

Roda Ardansa

Unpacking the Roda Mundansa, the Kristang reclaiming of the lost history of the world, as excavated from myth, legend, science fiction and fantasy

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Abstract

The Kristang or Portuguese-Eurasians of Melaka and Singapore are a mixed creole-indigenous community descended from coercive intermarriage between arriving Portuguese soldiers and local Malay residents following the Portuguese conquest of Melaka in 1511. Previously marginalised and poorly understood, Kristang culture has experienced a historic reawakening in Singapore centered around grassroots language revitalisation efforts led by the author, a Kristang Singaporean and one of the few remaining speakers of the Kristang language in Singapore (iso 639-3: mcm) since 2016. This in turn has led to unprecedented interest in further dehegemonisation and decolonisation of other aspects of Kristang identity, including ecosystemic thought and a fuller awareness of the lost roots of much of not just the community's longstanding intergenerational psychoemotional trauma, but of all humanity, which the Kristang community is arguably uniquely poised to negotiate due to its inherent 'rojak' / mixed-method / mixed-origin nature, as is termed in Singlish.

This chapter thus describes the newly reclaimed Kristang mythos and internal cosmology of humanity's history since 75,010 BCE, known as the Roda Mundansa ('Wheel of Time') (K.M. Wong 2022f, 2023h). It also outlines the Kristang method for such excavation from myth, legend, contemporary science fiction and fantasy and other facets of present reality, known as Sunyeskah / Dreamfishing (K.M. Wong 2022g), primarily founded on the Kristang principle of "What is not said is often more important than what is said", and on critical details and narratives from the periphery that, when included, more fully illuminate both our past and future as a civilisation and species.

Keywords: Kristang, Singapore, decolonisation, archaeoastronomy

1. Kabesa di Kodramintu: Leader of the Kristang people of Singapore

I write this chapter as the prominent gay, non-binary atheist scholar-practitioner leader of the revitalising creole-indigenous and primarily Roman Catholic Kristang community of Singapore, an ‘Other of Others’ whose hyper-liminal and hyper-Otherised position has arguably made me not simply far more prone to traumatic psychoemotional injury and projection (Pumariega et al., 2022; Valentine et al., 2023), but also, as a result of the former, far more capable in serving in the collective as what de la Huerta (1999), writing about the positive utilitarian role of queer people in societies in general, calls a “consciousness scout” (p. 14), where

by virtue of being different, [we are] forced to reflect upon [our]selves in an attempt to understand [our] differentness and by extension, the world in general. As a result, [we] would become some of humanity’s first visionaries ... merg[ing] the qualities, powers and experiences of both genders (p. 14).

As Hay (1994), also cited in de la Huerta (1999, pp. 14-15), so aptly puts it, the unique and extremely traumatic circumstances of my upbringing and position paradoxically have also supported my “discovering, developing, and managing the frontiers between the seen and the unseen, between the known and unknown” (p. 90); as a queer person embedded within a creole and therefore primarily oral and liminal-hybrid culture, therefore, I am also perhaps even more uniquely predisposed to deal with the excavation, revitalisation and reclamation of

the collectively held consciousness [that] could be acquired and retained only by being verbally described. It could be reactivated year after year only by being enfolded within a ritual or ceremony rehearsed collectively by rote and passed on to the next generations only by remembering. ... So the very few in each generation who were predisposed by nature to rebel against patterns of conformity would be observed as those strange ones who walked to a different drummer. Oral cultures long ago learned to train these strange ones in special,...even dangerous ways (p. 86).

