CHAPTER-VII

CONCLUSION

In this thesis, I have tried to show that Diaspora and diasporic consciousness plays a significant role in the formation of a writer’s identity, life, career and writing. Dr. Satendra Nandan, whose academic career and literary achievement can be seen as an indispensible part of the socio-political changes, it is also a part of a generation that had to suffer immense problems that resulted from racism and colonialism. The critical study of his diasporic consciousness in his works reveals how the diasporic sensibility or the trope of uprootedness can not only becomes a very useful tool for the self-expression but also becomes an exclusive analysis of the diasporic spaces, in Fiji. In this sense, Nandan not only describes his own personal saga from a village boy to a parliamentarian but also describes forgotten voyage of the Girmitiyas. The study of diasporic writers like Satendra Nandan shows us that how their life and literature are shaped and moulded by the socio-political changes of the time. For a diasporic writer, thus it becomes necessary to recreate his own home, space through writing. Satendra Nandan says in this context, “…it has become not only the enigma of survival, but a way into the world, a solid mandala. Writing, though fragile and vulnerable, is the only home possible”.¹ Thus, the present study explores how the traumatic and tragic circumstances compel a writer to adopt and accept new identities and new possibilities. He focuses on the Indian past as it works in his writings. Indian heritage and girmit legacy looms large in Dr. Satendra Nandan’s writings and personality. Dr. Satendra Nandan is one of the three great pioneers of modern Indian diasporic literature in Fiji- the other two being Subramani and Raymond Pillai. In fact, he can be called pioneer in the field of fiction. Indo-Fijian literature reached to its perfection and culmination in the hands of Dr. Satendra Nandan. He has
provided a definite shape and structure to the Indo-Fijian literature. His *The Wounded Sea* can be considered the first English novel by a writer of Indian origin. Thus, he has emerged on the South Pacific literary sphere as an internationally renowned Indo-Fijian poet, essayist and novelist, writing in English. He not only established himself with his magnificent work *Loneliness of Islands*, but also adopted English language as a medium of self-expression for his works in which, he gave voice to the emotions of the millions of the Indo-Fijian Diaspora. Nandan is known for his brilliant style of story telling, satirical humour and heartrending pathos. His narrations are always impressive, irresistible and interesting. He depicts the incidents and situations with such a sure and penetrating eye, that they always lingers in the memory of the readers forever. He presents human life and times with all its flaws and frivolities. His art of story-telling is magnificent. In *The Wounded Sea* he describes the event with logical progression. He weaves character and event in such an inseparable manner that there remains no gap between them. His characterization plays an important role in establishing him as a great writer and master storyteller. In *The Wounded Sea*, his minute descriptions of various characters like Ratu Reddy, Pritu, Birbal, Zhaman, Bisnath, Sukhu, etc. make them come alive to our eyes. His use of Indianess adds a great charm to his characterization. His characters, though lives in Fiji, breathes Indian air. His Indian way of treating human and domestic relationships in his works, is another vital factor which makes him a great novelist. His stress on traditional values, cultural practices, and family bonds makes him a great voice of Indian culture. Thus, undoubtedly Nandan is a brilliant novelist, poet and essay writer. His narrations, events and characters are unsurpassed. According to Kerry Gouch;

> The stories of Subramani and Satendra Nandan constitute an imaginative contribution to our understanding of the Indo-Fijian predicament. The displacement of Indians brought to Fiji under the indenture system resulted in disintegration of Indian religious and value systems (caste in particular). These writers attempt to articulate the nature and extent of this dislocation of individual and community, in the context of the resulting cultural and spiritual limbo. ²
His essays and poems are rich in variety. Precision, brevity, humour, satire, pathos and realism are the watchwords in his essays. His simple, lucid, but elegant and graceful style of writing lures the readers to read the book in a single sitting. Two prominent qualities; grace and elegance have made him a wonderful artist of prose and poetry. His poetic expressions are natural, effortless and exact. All these traits of his writing combine to present Nandan as one of the great essayist, novelist, and poet of repute in South Pacific region.

Dr. Satendra Nandan is a novelist of ideas and tries to write from within. He examines minutely the damaging and derogatory effects of colonialism and racism in newly independent nation. He presents accurately the prevalent human conditions, socio-political changes and upheavals of the contemporary Fijian life. Not only in his essays and novel but also in his poems, he tries to criticize and evaluate the impact of life upon literature. He makes harsh comments on the corrupt political system and the leaders who practices racism. A sheer expression of truth, brilliant sense of organization and artistic integration makes him a great writer. His novel *The Wounded Sea* is not only notable for his personal outlook and experience but also for its stylistic devices which are employed in it. In the present novel, he gives before us a comprehensive personal vision or realization.

