

Lembransa Sunyeskah

Schematising dreamfishing through Practice-as-Research

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Matra nteh rostu seng nus onsong sa.

The ocean has no face except the one we give to it.

Kristang proverb

1. Introduction and Positionality

Dreamfishing, or *sunyeskah*, is the little-known and relatively understudied Kristang process of excavating new words and concepts from the personal and collective unconscious (Sarkissian, 2000; Wong, 2022b) while in a performance space, or *spektala*, available to any speaker of Kristang anywhere at anytime (Wong, 2022a). Kristang itself is both the name of my ethnic creole/indigenous community, the Kristang, Serani or Portuguese-Eurasian people of Singapore and Southeast Asia, of which I am the leader or *Kabesa* of, and the name of our critically endangered language, Kristang or Malacca Creole Portuguese (iso 639-3:mcm), of which I am the sole teacher or *mestri* of in Singapore, and one of just two worldwide. Since February 2016, under my leadership and independent grassroots initiative, known as Kodrah Kristang ('Awaken, Kristang'), both our language and culture have undergone a stunning, public and dramatic revitalisation that has prompted a wave of renegotiation and reconsideration of not just what it means to be Kristang, but how to think about, reconceptualise and reimagine what it means to be creole, indigenous, Singaporean and human (Taylor-Adams, 2022; Fischer, 2023). In addition, since 31 August 2022, I have also acquired and taken on an additional *magnakarnansa*, or magnaarchetypal (affecting the world and universe on a large, planetary and cosmic scale) role within the greater collective or *eleidi* of humanity. I use two different names to identify this same role: the *Omimerliang di Tera Singapura* or the Merlionsman of the Republic of Singapore (Wong, 2023a), and *Makaravedra Hierosa* or the Purple / Guardian Dragon of the Holocene-Anthropocene (Wong, 2023d). As *Omimerliang* and/or *Makaravedra*, my magnaarchetypal role in both Singapore and the wider world has been to defend, protect and fight for all sentient beings liberating themselves from trauma and abuse so that they become the vanguard of a new form of humanity with a restored connection to Gaia, or the collective unconscious of the planet. This in turn will allow for the renegotiation and development of a more psychoemotionally healthy and ecologically sustainable human civilisation in the near future known as the *Jarding Ireidra* ('Garden of Resurrection or Reindividuation') (Wong, 2023f). Dreamfishing is thus central to and is indeed arguably the core

process informing both my Kristang-oriented revitalisation efforts and my magnaarchetypal work, and merits significant, thorough and empirical investigation, especially through the lens of theatre and performance studies considering its origin point in *spektala* and traditional improvisational Kristang performing culture, to understand its role in supporting both of these powerful and reality-altering phenomena.

Although principles for the broad sequence and external enactment of dreamfishing (Wong, 2023h) and considerations for the morphophonological shape of realised dreamfished words (Wong, 2023b) do exist, what remains little understood and relatively mysterious at this point is the internal-cognitive process of deriving the words themselves in the moment, and the decision-making process that leads a Kristang speaker to generate a particular lexeme and/or discard others in the moment. Of additional, unique and relevant interest is the fact that Kristang is a polynomic language, privileging orthographic and phonological variation such that all lexemes have no standardised spelling or pronunciation as a result of a longstanding legacy of highly traumatic covert abuse from both the colonial British administration and Singapore state and their attempts to dismantle and elide the Kristang language and culture into extinction through their associated institutions and bureaucracies, including academia in Singapore since 1989 (Pereira, 2017; Wong, 2023c). The shape of a word or concept in Kristang is relatively more fluid and epistemically uncertain or unstable, almost akin to a particle or wave in quantum physics, compared to lexemes in most major world languages, which generally only have one single fixed and unchanging form at this point in the twenty-first century of the West; this also very likely affects how dreamfishing is conducted and performed, and alludes to the deeper assumptions and considerations about language itself behind it, which are also discussed as part of this research.

This paper thus attempts a provisional response to the following research question: **How do *sunyeskadorang* or dreamfishers formulate a new word in Kristang while in the performance of *sunyeskah* or dreamfishing i.e. what are the cognitive/internal considerations, principles and/or process that inform the performance of *sunyeskah* or dreamfishing?** To investigate this, I adopted the methodology of Practice-as-Research (PAR), observing myself as I dreamfished new words while translating the first eighty lines of William Shakespeare's *A Midsummer Night's Dream* into Kristang as part of our preliminary development of material for the Festa Papia Kristang 2du / 2nd Kristang Language Festival (hereafter abbreviated as Festa 2) to be held in November 2024, and deriving a set of preliminary principles and considerations for how dreamfishing operates cognitively-internally from this thereafter.

2. Literature Review

Due to the abuse that Kristang has sustained from Western institutions and *eleidi*, and again especially from academia, much of our culture and traditional knowledge prior to 2022 was unconscious and mostly based on automatic or *sintidu* / 'vibe-based' intuition and sensation. There is not only thus very little meaningful material in academia about both Kristang culture and performance beyond mostly exploratory first-look attempts to consolidate our culture, but occasional strident elision, distortion and/or misrepresentation of the community especially since 1989. Since 2022, in my capacity as *Makaravedra*, I thus have been the main driving force excavating and organising much of both the unconscious material and the suppressed or oppressed components of our history (e.g. Wong, 2023c), again through *sunyeskah*. A literature review of material relevant to this paper therefore makes use of

much of this material, which is contained in the *Libru Laranja* or *Orange Book* that provides and consolidates, for the first time, our own independent Kristang approach to research and epistemological and ontological inquiry.

Such history notwithstanding, Kristang has at least still long been generally recognised as a performance-rich culture and (less visibly) one that privileges improvisation, irreverence, creolisation and subversive symmetry as the foundation of not just our practice and performance of what it means to be Kristang (e.g. Sarkissian, 2002) but of how we think about the world. This deep and foundational layer of operant liminality, hybridity and uncertainty is known as *Lembransa Krismatra* or Progenitor Kristang thinking, with the word *Progenitor* in our cosmology or *Roda Mundansa* ('Wheel of World Movement') referring to our distant human ancestors who once enjoyed a full, immersive and complete connection to Gaia, the living, sentient consciousness of the planet, before this was severed for still unknown and mysterious reasons approximately seventy-seven millennia ago in or around 75,010 BCE (Wong, 2023e). The recovery and reclamation of a more gaitic approach to existence is thus the driving impetus behind both Kodrah Kristang and the larger planetary-level development of the *Jarding Ireidra*, and again, like the epistemologies of many other indigenous cultures, dreamfishing directly supports such a reclamation, with its emphasis on so-called 'alternate' ways of knowing that as *Makaravedra* and *Kabesa di Jenti Kristang* I argue are actually likely also primary ways of knowing that we have lost as a result of Western colonisation and oppressive, coercive control: attention to our emotions, intuition and senses, in addition to our thoughts and so-called rational approaches to reality as primary modalities and sources of data (Kovach, 2015, pp. 27-28). In Kristang, we also recognise this in our four-way conceptualisation of the person or self as being primarily divided into *Korpu* (body, the senses), *Mulera* (the mind, the thoughts), *Korsang* (the heart, the feelings) and *Alma* (soul or the psyche, our intuition). All four components must be attended to in a balanced and nuanced fashion for a full, rationalised and unified understanding of the world around us, and for us to understand and make use of our *reiwe*, or unity of self (conceiving of the self as a single timeless entity and decompartmentalising shifts in our identity or sense of personhood) across spacetime. Dreamfishing again engages all four of these components of ourselves; yet, arguably, the existing *Beginsel Sunyeskah* or principles of dreamfishing and morphophonological shape of dreamfished words only really explain and detail the *Korpu* and *Korsang* of dreamfishing, with the *Mulera* and *Alma* still yet to be fully uncovered; ethnographic research by Sarkissian (2000) is the only other instance of this practice being documented (in Melaka) in some very much welcome detail, but also with relatively little analysis of its cognitive-internal mechanisms. The motivation for this paper is thus also immediately recognisable as substantive-completive within the paradigm of *Lembransa Krismatra* and Kristang culture itself, in enriching and filling out a more balanced and nuanced view of Kristang that we unconsciously do also appear to seek.