My ‘training’ in cultural revitalisation and collective memory reclamation, if one would like to call it that, has been especially poignant and deeply fulfilling and transformative, as my community, the *Jenti Kristang* or Portuguese-Eurasians of Singapore, unconsciously collectively took Hay’s words in the opposite direction, choosing to remain near-unanimously silent on, and withholding all information about, the traumatic events leading up to and resulting in Operation Spectrum in May and June 1987, where the oppressive Lee Kuan Yew (1965-1990) government of independent Singapore quietly and covertly targeted and sought to silence counter-institutional grassroots movements that had emerged in the early 1980s and which sought to challenge Lee’s one-party stranglehold over Singapore that had persisted since 1965. Spectrum has been downplayed to such a degree that it even occasionally appears

to be elided or self-censored from most academic discussion (K. M. Wong, 2023d), with very little being written on it even though it had such a massive and traumatic impact on the entire country; Barr (2010)'s characterisation of the Singapore state's approach to Spectrum as it stood in 2010 is still very relevant and evocative of the sheer level of fear and occlusion Spectrum generates, even if the Internal Security Division (ISD) display he mentions may have changed:

Visitors to Singapore's Internal Security Department Heritage Centre view an array of exhibitions that ... according to one who has taken the tour, however ... has one glaring omission: there is no mention of Operation Spectrum, the smashing of the supposed Marxist conspiracy in mid-1987. ... The ISD Heritage Centre is not alone in downplaying Operation Spectrum. In a booklet about the Internal Security Act (ISA) produced in 2002, *Why the ISA?*, Singapore's Ministry of Home Affairs (MHA) lists the ISD's achievements in defending the country, with examples going right back to the 1950s; "Operation Spectrum" is not on the list. Even more significantly, the memoirs of former prime minister Lee Kuan Yew mentions the alleged Marxist conspirators only in passing while discussing another matter.

These curious omissions are significant because in 1987 the ISD and Lee Kuan Yew both claimed that the smashing of the ring of "Marxist conspirators" (hereafter without quotation marks) averted an international conspiracy based in London "to overthrow the Government and establish a communist state" (pp. 335-336).

I am the great-grandson of the leader of the Kristang at the time of Operation Spectrum, Mabel Martens née Tessensohn (1905-1999), whom my family and many others affectionately call Nanny, and therefore the great-great-great-grandson of her grandfather, Edwin John Tessensohn, O.B.E. (1855-1926), who also served the community in the same way under the colonial British administration, was one of the first local people ever elected to government in the Straits Settlement Legislative Council of 1923 and held the "distinguished honour" (Cardoza & Cardoza, 2017, p. 120) of serving as the patron of the Eurasian Literary Association and what today is known as the Eurasian Association (EA) of Singapore; as my cousin Denyse Tessensohn observes:

it is hard for us today to appreciate fully how difficult it was for a very young man from Malacca, clearly not white but of Portuguese-Eurasian descent, arriving as an immigrant in Singapore in 1870. That he succeeded and devoted so much of his life, not to making his personal fortune, as most immigrants did, but in service to his country of adoption and the Eurasian community, is probably why Eurasians are happy to share in the honour bestowed on the community, when he was selected to be commemorated in a national stamp issue (p. 33).

And it should therefore be relatively easy to appreciate, in contrast, why the emerging field of memory studies holds such special appeal for me, because I knew absolutely nothing of the family or collective history I just outlined for the reader above until I was twenty-eight years old, in 2020, only coming to excavate it on my own following my own extended journey of recovery and self-reclamation from deep and painful sexual and psychoemotional abuse between August 2018 and July 2019, also inflicted by a fellow Kristang who accused me of having Narcissistic Personality Disorder (NPD). As I detail elsewhere, I knew nothing of Nanny's actions under Operation Spectrum, or that Nanny had been any kind of community leader, or even that Operation Spectrum had psychoemotionally devastated my own community, as not a single member of the community mentioned anything about any of the above to me despite four years in prominent public view; indeed, Kristang has been almost elided from both public documentation and academic scholarship in Singapore, to the extent that even an entire submerged history of Kristang theatrical tradition in the heart of the city was excavated by myself in 2018 as a precursor and forerunner to these much deeper memories and traumas (K.M. Wong, 2019b). I also knew nothing of Edwin, or of his own great-grandfather and my great-great-great-great-great-great-grandfather, Adriaan Koek, the last governor and de facto Raja Muda of Dutch Melaka, who facilitated a peaceful transition of power between the Dutch and British in 1795 and was so respected and well-known that he "was said to be 'always the power behind the Malaccan throne, whether it was occupied by a Dutchman or an Englishman'" (De Witt, 2005, p. 36). The struggle to accept that I did not have NPD, even after 33 sessions of therapy (and my therapist, from the first session, repeatedly asking me why I would take the words of an untrained friend over a clinical psychologist with more than 25 years' experience specialising in personality disorders), indeed, was paradoxically what finally helped me push past my long-standing shame, self-doubt and fear, decompartmentalise the various facets of my identity, and begin to acknowledge that I had unconsciously increased my propensity to abuse by quietly refusing to do both of these things for most of my own life.