During the coup of 1987, he was imprisoned into the army-jails with other ministers for many days and suffered inhuman behaviour of the Fijian soldiers. However, according to him, in his days of imprisonment, writing has made him self-confident and courageous. He says that writing makes things bearable and clarifies the situation. He wrote some of the portion of *The Wounded Sea* during this time. He notes in this novel, the insufferable tragic days and makes his readers feel the brutal face of racism. Thus, *The Wounded Sea* becomes a valuable social critique and records the innumerable tortured lives of Indo-Fijians. A feeling of social inequality, injustice and instability explored and exposed by the novel. It arouses a concern for the Indians in Fiji. The world witnesses a suffocated and fractured democracy in Fiji. According to Prof. Seri I. Luangphinit: “As the Nobel laureate Derek Walcott confronts the
horror of the Middle Passage (a term that signifies the transport of African slaves to the Caribbean), so too has Nandan faced the demons of history. In his prose we can perceive the impact of the writers like Charles Dickens, Naipaul, Patrick White and Joseph Conrad.

For Nandan, true artistic imagination serves a medium to see the possibilities of reconstitution and restitution in the fragmentation of an historical voyage. The poet wants to look beyond the coups. He believes that artistic creativity flows from the spear wounds of struggle. The writer should prove his social responsibility by expressing falsehoods of a racist ideology in his works. The poet must have the integrity and resilience to recognize and fight against effects of racism. The writer should make people to see the reality of life. Thus, Dr. Satendra Nandan’s diasporic sensibility as an Indian Fijian and correlatively as an Indo-Australian is a product not just of personal history but it is also a product of the long historical subjugation of the Indians in Fiji. Dr. Satendra Nandan is one of the greatest poets and novelists of the Indo-Fijian community. Dr. Nandan occupies prominent position as a literary figure in Indo-Fijian literature. He represents the sentiments of the modern age, the sentiments of younger generation for their girmitiya ancestors and the sentiments of millions of wounded hearts of Indo-Fijian Diaspora. His poetry is a veritable record of the conflict between traditional harmony and contemporary racially divided Fijian society. He also depicts emotion and expression, faith and betrayal, unity and exile of the Indians. In his poetry, there is a mature wisdom appealing to the elemental and universal in man; austerely expressed, without pomp, ornament or tinkling music and sometimes falling into lines as perfect and flawless as anything we know. At a time, when there has been a revolt against Indians in Fiji, Dr. Nandan has expressed his views boldly and bravely before the world and exposed the cruel face of the coups. Seri I. Luangphinith writes about Nandan’s volume of poems; The Loneliness of Islands; which; “is a masterful contemplation of the poet’s persona and motivation in a place stunning and as traumatizing as Fiji. There is no denying that the political upheavals of the past twenty years have scarred
the literary imagination in what were formally known as the Cannibal Islands. For Nandan, who once served as the minister of Health for the short-lived Bavadra government, there is no divorcing the political from the personal. Much of his work since the 1987 coup and his subsequent departure from Fiji has been committed to deconstructing the myth of racialised nationalism and exploring the power of writing to address injustice.”

Nandan invents a marvellous mixture of Western and Indian cultures through the girmit experience and thus gives the readers, an unforgettable melody and remarkable change. Seri I. Luangphinith writes in this context:

Nandan’s ingenious weaving of Western and Indian traditions via the girmit voice achieves an unprecedented level of universality that is a welcome and refreshing change to the provincial isolation of Indo-Fijian writing. His skill in deploying and adapting metrical rhythms and traditional forms squarely situates Fiji poetry in the Western canon and brings the Pacific into mainstream recognition as a force in literature. The Loneliness of Islands thus makes for an interesting comparison so similar experiments undertaken by Derek Walcott in the Caribbean and by Seamus Heaney in Ireland.