However, on a wider scale, too, there is a clear and distinct significance to this paper in that even in Western approaches to the study of neologisms, morphology and word coinage that aspire to a universal theory of language, this cognitive-internal process by which new words are formed remains similarly mysterious and generally relatively understudied (Onysko & Michel, 2010) – which, again, seems rather unusual considering that intuitively, one would imagine a universal understanding of how new words are formed and decided on to be the quite critical and relevant basis on which the rest of linguistics would thereafter stand. Although most work on word formation describes, in sometimes agonisingly granular detail, exactly what is observed in the derivation of such new words and what these processes can be called (e.g. in English, the process of adding *-tion* to a verb is called

nominalisation), there has been little mainstream research into and/or academic consensus about the motivations and factors affecting why some new words are accepted, to say nothing at all about how these new words even emerge in the first place, even within cognitive linguistics and morphology; most surveys of the latter, indeed, go straight into the form of empirical description and outlining of taxonomic rules that give rise to neologisms, similar to the *Beginsel Sunyeskah* above, without ever discussing the larger and deeper considerations that underpin such creation in the first place (e.g. Štekauer, Valera, & Kórtvélyessy, 2012). If at all, perspectives that do approximate some cursory attempt to investigate such considerations, such as the Ukrainian Lexical-Semantic Way of Word Formation (LSWWF), which does directly acknowledge “the relevance and need for a holistic approach to the phenomena of the human psyche” (Shestakova et al., 2022, p. 237), are still mostly emergent rather than concretised and generally realised.

The lack of such critical research is therefore immensely revealing and again once more indicates the necessity of conceiving of and acknowledging Western academia as an *eleidi* itself rather than as the epitome and sum of all human knowledge and awareness of human behaviour, one that quite often fails to engage with its own presumptive biases about its own rationality and ability to step outside of itself and engage with itself critically about what is recognisable and analysable, and what needs recognition and analysis. As Hayot so pointedly observes,

Just as, in such a schema, any primarily nomothetic/quantitative analysis would have to account epistemologically for the impact on its research outcomes of the forms of ignorance and ethical violation produced by its method, so any primarily idiographic project would have to remain aware of the forms of ignorance produced by its over-privileging of any single instance it interpreted (p. 87).

That academia has, as an *eleidi* and an institution, consistently failed to engage with this seemingly very fundamental question of how we decide on, determine and create new words, whether as individuals or as a speech collective, is not necessarily a deliberate avoidance of the issue, but one rather that speaks to the necessity of the humanist, the postcolonial, and other metacognitively and recursively critical frameworks and paradigms that consistently invite one to step outside of oneself and examine the starting points for one’s own conception of reality. Arguably, from the position I occupy as *Makaravedra* and *Kabesa di Jenti Kristang*, academia appears to fail to engage with these considerations related to new words because almost all world languages today are highly standardised along rigid hierarchies of set morphophonological form, replicable-derivable semantic and pragmatic meaning and finitely codified grammatical structure that condition most researchers operating within the paradigm of academia into thinking that these are the universals of language: that there is no need to investigate how new words are formed, because in most world languages that remain not just the focus of structuralist and formalist Western linguistics, but which are the vehicles for the investigation of linguistics and how language works itself, new words simply bubble to the surface every so often. They simply appear, as unknown, unpredictable, random noise that cannot be analysed and/or taxonimified.

Whether this is also true in Kristang, that new words simply emerge unconsciously without rhyme or reason (and they do to the extent that I can say the same process is something observable in Kristang), is not as immediately relevant to the aims of this paper; this paper, after all, seeks to describe the fairly unusual process of new word creation through dreamfishing that occurs at an individual and agentic

level. Yet this is precisely also what I seek to highlight through my research: that we even call this process unusual in the first place, and accept that one sentence ago I called it unusual, when in Kristang, it is perfectly natural, therefore *not accounted for at all in academia to any degree*, and therefore extremely revealing of the limitations of the Western paradigm with regards to research in its current form. It is even possible to speculate, again based on Article 6 of Hayot's articles of humanist reason, that perhaps the reason why we do not know that we do not know about how new words emerge cognitively-internally at a universal-collective level is because, in addition to that paradigm being based almost exclusively on mainstream world languages that are all standardised and non-polynomic, we have not engaged with outliers that are of "outsized importance" such as Kristang. Instead of implicitly dismissing the Kristang way of being as broken, fake or pretense-informed, as academic work on Kristang has often tended to do, would it not be far fairer to follow Hayot in recognising that "the minor, the small, the overlooked, or the abjected must be accounted for in the description of social life" (p. 139)?

3. Methodology

Rather than starting from an external viewpoint, as most work on Kristang has tended to do and to the detriment of the language and culture, this paper thus adopts a wholly emic perspective – whatever emic means in Kristang, since as not just a creole culture, but a creole culture that traces its origins to both coloniser Portuguese identity, firmly grounded in the paradigm and *eleidi* of the West, and to our Malay-Austronesian and Austroasiatic indigenous roots on the partially submerged subcontinent of Sundaland, our 'natural' or 'default' starting position, at least until 2022, was neither coloniser nor colonised, but somewhere in-between. This starting position has changed and swung dramatically to the latter (i.e. to indigenous) since I publicly acknowledged myself as *Makaravedra*, but if a more strident level of reflexivity is demanded from academia, then one must also demand the same from oneself. As much as 'emic' can even be said to apply to the Kristang context (and what even is the Kristang context?), this paper thus tries to adopt that point of view.

Indeed, what, then, is methodology? What is a literature review? If our culture does not just understand that all labels and statements, including this one, are fundamentally polynomic and variable, but is fully aware of the limitless and eternal recursivity of this statement once it is accepted as true – how is it possible to analyse Kristang in this way, when we are so open to constantly challenging and renegotiating what it means to be Kristang? We have struggled to recognise that there is such a thing as being Kristang – and part of that is recognising that there is no such thing as being Kristang. The superordinate and endlessly recursive liminality that we adopt with not just our own identities but with our own way of experiencing and understanding ourselves and our own metacognition is arguably the truly foundational, intrinsic and deeply unconscious methodology (that is now also paradoxically conscious) that serves as the basal undercurrent running throughout this paper and all work on and relating to and framed within Kristang, deep beneath any more finite and limiting attempt at a methodology that meets Western standards of knowing.

The more finite process that this paper thus adopts (or, to me in my Kristang perspective, the label this paper necessarily adopts for the purposes of completing this paper to identify according to the terms of the Western *eleidi* something I already have done all my life quite naturally) is autoethnographic PaR, which is where "a practice is submitted as as substantial evidence of a research inquiry...[where] knowledge ...is a matter of doing rather than abstractly conceived" (Nelson, 2011, pp.