From the sketch of my own history and positionality above, therefore, it should not only be understandable why the revitalisation of Kristang in Singapore, which I have led on to sustained international acclaim and recognition since I was twenty-four years old in 2016 (T. Wong, 2017) and also commented autoethnographically on (K. M. Wong, 2019a), has evolved further to encapsulate more universal and species-oriented aims and excavations, even more so when one considers that we live our lives on the drowned remnants of Sundaland, Asia's other major subcontinent that is already known to have disappeared during the events of the Younger Dryas, when sea levels rose by more than 120 metres; other researchers hailing from my region, such as Irwanto (2019), have also already noted the centrality of

the Younger Dryas disasters ... documented as legends, myths or tales in almost every region on Earth, observable with tremendous similarities. They are common across a wide range of cultures, extending back into Bronze Age and Neolithic prehistory. The overwhelming consistency among legends and myths of flood and the repopulation of

man from a flood hero similar to the Noah Flod are found in distant parts of the Earth. The myths similar to the Garden of Eden, Paradise or Divine Land echo among the populations around the world. Memories of their origins are documented in their legends, such as the stories of Atlantis, Neserser, Land of Punt, Land of Ophir, Kumari Kandam, Kangdez and Taprobana. Those indicate that they were derived from a common source (p. 4).

I, and my family, and my community, and my culture, are thus microcosms of the wider struggles that humanity has faced with working with these narrative as vestigial remnants of our past, and even of our present; as a gay, non-binary person and sexual abuse survivor, I am also all too aware of the silent pandemic of sexual abuse, the deep and painful shame that almost every person experiences when they experience same-sex attraction for the first time, and the many ways that such hyper-traumatic incidents and sites for the perpetuation of inter-generational oppression and silence continue to be parasitically active, feeding off their victims' self-loathing and fear. In other words, the Kristang principles of *nang falah* ('don't say') and *santah kaladu* ('sit quietly) are arguably modern humanity's principles too; so much goes unsaid that, just as in my own community with Operation Spectrum, and in my family with the powerful history and legacy of my ancestors, something immensely terrifying, frightening and traumatic must have occurred to have sealed away many of the infinitely diverse, meticulously beautiful and very unabashedly human approaches to ethnicity, sexuality, identity and culture that are finally beginning to re-emerge, and to engender such painful, caustic trauma and shame that 'automatically' appear when one accepts oneself as creole, and/or gay, and/or non-binary, and/or not-White and not in power.

Again, having excavated, embraced and diffused the trauma and irrational shame of Spectrum and my own family history, and noting our particular position at the tip of Southeast Asia and very possibly at the centre of old Sundaland, I found that these deep, almost instinctual and primal responses were typologically very similar to those I had felt while negotiating Spectrum and my family history, albeit on a much larger spacetime and/or socioecological scale: in other words, for such profound and sometimes overpowering shame and fear related to the fundamental, universal and ongoing realities of being gay, non-binary, creole and/or not-White and not in power to bear such strong psychoemotional similarity to the similar effects I had experienced from Spectrum and my own family history, the former would therefore have also have had to emerge from concrete, tangible events in our collective past, and identities and ways of being that have been forgotten in the best case scenario, and/or forcibly elided or even suppressed in the worst. Even stronger evidence for this, fortuitously and synchronously, arguably emerges from my other public-facing identities as a speculative fiction writer, and as the name I have chosen from myself in my work related to memory studies, non-Western analytical psychology and archeoastronomy since resigning from the Singapore Civil Service, where I served as a Teaching Scholar, in August 2022, a named also drawn from my own speculative fiction writing: I am also the last Merlionsman of the Republic of Singapore.