It was Nandan who penetratingly analyzed the socio-political and cultural implications of the coup and man’s life badly affected by it, as none else has done. Moreover, it has been said that poetry will not save the soul but may make it worth sowing, and Dr. Nandan’s poetry very surely is capable of this blessed effect. As Matthew Arnold has said poetry is a criticism of life, Dr. Nandan firmly believes that the poet by creating ideal picture of life provides ideal standards with which the facts of real life can be contrasted. Former minister and fortunate survivor of 1987 Coup, Dr. Satendra Pratap Nandan is the most acclaimed author who belongs to the Indo-Fijian diasporic community of Fiji. Dr. Nandan not only occupies a prominent place in the annals of diasporic writings in Fiji but also can be regarded as the social activist of Fiji. His literary works expresses the agony of exile and suffering of Indian diasporic community of Fiji. Fiji, a former British Colony where ethnic Indians were brought up from India during 1834 and 1920 as bonded labourers in the
sugar cane plantations under what was commonly known as the Indenture system. Dr. Nandan’s prose as well as poetry incorporates in artistic forms various elements like social awareness, deep empathy, and comic vein and collectively offer insights into the working of his mind. Dr. Nandan’s lyrical and impressionistic poems frequently juxtapose the past and the present and thus, re-examining the effects of the racial nature of the Coups, both as individuals in particular, and the Indo-Fijians in general. Although Dr. Nandan expresses the Girmitiya experience of the Indo-Fijians, his writings do reflect those persecuted individualities facing violence, trauma and bleeding humanity itself. According to Ms. Nazhat Shameem:

Prof. Nandan writes for the consequences, moral, social and economic of the exodus after the coups of 1987 and 2000, of the exile of whole communities and of the sense of betrayal suffered. He also writes for the Fiji society and achievements of these migrant people.6

His most notable work Fiji: Paradise in Pieces expresses elaborately on various burning issues like politics, colonialism, Indo-Fijian experience, tradition etc. In this work, Dr. Nandan writes and narrates the causes and consequences of the coup, and tells us how it disturbed the current of social life of Fiji. He brilliantly advocates his own stand as a writer, politician and more importantly as a Fiji born Indian. The essay-collection consists of brilliant essays in which Nandan reveals the pathos of a writer, who is persecuted from his own land of birth. The volume can be called a significant contribution by him in the formation of the democratic environment in Fiji. His efforts to establish Fiji as an ideal democratic and multiracial state can be visible in all his essays. Discussing issues like colonialism, imperialism, racism, ethnicity and identity, he explores the gulf between the communities. He not only establishes the identity and significance of the Indo-Fijians but also advocates for their representation in nation’s history. He expresses his pathos as a writer-in-exile but he also gives solutions to the problems of Fijian society. He expresses his pathetic subjugation through his works. He has expressed the strength of a pen which becomes a mighty tool in his hand; through which he
exposes the Fiji’s political crisis. Dr. Satendra Nandan exquisitely blends memories, myths, social problems, history and politics of Fiji in his reflective poems collected in *Lines Across Black Waters*. Dr. Nandan with utmost realism records the social displacement of the Indians in Fiji. This poetic work narrates the age-old era of indenture, when hundreds of Girmitiyas had spent their lives in squalid and suffocating lines. John O’Corroll in his essay, *Deception, Loss and Modernity in Fiji* writes:

Nandan’s poems proffers a double scene of sorts- one concerns a scene remembered; the other, the diminished vision of the present. The gap between the two is what lends the poem its emotional force. In the poem, we see the modernity, loss, and deception are closely associated. Deception ghosts both the other two terms: a child’s belief in a world is betrayed by adulthood (first by other adults, then his own adulthood), and then, as Nandan’s verse frequently explores, a people’s aspirations are betrayed again by coup-makers.7

Dr. Nandan retells the saga of sorrow, suffering and sacrifice which the Indian labourers experienced in an alien land. They shed their blood and sow their bones for converting an island into a prosperous nation. In *Lines Across The Black Waters* Dr. Nandan says that the girmitiyas crossed the black waters dispossessed and dislocated, lived in hellish hovels and survived the strife of their indenture existence. The elegiac and melancholic note is dominant in his poetry. The elegiac temper pervades from beginning to the end, which seems to the modern reader his peculiar characteristic. The elegiac note is present in almost all his poems. The poems like *Arjuna’s Anguish, A Bloodless Coup, Siddhartha, Last Funeral, My Son My Son, An Inward Death, Two Waves*, etc. are full of pathos and sorrow. Aloofness and alienation are the chief sources of the predicamental state of the poet. Dr. Nandan also can be called a nature poet because nature and natural landscapes holds an important place in his writings. He is a very keen observer of all the phenomena of nature and his descriptions of natural scenes are very minute and accurate. In this sense, Nandan’s poems bears close resemblance with Wordsworth’s poems. In their wonderful accuracy, Nandan’s references to nature illustrate that consciousness of the
intellect which is one of his most honourable distinctions. The poet’s identity and character are strongly attached and deep rooted in this land of his birth. He has established cultural as well as emotional bonds with local life and situations. In the words of Santosh Sareen:

This is significant because it is founded in a breath of vision and helps him empathies with local life and conditions in the country of imagination. Race and its manifestations mean little because of happy co-existence between the people.\(^8\)

Thus, he records the era realistically and gives accurate social picture of that time, to the modern generation of Fiji. His prose and poems has a touch of universality. He uses personal voice to speak on behalf of others. He can also be considered the poet of nostalgia or diasporic consciousness. He depicts his profound attachment to the past. His prose as well as poems is full of vivid reminiscences of his childhood days. He is often reminded of his ancestral home in Fiji and discusses his bonding with his grandfather, father and brothers. Nandan’s sense of past remains the main attraction of his poetry and prose. He feels more safe, secure and acceptable in his past than in the present. His power of memory, expressive ability takes him in the land of past where he was free from racial demarcation and social insecurity. In Dr. Nandan’s major poems, we can underline the social concern for the Indian community. The modern Indo-Fijian generation becomes aware of the wretched condition of Indian indenture labourers. Poems like *A Bloodless Coup, Arjuna’s Anguish, The Ghost, A Remembrance, The waves, The Second Banishment*, are written with the prime theme of exile and social trauma. It is a proved fact that Nandan is not only a champion of the oppressed but also he is an accurate historian of the socio-political conditions of the time. His depiction of the tortured state of the Indo-Fijians makes him a strong voice of Indian Diaspora. His novel, essays and poems reveal his personality and character. He is a delineator of the epical quest of the girmitiyas. His diasporal anguish and ferocious outburst against unjust political tactics and racism, makes him a true protagonist of the Indo-Fijian Diaspora. His scathing satire is projected towards the evils of racism and politics. His revolt is so powerfully strong and cogent that it echoes
in the thematic design of his works. The sobbing of the raped women, the cries of the hungry and orphaned children and agonies of the duped girmitiyas becomes the recurrent themes of his works. Nandan criticises cruelty, violence of the Coup. He also satirises the Babari Masjid incident and riots in India and thus makes a strong attack on fanaticism. He mentions the importance of peace, democratic values and ethics. He also presents, before us, the Fiji Indians which are engulfed in the ferocious delirium of a paralyzed political nation. Thus, he wants to create social consciousness among the people of the world. He writes:

The institutions of civil society must be strengthened and supported, including the local academics’ associations, law society; public organizations that can make useful noise….Those who do not read their history are likely to repeat it. Those who do not understand it are condemned by it.  

His acclaimed masterpiece *Requiem for a Rainbow: A Fijian Indian Story* also depicts realistically the personal, mental and physical suffering, the torture of exile and predicamental state of Indo-Fijians. He tries to evoke revolt against the corrupt political strategies which damaged the balance of the Fijian social strata. He records the tales of human courage and resilience of his girmitiya ancestors and his own voyage from Fijian politician to Australian academician and from Fiji Coups to Indian Dream. In this autobiography, he graphically presents his seven sagas which he undertakes during the period of 1987 to 1993. He writes:

Our grandparents were our ruins. In their broken lives, there were hidden stories of valour and betrayal, devotion and duplicity. They had come from obscure villages; they had not left any great manuscript except their lives, if only we could decipher them.  

Dr. Nandan’s writing revisits the tragedy of *kala pani*, the social displacement of hundreds of people from India and then from Fiji. Exilic wondering and suffering the social, racial harassment leads to a fractured isolated sense of identity for the Indo-Fijians is the recurrent voice in all his works. He tries to reflect and react his ongoing commitment to questioning the political and social
injustice that has emerged out of the indentured past. According to Subhash Verma, who is a social activist in Lautoka:

*Requiem for a Rainbow* certainly is a very fascinating work in the very small body of literature in Fiji. In this work, he draws picture of modern Fiji, as a scene by a politician and academic, writer and a minor. Nandan has, very ably, weaved politics, personalities, poetry, events, outcome, and bits of history, all to form a very readable autobiography.\(^\text{11}\)