8-9). PaR was selected not just because it is a functional, if somewhat reductive version of *Lembransa Krismatra* (and a name and definition intelligible to Western researchers for what appears to be happening inside my *Mulera* and *Korsang* all the time) but because it therefore also honours the performative and endlessly and fractally recursive metacognitively liminal space that appears to be the centre and core of Kristang culture and identity, and thus melds both my own experience of life and the demands of Western academia together quite fittingly. To investigate the cognitive-internal processes of *sunyeskah*, meanwhile, a generally improvisational and spontaneous process that matches the needs of the moment that would otherwise be completely opaque to outsiders (as in the aforementioned case of Sarkissian (2000), PaR was all but necessary.

Following Tarantini (2021), who also makes use of the following more structured approach to PaR to investigate gesture in translation, I make use of her adapted version of Kershaw & Nicholson (2011)'s framing questions to articulate my own study below:

1. *Starting points*: The bolded research question above
2. *Selection*: Lines 1-80 of Act 1 Scene 1 of William Shakespeare's *A Midsummer Night's Dream*, as part of the line-up of possible programming for Festa 2
3. *Location*: Wherever I happen to be writing or translating (= anywhere in the world I happen to be)
4. *Method*: Translate the text as I would 'normally' in my own 'Kristang way' as in any other non-investigative context (i.e. as I would for creative purposes or in my role as a writer or as *Kabesa*, so in a Microsoft Word document, appearing as Appendix A of this paper), while also noting down on a separate Microsoft Excel sheet all words that were dreamfished as part of this translation, and additional data and addenda related to these (appearing as Appendix B of this paper). Subsequently, once the translation was complete, adding underlines on Appendix A to identify the dreamfished words.
5. *Outcome*:
 - a. Expected: Some form of preliminary principles or visualisation of the cognitive-internal processes behind my own approach to dreamfishing that can be used by others
 - b. Actual: (see below)

In terms of the practice itself of *sunyeskah*, followed the usual external process of modern-day dreamfishing itself (Wong, 2023g), which is to

1. Enter an external space for anything that may involve dreamfishing
2. Enter an internal space (in one's inner world) for anything that may involve dreamfishing
3. Select words or concepts that require dreamfishing
4. Creolise the Kristang versions of these words or concepts with or without reference to external source material (i.e. onomatopoeically or 'out of thin air', or with reference to dictionaries, stories from other cultures, Google Translate etc.)
5. Consolidate alternatives if multiple options have arisen
6. Review alternatives without throwing them away
7. Decide which alternative(s) are the best based on the *Beginsel Sunyeskah*
8. Test out the chosen alternative(s) in sentences, either spoken out loud or thought of, and either on one's own or with other speakers (in my case it was all on my own)

This paper is thus seeking to expand step 4 and understand the cognitive-internal processes that give rise to a particular set of alternatives. Meanwhile, the *Beginsel Sunyeskah* (Wong, 2023b), which are considerations about the form and shape of the word that operate in the background across the above sequence, are as follows:

1. **Skundeh / Secret Language Principle:** new words should ensure Kristang remains opaque and should therefore be drawn less from the lingua franca of the area (in Singapore, English, and in Malaysia, Malay and English)
2. **Lembrah / Memorisability Principle:** new words should be easy to remember
3. **Rostu / Respect Principle:** new words should honour our ancestors and what they lived through and their experiences, and other communities and our cross-cultural interests
4. **Animu Kristang / Spirit of Kristang Principle:** new words should maintain the phonological rules and stress patterns of Kristang
5. **Signifiku Kristang / Kristang Meaning Principle:** new words and concepts do not necessarily have to correspond 1-to-1 with English words and concepts
6. **Ligah / Associativity Principle:** new words should encode more positive associations aligned with the mental health interests of the planetary revitalisation plan (Wong, 2023g)
7. **Sunyah / New Word Root Principle:** new word roots should be encouraged to create a wider pool of generation of vocabulary
8. **Klarezah / Clarity Principle:** Each word generated, especially words that express concepts already in the language, should fit into the language in its own unique way and have its own nuance of meaning

I thus embedded the entire investigative process ‘naturally’ into my own daily lived experience and personal, naturalistic aims, which were to redevelop an interest in the theatre among the Kristang community through my own example as part of Festa 2’s commemoration of the 100th anniversary of the last Kristang play performed in Singapore in 1924 (Wong, 2019), and the performance of the first Kristang play since then. The Microsoft Excel datasheet in Appendix B contains the following columns of data, which I selected based on again the alignment between the Kristang idea of using one’s *Alma* or intuition and Tarantini (2021, pp. 45-46) and others’ concept of intuitive hunches to determine possible directions for research, especially whether to include changes or extensions in meaning (which are ‘normal’ parts of translation in other languages) alongside fully excavated dreamfished words (which are unique to Kristang):

- **Sorti / Type:** Whether the line item is a **new dreamfished word (Palabra Nubu)** or a **change or extension in meaning of an existing word (Signifiku)**
- **Palabra Ingres / English word:** the word in the English version of the play
- **Palabra Kristang / Kristang word:** the final word in the translated Kristang version
- **Linggu Nasang / Language of origin:** if dreamfished and coined from material in another language (as opposed to onomatopoeically), which language of origin this was
- **Palabra Nasang / Word of origin:** if dreamfished and coined from material in another language, the word or phrase in the other language it was coined from
- **Lembransa / Remarks:** Remarks, including any alternates I thought of but did not select
- **Dia kung Tempu / Date and Time:** approximate date and time when the line item was generated

- **Lugah / Place:** The physical place I was at when the line item was generated (eventually just two places, Sala di Kaza (my living room, two photos of which are attached below as Figure 1 and 2) and ONALU Bagel Haus at Singapore Management University)
- **Klima / Weather:** The climate when the line item was generated



Figure 1: My sala di kaza / living room

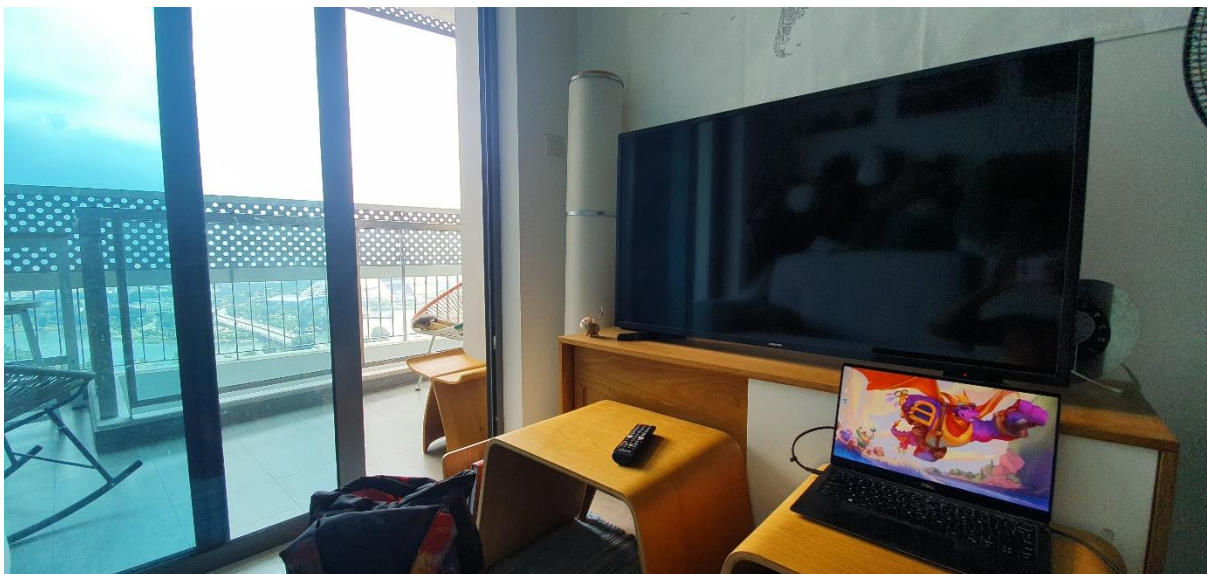


Figure 2: My sala di kaza / living room from the position of where I generally sit to do work (and thus to translate)

