, Rani often resolves a conflict by finding a compromise for two fighting characters or helping fix any mistakes she made while switched into someone else. It is important that the resolution fits the rest of the story in tone and creativity and solves all parts of the conflict.

I have used a variety of literary devices in my stories to make them interesting and exciting to read. My use of symbolism, foreshadowing and foregrounding are used in various situations and circumstances. Whereas there are others with a minimum of usage, for example, similes, alliteration, metaphors and personification have been sparingly used.

Thus all my ten short stories or novellas cannot be strictly called short because some are too short, others a little longer and one is almost a novel. The lengths of my stories depended largely on the time it took me to reach my resolution. Almost all my stories have a hidden prologue that introduces my stories and sets the tone for the story to enable it to act as a bit of a backgrounder.

The title “Attachment” or its translation in my language “Anuraag” symbolizes various forms of connection be they social, cultural, economic or political. The style and diction of my stories are somewhat personal to me too.

My stories do have an intense feeling that an audience goes through while waiting for the outcome of certain events. This is my use of suspense which basically leaves the readers holding their breath and wanting more information. Of course, without my themes,

tone and tragedy I would not have successfully completed my task. These are intertwined aspects of my presentation but are easy to detect.

One of my strongest devices is imagery where I have used words and phrases to create mental images for the reader. Some of these are from my native language of Hindustani and are not limited to only visual sensation but may also refer to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well. Often I found that there are no equivalent translations so I used my own interpretation. Some people call this mother tongue interference but this interference has enriched my stories.

I have one reservation about my collection. Some of my short stories are not really short and can be classed as a novella but they do hold the suspense element for the readers. Please accept my apologies for this indulgence.

My wish is that the readers appreciate my ideas that I have tried to convey in my creations. I will feel good if people enjoy these in the same spirit that I displayed when creating them. Good luck.

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ATTACHMENT

(A True Story of Love and Passion)

Krisn was born in a small village of Botini in the western districts of Fiji in December of 1939 during the time when the world was at war and the people were living in fear as well as uncertain future. Krisn was born to remove fear and construct his future.

The parents of Krisn were Bhagat and Kunti who were fairly famous farmers of the district and were living on a large farm of Sarju Residence in an extended family structure. They had worked hard to establish themselves as a respectable and well-known family with the main objective of becoming worthy and responsible citizens of the nation. They all wanted to contribute well to live and let others live in harmony in a multinational community.

The own parents of Bhagat were Sarju and Ganga who had been brought from India as indentured workers by the Australian Company that owned various sugar mills and

sugarcane estates all over the western districts of Fiji. They became free farmers after their indenture contract expired. This seemed a blessing in disguise in many respects.

Birth of the first child of the family was not that easy for the family. While the grandmother of Krisn, Ganga acted as an active midwife, his mother Kunti passed away after Krisn was born because of complications and absence of medical assistance. Grandmother Ganga and aunt Ramila had no choice but to become alternative mothers to Krisn.

Bhagat, father of Krisn was distraught at the lost of his wife but he was fortunate to have Krisn as the only relict. Although Bhagat was a busy farmer he made certain that Krisn grew up in perfect harmony and in good care with excellent upbringing atmosphere. Consequently Bhagat secured the services of an additional child care assistant Radhika from the village. Krisn had lost his mother but he was blessed to have the care, attention, love and affection of three dedicated people. So he was three times blessed in many respects of growing up and upbringing.

Radhika whose parents agreed for her to be the third caretaker of Krisn was the eldest of the four daughter of the village priest Rajbali

Maharaj and his wife Yashoda. They lived with their family across the creek from Sarju Residence.

Radhika was a healthy being, a well-groomed child and a positive thinker with precise and in-depth knowledge of the Hindu scriptures because her father and mother regularly conducted prayers and recited ideas from the Vedas, Upanishads and other holy books such as the Bhagvat Geeta, Mahabharat and Ramayan.

So all the family members at Sarju Residence were greatly indebted to the priest Rajbali Maharaj and his wife Yashoda for the sacrifice they had made to let their daughter Radhika join them to care for Krisn. Radhika was an excellent eight year old student of the nearby primary school when she joined her new family to care for Krisn. In the day time she would be at school but loved to be with Krisn after school. She slept with the boy and continued caring for Krisn at night.

In fact, Radhika herself was overwhelmed with the thought of having a living doll such as Krisn to play and interact with. Krisn was a chubby baby with the fortune of having three mothers and each of these mothers was so dedicated, loving and compassionate that Krisn never missed his natural mother.

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