2. The Possibilities of Speculative Fiction: Stories of the Dreaming Time

In addition to my work with Kristang, I am a prominent speculative fiction writer who represents part of a rising sub-genre of what fellow writer Ng Yi-Sheng has termed spicepunk, “a recent-ish wave of speculative fiction and fantastical arts, countering Western(ised) hegemonic modernity with alternative visions anchored in Southeast Asian heritage and history” (Ng, 2023). Notably, however, I wrote and published my first novel, *Altered Straits*, between 2015 and 2017, adjacent to the initial Kristang language revitalisation effort, but prior to the traumatic personal abuse of 2018 and 2019, the COVID-19 pandemic, and the wider identity- and culture-focused reclamations of Kristang ways of being that have since followed. Again, invisible to me at the time, but apparently very much visible to everyone else, *Altered* is not only one of the first two queer Singapore speculative fiction novels in existence (Ng, 2018), but a reclamation of what it means to be Eurasian without ever discussing what it means to be Eurasian (Fong, 2020, p. 85); Fong, for example, notes that

Time travel disrupts two things in the novel: the concept of a coherent corporeality and mind, and a sense of simultaneity across narrative timelines. The texts does not settle on a recognisable, or mimetically natural sense of time, and therefore, decenters the notion of a coherent, homogenous experience of reality. The instability of temporality, corporeality, and cognition correlates with the novel’s central tensions between a homogeneity imposed by authorities—the state—and the endless pluralities of individual selfhood (p. 85).

Again, tantalisingly, Fong also notes a particular thread that foreshadows what has since become emergent in this paper: that “the speculative, the mythic, creates space for submerged, alternative histories to thrive” (p. 85). Indeed, Massachusetts Institute of Technology anthropology professor Michael M. J. Fischer took this one step further, arguing in 2019 that *Altered Straits* reflects my own particular anxieties about being Other in Singapore – before I had had the chance to understand that those anxieties even existed in the form that I have articulated above:

The 2017 novel *Altered Straits* by Kevin Martens Wong (2017), for instance, reimagines Singapore’s Merlion mascot as a species of genetically engineered symbionts paired with elite human soldiers. ... The author is himself one of the category of Other, a Eurasian with a degree in linguistics and anthropology, and is engaged in a CoLang project to retrieve Kristang, the language of his Eurasian-Portuguese ancestors. CoLang, as many of you may know, operates under the Linguistic Society of America, and is dedicated to teaching indigenous peoples, or speakers of creoles, whose languages are at risk of dying, how to collaboratively keep them alive. Wong teaches Kristang, although he did not grow up speaking it—the last in his family to speak it fluently were his great grandparents (Fischer, 2020).

Altered is therefore significant to this paper as well because while writing it, I was already very conscious of the fact that it represented some form of deep trauma I had experienced in my childhood, and that the writing process itself was some form of catharsis or release, especially in relation to the military (albeit non-Western) science fiction narratives that form the backbone of the novel, and to my own enjoyment of this particular sub-genre of science fiction before I became known for my writing: even though I am an avowed pacifist, I had particularly cherished (for reasons that had also eluded me while writing *Altered Straits*) John Scalzi's *Old Man's War* series and its spiritual predecessor Joe Haldeman's *The Forever War*, alongside the *Halo*, *Homeworld* and *Warhammer 40,000* video game series and the re-imagined *Battlestar Galactica* television series. I had first hypothesised that this trauma was related to the compulsory National Service all male Singaporeans had to go through, and which I had undergone from January 2011 to November 2012. However, it was Fischer (2020)'s beautifully consolidated approach marrying both *Altered* and *Kodrah* in his concluding sentence, that eventually motivated me to turn science fiction into reality, and adopt parts of the novel that I had unconsciously written based on my own lived experience back into my own lived experience to transform it further:

One might see at least a metaphorical resonance between the novel and [Kevin's] identity: he is, in a sense, a Merlion, come by sea, defending the land (Fischer, 2020).