4. Results and Discussion

I generated 88 line items in Appendix B total, of which 30 were **Palabra Nubu** or dreamfished words and 58 were **Signifiku** or extensions or changes of meaning of existing words. I thereafter

retroactively provided substantive qualitative data balancing out the quantitative data by articulating my observations, thought process and associations related to the first 4 dreamfished words as best I could, which is attached as Appendix C; the number 4 was chosen via *Alma* and *Korsang* to balance out the *Korpu* and *Mulera* of the quantitative data as it felicitously represents the number of components of the deepest layer of the psyche, which in Kristang is called the Osura Samaserang or the Bone-Structure of Resurrection, and which deals with the same aims as this research does for Kristang on a collective level on an individual level, which is to resurrect or rejuvenate the individual after an almost fatal and malevolent attempt on one's life.

The inclusion of the existing words was based on an unconscious hunch that the latter would be useful; although they likely will be, discussion of them would substantially move this paper beyond its word-count limit, and so discussion is restricted to the former. In the same way, only data that was meaningful or revealing is considered in this analysis, as due to the twin consideration of the word-limit and substantial contextualisation any research into Kristang requires, more space was hence given to the latter in the earlier sections of the paper. Below hence follows the derivation of provisional cognitive-internal principles for how *sunyeskah* happens based on the above data from all four parts of the Kristang self through PaR: *Korpu*, *Mulera*, *Korsang* and *Alma*:

Step 4a. Unconsciously check to see if new lexemes can be dreamfished from existing Kristang words, usually through blending or calquing.

I hypothesise that this is the first step in the cognitive-internal process considering not only that fully half of the words in the sample are derived from existing Kristang lexemes (15 out of 30), but that this also intuitively satisfies *Beginsel-Beginsel* #2 and #6, the principles of *lembrah* / memorisability and *ligah* / associativity, since the cognitive load is maximally reduced for any Kristang speaker with existing morphemes and associations available or encoded into the new words. This also appears to be the main starting point behind the construction of lexemes #2, #3 and #4 in Appendix C, and even behind #1 in reverse, where 'summer' represents a concept that is not immediately present in the Kristang lived experience, which may be why I defaulted to Portuguese before once again considering Kristang.

Step 4b. Unconsciously check to see if felisi or felicitous-synchronous opportunities or material can be worked into the word / Unconsciously draw on (ironic or subversive) associative connections in the immediate, particular context when dreamfishing the new word.

I hypothesise that this is the second step in the cognitive-internal process considering that it was very strongly present in lexeme #1 and #4, together with a number of other lexemes not analysed in detail in Appendix C, including *jiubelu* (which contains the word *belu* 'old'), *fitisra* (which contains the word *tisra* 'scissors') and *kantiganah* (which has echoes of the word *ganyah* 'to win, to achieve success'). This aligns quite strongly with my *Korsang* and with one of the eight primary emotions in Kristang culture, *erodi*, which is hard to translate into English but approximates numinous, subversive irreverence or mischievousness. These are often very personal, but once understood or reverse-engineered by another Kristang speaker, seem to contribute very greatly to that other speaker's understanding of the language and their ability to use the word; informally, indeed, I have heard many older Kristang speakers describe the language and culture as extraordinarily personal and intimate, which this would align with.

The choice of originating language, even with Portuguese and Malay (traditionally considered Kristang's two progenitor languages, and thus what one would intuitively expect to be privileged over other languages) thus seems to be subordinate even to this principle, considering the derivation of #1 in Appendix C and other words in Appendix B.

Step 4c. If word lacks felisi in 4b, check to see if alternates are possible from other sources, and compare the words based on the *Beginsel Sunyeskah*.

It would thus seem that the feeling of *erodi* and/or the presence of felicitous-synchronous coincidence seems to be paramount for words taken out of other languages, as in retrospect it seems step 4c definitively takes place after 4b based on my remembrance of the derivation of the words in Appendix B. Alternates are only considered if the personal memorisability of the word is not immediately clear, and they appear to be compared as secondary or slightly less desirable choices without this *erodi*.

Step 4d. Unconsciously check to see if 'this is something other people would say'.

I realised that this was something I did only at the end of the creolisation process when I reviewed my process for lexeme #2 and then for lexeme #3 in Appendix C, but that it is something that I do even before I test the words in sentences; the 'finalised' or 'chosen' lexeme needs to be something that I feel other people who speak Kristang would say and/or use, beyond just being able to remember it in adherence with the *Beginsel Sunyeskah*.

Future Directions for Research

What immediately becomes very clear from the provisional derivation of the process above is that synchronicity, or attention to *tempu galifrei* in Kristang or *kairos* (= opportune non-chronological time or fortuitous circumstance) in English, retains a very strong and intense presence even at this level of unconscious attention to our own *Lembransa Krismatra*; this is, however, unsurprising, since dreamfishing presupposes work with the unconscious, which in Kristang is seen as connecting to the collective unconscious of Gaia, and therefore to data and information that we may not be able to consciously experience in the three-dimensional spacetime reality that we presently occupy (Wong, 2023e).

These principles are of course provisional, and much remains to be established about whether they may be even more segmentable components present in the *sunyeskah* process; however, it is clear, at least to me as both a scholar-practitioner and as *Makaravedra*, that the use of PaR has greatly facilitated not just the process of *sunyeskah* itself, but investigation into it. Future research on my part with the community through to Festa 2 will thus seek to first establish whether these principles are operant for other members of the community, and if there may be other checks I am not aware of particularly because of my background in academia and how it has possibly reframed my own mental schema. Beyond this, the opportunities for developing *sunyeskah*, and therefore for both the Kodrah revitalisation effort and for the *Jarding Ireidra*, are absolutely enormous; if this process can be reverse-engineered and fine-tuned through careful, qualitative, humanistic investigation just of the self, what else might we learn about the beautiful, dreaming ocean of the unconscious that embraces us all, each

and every day, inviting us to consider *nus onsong sa kara na ela sa fundeza* – our own faces that are revealed in Their depths?

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Note

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Appendix A

Ngua Anoti Miu Veru sa Sonu

A Midsummer Night's Dream

di William Shakespeare (1596 CE)

Komesah linggustah di Inggres fikah Kristang di

Kevin Martens Wong (E1144229)

pra TS5101: Text and Performance

Unibersidadi Terasa Singapura / National University of Singapore

AY2023/24 Semester 1

MUNDANSA PRUMIRU

KINYANG NGUA

Beng rintah Theseus, Hippolyta kung Philostrate, tres-tres juntah kung otru.