He tries to recapture the crushed socio-political structure where individual as well as collective attempts barricaded by the brutal racial regime. Fiji has become a racial state where: “Our world in Fiji, like many others, has been full of cannibalism and colonialism, savagery and slavery, convictism and coolism, genocide and racism, religious bigotry and intellectual dishonesty, moral hypocrisy and political treachery- these ills have been integral to our seascape.”\(^\text{12}\) He shows his readers the transformed face of a paradise. Writing in one of his essays, he strongly criticises those coup-leaders, who separates people on the basis of race and politics. In many of his essays like *Corruption and Society, Education: Quest for a nation, The Peoples Charter: Vision and Revision, Youth: Challenge and Growth, Ethics: A Civil Society, Beyond the Coups*, Dr. Nandan discusses his prime concern of social awareness for the betterment of Indo-Fijians. He writes: “In a world fraught with terrorism and tyranny, the civil society provides a moral ambience to endure and face public scrutiny and political ethics which make it possible to live an examined life of a nation.”\(^\text{13}\) Dr. Nandan stresses here on the importance on ethics in social and political life of a nation and their people. He quotes Gandhiji’s famous perception; “It has always been a mystery to me how human beings feel honoured by the humiliation of their fellow beings.”\(^\text{14}\) He further says:

> Poverty, violence, crime and land use affect people of all races and religions. And so we each have a duty to ensure that race is kept out of politics. Parents must teach their children that no matter what race or creed, we can love our neighbours.\(^\text{15}\)
Dr. Nandan states that these kind of social differences are harmful and have the potential to cause irreparable damage to the society. He emphatically believes that the time has come for leaders of all communities, political or religion to ace a conscious effort to steer people away from race, colour and gender bars which threatens any democratic society. He joined politics for the same reason. He wanted to eradicate illiteracy, poverty and unemployment from the society. He wanted to work for the people. With this goal, he became a minister of Health. He always believed that politics has power to help the downtrodden and the poor;

I had not seen politics as a power game: I’d visualized it as an act of faith to change society and to care for those less unfortunate. And parliamentary democracy I saw as an exciting and ingenious institution, not so much for its freedoms and responsibilities as for the honour it gave to the ordinary people to throw a government out of power.16

Dr. Nandan, through his creative genius makes a hallmark effort to protect and promote consciousness against racial politics, corruption and discrimination in Fijian society. He firmly believes that rules, laws, practices, cultural conventions, codes need to be revised and should be free from these harmful elements. Racism should not be the base of electoral system. Ethnic Indians should provide their due status and respectable place in Fijian society. He can be called a firm crusader of human rights and upholder of the human values, dignity, and ethics in Fijian society. He himself admits:

One of my commitments in life has been to fight racial, communal or religious bigotry in any form, anywhere, among any people, in any place...so I was determined to nip the bud of racism in my own country or at least to expose the thorn in our political flesh...And it is with words I attempted to change in some small measure the course of social politics in my own small country.17

According to him we all must discover and protect democracy’s quiet and persuasive virtues. Government’s task in future is that to give back the sense of a nation to the people of Fiji, restore the faith in the rights and responsibilities of citizenship, without racial partiality or fear of dispossession
and thus create an ideal society. Nandan’s personality and character are deeply rooted in the land of his birth, where he and his grandfather and father had spent so many years. Fiji was in his blood and veins. According to Gillian Dooley:

Nandan does not shrink from criticizing his enemies. The chief aim of his writings is not a one sided polemic but a plea for humanity and reason to prevail once more in Fiji.  