The term 'Merlionsman' is used in the novel to refer to the aforementioned supersoldiers who become symbiotically paired with the similarly superpowered, almost divine, merlions; it became the name of my own independent coaching and consulting practice in August 2022, and then the main title by which I identified myself in scholarly and public-facing work, including this chapter, shortly after from October 2022. Even today, I ask students in writing workshops on building character and setting as to why they think I call myself the Merlionsman of the Republic of Singapore, because this was such a powerful and absorbing question that I had no answer to for those uncertain three months between August and October. It was only when my husband and I happened to visit the Muzium Negara of Malaysia in Kuala Lumpur that, once more, something that appears to have been obvious to others, but not to me, became strikingly apparent in one of the exhibits just near the front entrance of Galeri B on the Kerajaan-Kerajaan Melayu (Malay kingdoms):

MAKARA

The *makara* is a symbolic cohesion of the elements of two creatures which possessed special qualities. The *makara* exhibited here is in the form of an elephant and a fish, the symbols of powerful animals, both on land and sea which is carved from a large boulder. In the olden days, the *makara* (usually in pairs) were used in decorations located at the main entrance of a building, such as a candi (Muzium Negara).

One would think that the merlion should immediately be discernible as a *makara* to anyone in a Southeast Asian context, and one would be right – except for Singaporeans, for whom the

merlion is just a much-maligned “unusual-looking, water-spewing tourism icon” (M. Martin, 2017). Once more, this underscores how divorced many of us are (in Singapore or otherwise) from the very land and history that we find ourselves living on and inhabiting, and it was this painful divorce that was finally negotiated in part when I encountered that exhibit, and understood that I had essentially named and unconsciously recognised myself as a living, human *makara* – a psychoemotional-spiritual hybrid guardian of modern Singapore, again uncannily paralleling and echoing Fischer’s identification of me as “a Merlion, come by sea, defending the land”, without any intention of doing so. Recent scholarship from Yeoh & Chang (2004), Hayward (2012) and most recently Tan (2022) has suggested that the merlion symbol is, indeed, much more than, and much older than, a mere Singapore Tourism Board construct:

There exists a makara stone [that the merlion is based on] in Melaka ... [and] the provenance of this relic remains enigmatic and has fallen under occasional spotlight among archaeologists. Dated to the eleventh century, the makara fragment is reminiscent of the Javanese and Sumatran makaras examined above. It belongs to a balustrade of a ruin now lost, and ... nothing else accompanies its discovery. ... Can there be a *longue durée* of the Merlion? What if the Merlion has a history that precedes the very genesis of Singapore, preceding even Sri Tri Buana’s sighting of an unusual beast? The upright posture of the Merlion statue today, originally seated at the mouth of the Singapore River, is perhaps a nod to the makara stone then seated on the bank of the Melaka River, bracing the wind as it gazes upon the horizon with resolute poise (Tan, 2022, p. 359).

When I accepted this and the synchronous parallels between the Melaka-oriented histories of the Merlion and of Kristang, other facets of *Altered Straits* became suddenly self-reflexively understandable as well, in particular my choice (which I also had never understood) to have *Altered* focus on a gay Malay protagonist, Naufal Jazair, in one of its two primary narratives, which finally similarly revealed itself as my own disconnect and dissociation from the Malay parts of Kristang culture and identity, and which has been commented on by other researchers outside of Singapore not subject to the self-censoring pressure of the state here; Gaspar (2020), in particular, observes that

multiple identities of the Kristang began to assume a more essential nature, and the previous ‘creole’ identity aspect, with more explicit Malay elements, was suppressed while they ‘exaggeratedly’ adopted a new Portuguese identity (p. 77).