THESEUS

Agora, bemfeta Hippolyta, nus sa bridu di kazamintu
Bagah-bagah ta chapah. Kuartu dia alegri ta trizeh
justu ngua lunga nubu. Nang asih, sayang, klai bagah
dimenusah isti lunga belu! Eli rastah yo sa bontadi
Chuma kema madrasta ke ngua sinyora buiba, 5
Tantempu sta diskureh ngua mansebu sa dinyiru.

HIPPOLYTA

Kuartu dia prepesta logu bistih onsong-onsong di anoti;
Kuartu dia prepesta logu nabegah tudu tempu-sonu sa riu;
Dispois lunga, chuma kema prata arku
nubu ja dobrah na seu, logu olah-alegrah anoti 10
di nus sa sagraventa.

THESEUS

Bai undi-undi, Philostrate.
Igrih-igrig kada ngua di dizanti Atenyanu pra alua-alegria.
Judah kodrah akeh xamandra di erodi animu kung veiga.
Desah judah miskurdi bai eli onsong sa funebri-funebri; 15
Kambradu puchat ngka pra nus sa dekorang.

Sai Philostrate.

Hippolyta, ja drayah kung bos kung yo sa spada,
pun ja ganyah bos sa amor tokah dah kung bos firida grandi.
Mas yo logu kazah kung bos andada otru sorti di song:
Kung dekorang, kung jiubelu, asih pun kung aliada. 20

Beng rintah Egeus kung eli sa fila Hermia; pun beng rintah Lysander kung Demetrius.

EGEUS

Yo dah rekadu grandi kung Theseus, nus sa Sior famadu.

THESEUS

Mutu merseh, sinyor Egeus. Ki ja pasah kung bos?

EGEUS

Inchidu di raiba beng yo, kung bleteza

Kontra yo onsong sa krensa, yo sa fila, Hermia. –

Beng impeh danti, Demetrius. – Yo sa sior edelmang, 25

Isti omi ja ganyah yo sa asedeh pra kazah kung Hermia.

Beng impeh danti, Lysander. – Nang asih, yo sa Sior lagrezu,

Isti omi ja fitisrah-drayah korsang di yo sa krensa. –

Bos, bos, Lysander, bos ja dah kung eli bersu,

Ja trukah kronchi kung yo sa krensa. 30

Basah lumi di lunga, bos ja kantah ilagra di eli sa janela

Kung bersu song falsu di amor falsu

Ja furtah figura di eli sa afeisi

Kung gelang di bos sa kabelu, anela, snaustari, buchiganga,

Eresberes, faifai, troza di floris, kumiria sabrozu – astrang 35

Ki largah mutu forsa tokah langgah kontra ngua dizanti femi nusenti.

Kung atri, bos ja furtah yo sa fila sa korsang,

Ja trukah eli sa andasang (ki mistih andah daha pra yo)

Fikah ngua kabesa mutu tantu duru. –Asih, yo sa Sior lagrezu,

Kontu eli nggeh naki na danti di bos sa reinyang 40

Asedeh kazah kung Demetrius,

Yo pidih kung bos pra dretu antigu di Atenza:

Kauzu di Hermia yo sa krensa, yo pun podih dispidih di eli,

Asih seza bai kung isti mansebu

Ke bai eli onsong sa morti, sigih nus sa lei 45

Algomesu ja falah isti dos kaminyu dos-dos pun podih.

THESEUS.

Ki bos sa repostu, Hermia? Yo dah konselu kung bos, nona neches.

Pra bos, bos sa pai desah fikah chuma ngua deus,

Ngua ki ja kantiganah bos sa belebeleza, sertu, pun ngua

keng bos justu ngua figura di sera, 50

Di eli ja figurah; asih pun inda fikah na rentu di eli sa dretu

Seza desah figura nadi trukah, ke danah eli.

Demetrius ngua omi baloreru.

HERMIA

Lysander taming.

THESEUS

Eli onsong pun baloreru, sertu, 55
Mas asorti, ta dibeh di song di bos sa pai,
Otru mistih lantah mas altu.

HERMIA

Yo desah ki yo sa pai olah justu kung yo onsong sa olu.

THESEUS

Mpartidi bos sa olu mistih kung eli sa juizu olah.

HERMIA

Yo pidih kung bos sa Sior sa pedrang. 60
Yo ngka sabeh kauzu di kal sorti di spiritu yo ja fikah tang afotu,
Neng sabeh klai pogu bateh onsong yo sa rostu
Ta kontah onestu kung bos tudu yo sa lembransa;
Mas yo rogah kung bos sa Sior, dah yo pogu sabeh
Pior ki pogu pasah kung yo dispois 65
kontu yo noloh kazah kung Demetrius.

THESEUS

Seza mureh di mortu, ke largah
Pra sempri susadi di jenti.
Asih, Hermia bemfetu, lumiah di bos sa bontadi-bontadi,
Sabeh di bos sa dizanu, zaminah bong-bong bos sa sanggi, 70
Hetzeh (kontu bos ngka asedeh kung bos sa pai sa skula)
Beles podih aguentah bistidu di ngua irma,
Pra sempri fikah na klaustru tedu pegadu,
Bibeh kema ngua irmang femi gaboh pra tudu beles sa bida,
Ta kantah hinoh fraku pra lunga friu seng fruta. 75
Benseh tres bes olotu ki asih podih governah olotu sa sanggi
Pra bibeh ngua bida interu pu diku,
Mas, na isti tera, mas alegri ngua roza ja niuleh
Di akeh ngua, ta quiyah na kainyu virjeng,
Ta kriseh, bibeh, kung mureh na bensuadamintu soltu. 80