But the growing influence of racial politics and demarcation of the Indians destroys his long cherished dream of home. He feels as an expatriate in his own land. His identity as a Fijian citizen was denied. He cannot cut himself from the Fijian land, so easily. Thus, he tries to apply reasons for the eradication of racism and social inequality. He finds himself attached and united with the Fijian landscape and culture. He is also sad to find Fiji, a racial state, a paradise in pieces and unsolved enigma. He condemns the racist outlook of Fijian politicians. He possesses several childhood memories, when he enjoyed his childhood freedom in the serene and beautiful Fijian natural landscape. But his adulthood suffers the shock of reality. The proceedings of the coup separate him from his land of birth. He becomes disillusioned and dissatisfied with the current racial and conservative political approach. These feelings of hatred and diasporal anguish developed expatriate self in him. The tensions and trauma becomes responsible for his diasporic consciousness which also becomes a responsible theme in all his works. The age-old historical contribution of the Indians was neglected and they were demoralized in their own country, when the native Fijians were given superior positions. He loses his home, peace, security and even status as a Fijian citizen. He undertakes his quest for identity and self. He tries to solve his predicamental state and wants to create a respectable place. This process gives him immense pain and pathos. He struggles with his own character. He revisits India, through his vast experiences, and tries to find answer of his questions in Indian ethics, philosophy and traditions. The transition from a citizen to a homeless person gives him tremendous pressure to his psyche which is well expressed in his
literary works. He remembers his days which he spent in India, the land of his
girmitiya ancestors. He tries to inquire the basic questions and interprets them
with the help of Indian classical epics. His encounter with expatriate sensibility
can be discussed in the light of these epical themes of banishment, conflict,
struggle and return. Nandan’s works display his evolution as writer. In his
writing, we can perceive the influence of prominent Indian and foreign writers,
and also of the Indian Sanskrit texts. In his poetry, there is ample use of biblical
allusions, and themes related to the Indian epics. He writes; “Suddenly the
fragments of poetry, mythology, religion I’d picked up in my discursive
reading became rays of sunlight on broken columns.”

After the publication of his first volume of poetry, *Faces in a Village*,
his genius as a writer steadily developed and the publication of *The Wounded
Sea* and *Fiji: Paradise in Pieces* shows us his consummation as a writer. He
emerged as a perfect poet, an excellent novelist, brilliant essayist and above all,
an emotional and sensitive politician who crusades to eradicate racism and
inequality. He is a constant speaker, expressing the untold sagas of Indo-
Fijians. He occupies a distinguished place in the field of Indo-Fijian literature.
He is the authentic voice of the modern tradition in South Pacific literature.

Along with Subramani and Raymond Pillai, he can be considered one of
the pioneers of Indo-Fijian diasporic literature. He has immensely contributed
to the breaking down the shackles of orthodoxy and racism. He liberated and
inspired the Indian community to express their agonies, longings and love for a
country. His poetry reflects his restlessness as a sensitive man residing in racial
state. He will remain the champion who fought against the system for the cause
of the Indians, their representations and identity. He raises his vigorous voice
against the tyrannies of racism and inequality. He makes a skillful use of satire
in his poems and prose, which becomes a potent weapon to fight against
conservative political norms. The tone of hatred, resentment and anguish in his
poems shows his deep sense of betrayal and shock. In this way, he can be
rightly considered as a strong and vehement humanist and activist. He is a
socially committed writer who tries to reestablish and reconstruct the social, ethical, and moral values in society. He advocates the Gandhian principles of peace, equality, freedom, and justice. He also believes in freedom of expression. He believes that one should express elaborately the struggles and traumas of life, so that, the next generation can see the importance of their sacrifice. Nandan openly challenges the socio-political disparities and racial demarcation of the Indians. He also stresses the need of revising the constitutional frame work and restoring democratic environment in Fiji. He strongly condemns and satirizes racial, communal or ethnic violence. He spreads, through his literature, the principle of equality for the reestablishment of harmony, security, and peace in the conflict-ridden society.

At present, Dr. Nandan is actively involved in social-political activities and constantly contributing in restoring the peace process. He is working as the Foundation Director of the Gandhi-Tappoo Centre for Writing, Ethics and Peace Studies, situated in Canberra. He has made significant contribution to the building of a new, modern, multiracial Fiji, through the Peoples Charter and the National Council for Building Better Fiji, also known as NCBBF. He tried relentlessly for the socio-political acceptance of the Indian community, and it is because of his tireless and mammoth efforts that the Fijian government approved and accepted common name ‘Fijian’ for all the citizens of Fiji. In the end, I would like to put the words of Ms. Nazhat Shammem:

Professor Nandan’s background and qualifications themselves represent the girmit dream, not only because he has achieved respect, recognition and dignity in a world which does not lightly honour dreamers, writers and revolutionaries, but also because he shows a willingness to confront the unimagined, the unrecognized, the unseen. After all, there is no real point in being descended from the girmitiya if one is unable to understand the ideology of the girmit.
To conclude, we can say that the writings of Dr. Nandan are able to evoke the consciousness of a common man. The social aspect of his works inspired democratic feelings in Fiji. He writes against the social vices and thus wants to make a better society. Thus, in all his works Dr. Satendra Nandan offers a wisdom and hope for the exiled expatriates to mitigate their agonies amidst the fluidity of life and existential despair in Fijian society.