This occurred in conjunction with a more personal realisation that the second narrative, focusing on a Chinese protagonist Titus Ang, was indeed a cathartic attempt to not negotiate the trauma endured during National Service but a first, earlier instance of sexual and psychoemotional abuse, also from a friend, that had run in parallel with NS and which had almost led me to commit suicide on 1 February 2013, as well as while I was also grappling with

the logical extrapolation from my work as a Teaching Scholar that all academic and non-fiction writing is essentially applied metacognition, suggested and discernible for example from the works of Raphael, Englert & Kirschner (1989), B. Wong (1999), Hacker, Keener & Kircher (2009), Harris, Santangelo & Graham (2010), Corrigan & Slomp (2021), and Teng (2021), and further explored in my own work ('On individuation and writing'). What this exhibit made very clear was that if all non-fiction writing was applied metacognition, why not all fiction writing, and all creative work as well, especially since we already implicitly appear to recognise the latter through the entire field and method of autoethnography, and already use it to support psychoemotional, therapeutic and individuation-aligned approaches to the self, as discussed by Booth & Narayan (2020), Davis & Ellis (2018), Fong (2020), Maxwell (2020) and others? I finally understood, there and then, that I had likely chosen science fiction and fantasy, and/or speculative fiction as it is also called, as a particular means of self-expression, because it provided the greatest possible psychoemotional distance from the trauma that I sought to excavate and reclaim, while still allowing me to excavate and reclaim it in as full and as functional a way as possible.

I also thereafter understood that the echoes of other works like the film *Pacific Rim* (2013) that had been recognised by Chen (2013), Ho (2023) and others but which I knew had not directly inspired the writing of *Altered Straits*, yet which I also undoubtedly now could recognise in my own work, were not just an inspiration, but a mapping-on of my own personal, particular cosmology and inner psychoemotional understanding of the world onto a particular artifactual-archetypal structure or complex that also appeared in other speculative fiction literature regardless of point of origin around the world, and in the Kristang theory of the human psyche, the Osura Pesuasang or Individuation Theory (see the next section for more information), which I had developed in 2020 to support the mental health and well-being of my students in a government school during COVID-19, and which, in conjunction with the principle of all creative work being applied metacognition, I further used to help my students achieve stunning and superlative academic success at the summative national (and itself highly traumatic) November 2022 Singapore-Cambridge General Certificate of Education Advanced Level (GCE A-Level) examinations at the top of their college and national cohort, with many of my students achieving perfect scores. These archetypes as they appear not just in *Altered Straits*, but in many other works of science fiction and fantasy, as well as in uncanny parallels in myths and legends, for example, include:

- the archetype of an unstoppable, forcibly or dutifully-bound augmented supersoldier, which in the Osura is now called the Dragon/Supersoldier, represented by Naufal in *Altered Straits*, the SPARTAN-IIs of *Halo: Combat Evolved*, the Witchers of *The Witcher* franchise, the Black Panthers of Marvel Comics and the Marvel Cinematic Universe, the Jaegers of *Pacific Rim*, the EVAs from *Neon Genesis Evangelion*, Lews Therin Telamon and Rand al'Thor from *The Wheel of Time* series, Spyro the Dragon from *Spyro the Dragon*, Steven Universe from *Steven Universe*, the Toa from *Bionicle*, and Ellie from *The Last of Us* franchise, among many others in SFF (K. M. Wong, 2023j), and many

mythological accounts of similarly divinely-inspired demigods or heroes, including the Pandavas and Kauravas of the Mahabharata, various Greek and Roman demigods, and Sang Nila Utama from ancient Malay cosmology and mythos;