Appendix B
Palabra Sunyeskah / Dreamfished words

#10	Sorti	Palabra Inggres	Palabra Kristang	Riska	Linggu Nasang	Palabra Nasang	Lembransa	Dia kung Tempu	Lugah	Klima	
S/N	Type	English word	Kristang word	Line	Language of origin	Word of origin	Remarks	Date	Time	Place	Weather
1	Palabra Nubu	Midsummer	veru	<i>Title of Play</i>	Portugis	verão	Chosen for wordplay with veru in Kristang (true)	2023-09-08	13:45	Sala di Kaza	Sunny-Fair
2	Signifiku	NA	prumiru	<i>Title of Act 1</i>	NA	NA	Use of prumiru instead of ngua for act marking	2023-09-08	13:53	Sala di Kaza	Sunny-Fair
3	Signifiku	NA	ngua	<i>Title of Act 1, Scene 1</i>	NA	NA	Use of ngua for scene marking	2023-09-08	13:53	Sala di Kaza	Sunny-Fair
4	Signifiku	NA	juntah kung	<i>Scene 1 Stage Direction</i>	NA	NA	Use of juntah kung instead of simply with	2023-09-08	13:55	Sala di Kaza	Sunny-Fair
5	Signifiku	NA	bridu di kazamintu	1-1-001	NA	NA	Change nuptial hour to bridu di kazamintu	2023-09-08	13:56	Sala di Kaza	Sunny-Fair
6	Signifiku	NA	bagah-bagah ta chapah	1-1-002	NA	NA	Change draws on apace to bagah-bagah ta chapah	2023-09-08	13:58	Sala di Kaza	Sunny-Fair
7	Signifiku	NA	justu	1-1-003	NA	NA	Addition of justu	2023-09-08	13:58	Sala di Kaza	Sunny-Fair
8	Signifiku	NA	nubu	1-1-003	NA	NA	nubu for another	2023-09-08	13:58	Sala di Kaza	Sunny-Fair
9	Signifiku	NA	sayang	1-1-003	NA	NA	Addition of sayang	2023-09-08	14:00	Sala di Kaza	Sunny-Fair
10	Signifiku	wanes	dimenusah	1-1-004	NA	NA	Extension of dimenusah	2023-09-08	14:01	Sala di Kaza	Sunny-Fair
11	Signifiku	lingers	rastah	1-1-004	NA	NA	Extension of rastah	2023-09-08	14:02	Sala di Kaza	Sunny-Fair
12	Palabra Nubu	like to	chuma-kema	1-1-005	Kristang	chuma + kema	Unconscious doubling	2023-09-08	14:04	Sala di Kaza	Sunny-Fair
13	Signifiku	NA	ke ngua sinyora	1-1-005	NA	NA	Addition of ke ngua sinyora	2023-09-08	14:04	Sala di Kaza	Sunny-Fair
14	Signifiku	withering	diskureh	1-1-006	NA	NA	Extension of diskureh	2023-09-08	14:07	Sala di Kaza	Sunny-Fair
15	Signifiku	revenue	dinyiru	1-1-006	NA	NA	Extension of dinyiru	2023-09-08	14:07	Sala di Kaza	Sunny-Fair
16	Signifiku	steep	bistih	1-1-007	NA	NA	Extension of bistih	2023-09-08	14:07	Sala di Kaza	Sunny-Fair
17	Signifiku	dream away the time	nabegah tudu tempu-sonu sa riu	1-1-008	NA	NA	Literary translation	2023-09-08	14:12	Sala di Kaza	Sunny-Fair
18	Signifiku	NA	tres-tres	<i>Scene 1 Stage Direction</i>	NA	NA	Use of tres-tres to emphasise separation	2023-09-08	14:17	Sala di Kaza	Sunny-Fair
19	Palabra Nubu	behold	olah-alegrah	1-1-011	Kristang	olah + alegrah	Verbal compound	2023-09-08	14:22	Sala di Kaza	Sunny-Fair
20	Palabra Nubu	solemnities	sagraventa	1-1-011	Kristang	sagra + aventura + covenant	alternates considered: sagravensa, sagraventra	2023-09-08	14:24	Sala di Kaza	Sunny-Fair
21	Signifiku	NA	undi-undi	1-1-012	NA	NA	Addition of undi-undi	2023-09-08	14:26	Sala di Kaza	Sunny-Fair
22	Palabra Nubu	Athenian	Atenyanu	1-1-013	English	Athenian		2023-09-08	14:26	Sala di Kaza	Sunny-Fair

#10	Sorti	Palabra Inggres	Palabra Kristang	Riska	Linggu Nasang	Palabra Nasang	Lembransa	Dia kung Tempu		Lugah	Klima
S/N	Type	English word	Kristang word	Line	Language of origin	Word of origin	Remarks	Date	Time	Place	Weather
23	Palabra Nubu	merriments	alua-alegria	1-1-013	Kristang	alua + alegria	Verbal compound	2023-09-08	14:29	Sala di Kaza	Sunny-Fair
24	Signifiku	NA	judah	1-1-014	NA	NA	Addition of judah	2023-09-08	14:30	Sala di Kaza	Sunny-Fair
25	Signifiku	NA	Akeh	1-1-014	NA	NA	Addition of akeh	2023-09-08	14:33	Sala di Kaza	Sunny-Fair
26	Palabra Nubu	nimble	Veiga	1-1-014	Tamil	வேகமான	Alternates considered: vlot (Landes), agil (Portugis)	2023-09-08	14:36	Sala di Kaza	Sunny-Fair
27	Palabra Nubu	funerals	Funebri	1-1-015	Portugis	fúnebre	No alternates considered	2023-09-08	14:38	Sala di Kaza	Sunny-Fair
28	Palabra Nubu	pomp	dekorang	1-1-016	Kristang	dekorah	No alternates considered	2023-09-08	14:40	Sala di Kaza	Sunny-Fair
29	Signifiku	NA	Grandi	1-1-018	NA	NA	Addition of grandi	2023-09-08	14:42	Sala di Kaza	Sunny-Fair
29	Signifiku	NA	Andada	1-1-018	NA	NA	Extension of andada	2023-09-08	14:42	Sala di Kaza	Sunny-Fair
30	Palabra Nubu	triumph	Jiubelu	1-1-020	Portugis	júbilo	Alternates considered: triunfo	2023-09-08	14:44	Sala di Kaza	Sunny-Fair
31	Signifiku	NA	asih pun	1-1-020	NA	NA	Extension of asih + pun	2023-09-08	14:45	Sala di Kaza	Sunny-Fair
32	Signifiku	Duke	Sior	1-1-021	NA	NA	Extension of Sior (Siora / Siorang)	2023-09-08	14:49	Sala di Kaza	Sunny-Fair
33	Signifiku	what's the news	ki ja pasah	1-1-022	NA	NA		2023-09-08	14:51	Sala di Kaza	Sunny-Fair
34	Palabra Nubu	complaint	Bleteza	1-1-023	Kristang	bleteh	No alternates considered	2023-09-08	14:51	Sala di Kaza	Sunny-Fair
35	Signifiku	hath my consent	ja ganyah yo sa asedeh	1-1-026	NA	NA	Literary translation	2023-09-08	14:53	Sala di Kaza	Sunny-Fair
36	Signifiku	her	Hermia	1-1-026	NA	NA	clarification of deixis	2023-09-08	14:53	Sala di Kaza	Sunny-Fair
37	Signifiku	And	Nang asih	1-1-027	NA	NA		2023-09-08	14:55	Sala di Kaza	Sunny-Fair
38	Palabra Nubu	bewitched	Fitisrah	1-1-028	Kristang	fitisera	Alternates considered: xaitanzah (extension)	2023-09-08	14:56	Sala di Kaza	Sunny-Fair
39	Palabra Nubu	bewitched	fitisrah-drayah	1-1-028	Kristang	fitisera + drayah		2023-09-08	14:56	Sala di Kaza	Sunny-Fair
40	Signifiku	love tokens	Kronchi	1-1-030	NA	NA	extension of kronchi	2023-09-08	14:59	Sala di Kaza	Sunny-Fair
41	Signifiku	fantasy	Afeisi	1-1-033	NA	NA		2023-09-08	15:01	Sala di Kaza	Sunny-Fair
42	Palabra Nubu	gaud	snaustari	1-1-034	Landes	snuisterij	No alternates considered	2023-09-08	15:02	Sala di Kaza	Sunny-Fair
43	Palabra Nubu	conceits	buchiganga	1-1-034	Portugis	bugiganga	No alternates considered	2023-09-08	15:02	Sala di Kaza	Sunny-Fair
44	Signifiku	trifles	Faifai	1-1-034	NA	NA	extension of faifai	2023-09-08	15:05	Sala di Kaza	Sunny-Fair
45	Signifiku	sweetmeats	kumiria sabrozu	1-1-035	NA	NA		2023-09-08	15:07	Sala di Kaza	Sunny-Fair
46	Signifiku	Messengers / Of strong prevailment against unhardened youth	ki largah mutu forsa tokoh langgah kontra ngua dizanti	1-1-035-036	NA	NA	Literary translation	2023-09-08	15:12	Sala di Kaza	Sunny-Fair

#10	Sorti	Palabra Inggres	Palabra Kristang	Riska	Linggu Nasang	Palabra Nasang	Lembransa	Dia kung Tempu		Lugah	Klima
S/N	Type	English word	Kristang word	Line	Language of origin	Word of origin	Remarks	Date	Time	Place	Weather
			femi nudenti								
47	Signifiku	obedience	andasang	1-1-038	NA	NA	extension of andasang	2023-09-08	15:13	Sala di Kaza	Sunny-Fair
48	Signifiku	which is due to me	(ki mistih andah daha pra yo)	1-1-038	NA	NA		2023-09-08	15:15	Sala di Kaza	Sunny-Fair
49	Palabra Nubu	due to me	daha pra	1-1-038	Kristang	daha + pra	Unconscious doubling	2023-09-08	15:15	Sala di Kaza	Sunny-Fair
50	Signifiku	To stubborn harshness	fikah ngua kabesa mutu tantu duru	1-1-039	NA	NA		2023-09-08	15:16	Sala di Kaza	Sunny-Fair
51	Signifiku	Your Grace	bos sa reinyang	1-1-040	NA	NA	extension of reinyang	2023-09-08	15:18	Sala di Kaza	Sunny-Fair
52	Palabra Nubu	Athens	Atenza	1-1-042	Inggres	Athens		2023-09-08	15:20	Sala di Kaza	Sunny-Fair
53	Signifiku	dispose	Dispidih	1-1-043	NA	NA	extension of dispidih, ironically aligning with dispose (to bid farewell) (expect pause)	2023-09-08	15:21	Sala di Kaza	Sunny-Fair
54	Signifiku	provided in that case	ja falah isti dos kaminyu dos-dos pun podih	1-1-046	NA	NA	Literary translation	2023-09-08	15:24	Sala di Kaza	Sunny-Fair
55	Signifiku	she	Hermia	1-1-043	NA	NA	clarification of deixis	2023-09-08	15:29	Sala di Kaza	Sunny-Fair
56	Signifiku	Be advised, fair maid	Yo dah konselu kung bos, nona neches	1-1-048	NA	NA	Literary translation	2023-09-15	14:23	ONAL U Bagel Haús	Sunny-Hot
57	Palabra Nubu	composed	kantigana h	1-1-049	Kristang	kantigan ti	No alternates considered	2023-09-15	14:25	ONAL U Bagel Haús	Sunny-Hot
58	Palabra Nubu	beauties	belebeleza	1-1-049	Kristang	beleza, beleza	Alternates: bembelaza, bengbeleza	2023-09-15	14:25	ONAL U Bagel Haús	Sunny-Hot
59	Signifiku	imprinted	Figurah	1-1-051	NA	NA	extension of figura	2023-09-15	14:28	ONAL U Bagel Haús	Sunny-Hot
60	Signifiku	power	Dretu	1-1-051	NA	NA	extension of dretu	2023-09-15	14:29	ONAL U Bagel Haús	Sunny-Hot
61	Signifiku	To leave the figure, or disfigure it	Seza desah figura nadi trukah, ke danah eli	1-1-052	NA	NA	Literary translation	2023-09-15	14:31	ONAL U Bagel Haús	Sunny-Hot
62	Palabra Nubu	worthy	baloreru	1-1-053	Kristang	balor	Alternates: baloru	2023-09-15	14:32	ONAL U Bagel Haús	Sunny-Hot
63	Signifiku	In himself, he is	Eli onsong pun	1-1-055	NA	NA	Literary translation	2023-09-15	14:34	ONAL U	Sunny-Hot

#10	Sorti	Palabra Inggres	Palabra Kristang	Riska	Linggu Nasang	Palabra Nasang	Lembransa	Dia kung Tempu		Lugah	Klima
S/N	Type	English word	Kristang word	Line	Language of origin	Word of origin	Remarks	Date	Time	Place	Weather
			baloreru, sertu							Bagel Haús	
64	Signifiku	in this kind	Asorti	1-1-056	NA	NA	Literary translation	2023-09-15	14:35	ONAL U Bagel Haús	Sunny-Hot
65	Signifiku	wanting	ta dibeh (di)	1-1-056	NA	NA	extension of dibeh	2023-09-15	14:35	ONAL U Bagel Haús	Sunny-Hot
66	Signifiku	The other must be held the worthier	Otru mistih lantah mas altu	1-1-057	NA	NA	Literary translation	2023-09-15	14:36	ONAL U Bagel Haús	Sunny-Hot
67	Signifiku	I do entreat your Grace to pardon me	Yo pidih kung bos sa Sior sa pedrang.	1-1-060	NA	NA	Literary translation	2023-09-15	14:38	ONAL U Bagel Haús	Sunny-Hot
68	Signifiku	I know not by what power I am made bold	Yo ngka sabeh kauzu di kal sorti di spiritu yo ja fikah tang afotu	1-1-061	NA	NA	Literary translation	2023-09-15	14:39	ONAL U Bagel Haús	Sunny-Hot
69	Signifiku	In such a presence here to plead my thoughts	Ta kontah onestu kung bos tudu yo sa lemransa ;	1-1-063	NA	NA	Literary translation	2023-09-15	14:42	ONAL U Bagel Haús	Sunny-Hot
70	Signifiku	in this case	Dispois	1-1-065	NA	NA	Extension of dispois	2023-09-15	14:44	ONAL U Bagel Haús	Sunny-Hot
71	Palabra Nubu	refuse	Noloh	1-1-066	Latina	nolo	Alternates considered: nolunt	2023-09-15	14:46	ONAL U Bagel Haús	Sunny-Hot
72	Palabra Nubu	society	Susadi	1-1-068	Kristang	susa	No alternates considered	2023-09-15	14:49	ONAL U Bagel Haús	Sunny-Hot
73	Signifiku	question	Lumiah	1-1-069	NA	NA	Extension of lumiah	2023-09-15	14:51	ONAL U Bagel Haús	Sunny-Hot
74	Palabra Nubu	youth	Dizanu	1-1-070	Kristang	dizanti	No alternates considered	2023-09-15	14:51	ONAL U Bagel Haús	Sunny-Hot
75	Signifiku	yield	Asedeh	1-1-071	NA	NA	Extension of asedeh	2023-09-15	14:52	ONAL U Bagel Haús	Sunny-Hot
76	Signifiku	nun	Irma	1-1-072	NA	NA	Extension of irma	2023-09-15	14:53	ONAL U Bagel Haús	Sunny-Hot
77	Palabra Nubu	cloister	Klaustru	1-1-073	Portugis	clauastro	No alternates considered	2023-09-15	14:55	ONAL U Bagel Haús	Sunny-Hot
78	Palabra Nubu	shady	Tedu	1-1-073	Ikaya	tedu	Alternates considered: rendang	2023-09-15	14:56	ONAL U Bagel Haús	Sunny-Hot

#10	Sorti	Palabra Inggres	Palabra Kristang	Riska	Linggu Nasang	Palabra Nasang	Lembransa	Dia kung Tempu		Lugah	Klima
S/N	Type	English word	Kristang word	Line	Language of origin	Word of origin	Remarks	Date	Time	Place	Weather
79	Palabra Nubu	barren	Gaboh	1-1-074	Aksara	gabug	Alternates considered: esteril (Portugis), cengka (Javanis)	2023-09-15	14:59	ONAL U Bagel Haús	Sunny-Hot
80	Signifiku	control	governah	1-1-076	NA	NA	Extension of governah	2023-09-15	15:01	ONAL U Bagel Haús	Sunny-Hot
81	Palabra Nubu	chaste	Pudiku	1-1-077	Latina	pudicus	No alternates considered	2023-09-15	15:03	ONAL U Bagel Haús	Sunny-Hot
82	Signifiku	To undergo such maiden pilgrimage	Pra bibeh ngua bida interu pudiku	1-1-077	NA	NA	Literary translation	2023-09-15	15:03	ONAL U Bagel Haús	Sunny-Hot
83	Signifiku	But earthlier happy	Mas, na isti tera, mas alegri	1-1-078	NA	NA	Literary translation	2023-09-15	15:06	ONAL U Bagel Haús	Sunny-Hot
84	Palabra Nubu	distilled	niuleh	1-1-078	Aksara	nyuleng	Alternates considered: distilar, refinar, purificar	2023-09-15	15:07	ONAL U Bagel Haús	Sunny-Hot
85	Palabra Nubu	withering	guiyah	1-1-079	Portugis	langueo	Alternates considered: arescet	2023-09-15	15:09	ONAL U Bagel Haús	Sunny-Hot
86	Palabra Nubu	blessedness	bensuada mintu	1-1-080	Kristang	bensuada	No alternates considered	2023-09-15	15:10	ONAL U Bagel Haús	Sunny-Hot
87	Signifiku	you	beles	1-1-072	NA	NA	Second-person to sixth-person shift	2023-09-15	15:11	ONAL U Bagel Haús	Sunny-Hot
88	Signifiku	you	beles	1-1-074	NA	NA	Second-person to sixth-person shift	2023-09-15	15:11	ONAL U Bagel Haús	Sunny-Hot

Appendix C

Observations on dreamfished words and own process following PaR

If a word has more than one common possible spelling, these most common possible spellings are listed in { curved brackets }.

1 / **veru** ‘summer’

Language of origin: Portuguese

Word of origin: verão (‘summer’)

Kristang and the part of the world we live in do not have seasons the way Shakespeare’s part of the world does, so I had always resisted dreamfishing words that had no meaning in our part of the world, or which concretised and consolidated ideas, schemas and beliefs that were not relevant to us and therefore which would continue to encourage Westerners looking at Kristang to maintain that false sense of superiority or false universality (i.e. that even over in faraway Singapore and Melaka, they still maintained our ways of looking at the world, so therefore our ways of looking the world are correct). Yet I realised that for the name of the title of this play, I would have to be more formal or elegant sounding because of its official nature and because it would represent Kristang to the non-Kristang understanding public at Festa 2 (i.e. I could not compound or literary-translate my way around *veru*). I thus found a strangely synchronous or *felisi* and highly subversive or *basbrazza* connection in the Portuguese word for summer, *verão*, which when creolised into Kristang could either result in *verang* or *veru*, the latter of which already means “true” in Kristang. I found the resultant triple meaning of (1) the above ironic connotation of the false sense of superiority that Westerners have, (2) the way *Midsummer Night’s Dream* plays with ideas of truth and reality, and (3) the actual denotative meaning of *summer* to be absolutely *sabrozuz* (‘delicious’) and *felisi*, so *veru* became *summer* as a result.

miu veru was chosen for midsummer, as our ancestors would be even more unlikely to have a single word for midsummer had this word appeared in traditional times. *Miu* also connotes both exact middle and half and the image of a clock face and thus chronological time because it is used to represent the half an hour concept in English in Kristang (whereas *mid* lacks those connotations), so I felt the additional associativity around time would be particularly profound for this play and its themes.

2 / **chuma-kema** ‘like as if to’

Language of origin: Kristang

Words of origin: { *chuma, kema* } ‘as if, like <semblative>’

{ *chuma, kema* } is the same word but with (at least) two different common orthographic forms, meaning *as if* or *like* in the context of making comparisons, and is used to form similes, as in the sentence

- | | | | | | |
|-----|-----|-------|------------------------|-------|--------|
| (1) | Eli | andah | { <i>chuma, kema</i> } | tigri | grandi |
| | 3SG | walk | as if | tiger | big |

“He / She / They (SG) / It is walking like/as if (he / she / it is / they (SG) are) a big tiger.”

Yet although { *chuma, kema* } is an existing word, and Kristang does already possess reduplication in order to pluralise for nouns, I have never used both the forms of a function word like { *chuma, kema* } one after another like how I did in the translated play, to the extent that I even initially panicked and thought that I had made some sort of error, or I was “doing the PaR wrongly”. Once I accepted that the PaR would throw up new ideas and concepts from the unconscious, I therefore decided to list this new coinage as a dreamfished word so that I would analyse its particular role in the sentence more clearly. I also decided that calling it a coinage was inaccurate, as this appears to simultaneously be both a new lexeme entirely and even possibly a word class, considering that I did not generate *chuma-chuma* or *kema-kema* but *chuma-kema*. As of the time of writing, I am still not entirely sure as to what the difference is between { *chuma, kema* } and *chuma-kema*, but the utility of PaR has thus been proven to be enormous, since it raised this; informally, I also note that the context of the play demands a much more formal register of Kristang than daily speech, such that the reduplication of *chuma-kema* may signal this (and see *olah-alegrah* below).

3 / *olah-alegrah* ‘to behold’

Language of origin: Kristang

Words of origin: *olah* ‘to see, to look’, *alegrah* ‘to relax, to enjoy’

Again, reduplication already exists in Kristang, but only in terms of single words being repeated, and usually in the exact same morphophonological (i.e. spelling / orthographic or phonological or both) form. Joining two different verbs together like how I have done here in order to create a completely different semantic meaning is again completely unprecedented in the Kristang that I know, and the beauty and surprising power of PaR is thus quite immensely clear and revealing once more in helping to excavate seeming new forms of the language that, because of its endangered and suppressed status, may actually be older forms of the language that are returning. Again, I note the different register of the context of the play, with Hippolyta, the Queen of Athens, speaking this line; it may very well be that this is a higher or more formal register of Kristang that has not been seen since 1924 and the last Kristang plays were performed, and/or the last times Kristang was used in more real-world high status performances such as speeches, ceremonies, and/or public celebrations. This, once again, is a completely new word form that has not been previously documented.

4 / *sagraventa* ‘solemnity’

Languages of origin: Kristang and English

Words of origin: *sagra* ‘holy’ + *aventura* ‘adventure’ + *covenant*

To me, this immediately feels like more of a ‘traditional’ dreamfished word (i.e. most dreamfished words tend to look like this and #1 rather than #2 or #3), and indeed, many dreamfished words past and present appear to be calques or blends of existing Kristang words, including numerous function words (e.g. *nteh* ‘to not have’, from *ngka* ‘no’ + *teng* ‘have’) and content lexemes (e.g. *fuzimera* ‘computer’, from *fuzilada* ‘lightning’ + *mulera* ‘mind’), satisfying not just both the associativity principle and the memorisability principle of the *Beginsel Sunyeskah*, but the spirit of Kristang principle as well, since there are very likely particular (albeit still somewhat undefined) rules for how creolisation happens in Kristang such that the final developed lexeme ‘sounds’ Kristang. Here, I chose to also incorporate an English word, *covenant*, that carries the same sense that solemnity does, while also creating an unconscious associative connection to the English word *convent*, which has a special resonance in

Kristang culture in both Melaka and Singapore due to the prior strength of the Catholic religion; it also connects in the context of the play to Hermia's own later possible choice of becoming a nun just a little further on in the scene.