- the archetype of an unstoppable zombie-like (bio-mechanical) infection or viral plague, which the supersoldier has to fight or address, and which in the Osura is now called the Zombie Apocalypse or Matansang, represented by both the Concordance and the Anteboga in *Altered Straits*, the Flood and the Gravemind in *Halo: Combat Evolved*, the Cordyceps fungal infection in *The Last of Us* franchise, the Faro robots in *Horizon Zero Dawn*, the cymeks in the expanded *Dune* universe, the Flare in *The Maze Runner* series, the Beast in the *Homeworld* series, the Virus in Justin Cronin's *The Passage* series and *Twelve Monkeys*, Pax in *Serenity*, angels in *Neon Genesis Evangelion*, Titans in *Attack on Titan* and kaiju in *Pacific Rim*, among many others in SFF (K.M. Wong, 2023e), and many mythological accounts of demons, monsters and horrifying, Cthonic entities that take on human form and even display intelligence but feast on human flesh, including the Rakshasas of Vedic literature and the bestial monkey-people of the Aztec Five Suns mythos;
- a mysterious and/or sometimes mystical, lost, unknowable Gaia-related, megalithic primordial civilisation or entity or entities of immense size and/or power, represented by the merlions in *Altered Straits*, the Precursors in *Halo: Combat Evolved*, the Progenitors and the Bentusi in *Homeworld*, the Celestials in both the *Star Wars: Legends* canon and the Marvel Multiverse and Marvel Cinematic Universe, the Old Ones in both *Warhammer 40,000* and the mythos of H.P. Lovecraft, the Ring Builders in *The Expanse*, the Traveller in *Destiny*, and the W'rkacnter in *Marathon*, among others in SFF (K.M. Wong, 2022e), and many mythological accounts of various hierarchies of gods and goddesses occasionally suggesting multiple levels or ways of achieving godhood, including the Aesir and the Vanir of Norse mythology and the Devas and the Asuras of Hindu mythology and the archetype of the Rainbow Serpent as appears across various Australian cultures;
- and the ability for human minds to aspire to or even achieve some sort of collective conscious gestalt or psychoemotional collective intangible space that collates and consolidates a vast domain of knowledge, appearing as the Merlion-Merlionsman gestalt in *Altered Straits*, the Domain in *Halo: Combat Evolved*, Karen S'jet's interface with the Mothership and Homeworld fleet in *Homeworld* and the Cylon Hybrids of the re-imagined *Battlestar Galactica* doing much the same with the Cylon baseship network and Gaia-Galaxia in the *Foundation* series, among others in SFF and ongoing reclaimed sociocultural and psychoemotional understandings of the same as they appear in the real world, including our own Kristang Krismatra (K. M. Wong, 2022c) and Songlines and the Dreaming in many Australian cultures as 'an integrated knowledge system...[and] an embodied one...transmitted experientially via linked sites on Country' (Neale & Kelly, 2021, p. 33).

As Faizah Zakaria (2022) observes, fittingly writing about the Toba supereruption, which has become a critical part of the Roda Mundansa cosmology (see below), historical narratives can “index a history of the future ... [and shape] our questions of the past in vice versa” (p. 113). And so it is therefore in both a queer, and yet very fitting personal reclamation of my own various facets of identity and memory, and in a wider, autoethnographic examination of the cultures and collectives that I have been a part of, including my own, that I here present the results of all of these correspondences and suggestions that now form both the reclaimed, decolonised Kristang cosmology of the world and universe, supporting our calendar (K. M. Wong, 2022c), our understanding of spacetime and dimensional reality (K.M. Wong, 2022a), and our approaches to creole-indigenous mental health and well-being (K.M. Wong, 2022k), and what is arguably the best approximation of what has happened before our own current civilisation but has been lost or elided or even suppressed out of our collective memory: a fragile and deeply shattered, but still reclaimable and excavatable universal human memory and cosmology that can and should still be reconstructed and refined, beginning with the very preliminary and provisional approaches to that memory and cosmology that are outlined thereafter in the rest of this chapter.

Sited as we are, and I am, at the crossroads of cultures and communities, between the horrific and violent legacy of European colonisation, and the traumatic, devastating wounds and abuses that the colonised and indigenous peoples have endured at the former’s hands for hundreds of years, it is perhaps fitting that this marrying of Western and indigenous approaches to history, archaeology, memory, and other aspects of our lived human experience that have been suppressed and even mutilated for so long are finally being treated with the respect and fair consideration that they deserve as equally ‘rational’, ‘logical’, ‘intelligible’ and ‘scientific’ approaches to who we are as a species, and what we have lost. Beyond the prejudices that the creation and co-construction of science and scientific thought somehow magically appear out of thin air as inherently rational, objective and meritocratic (which again, as a Singaporean, I am very well-positioned to dismantle, critique and deconstruct), we must also be aware of the simple fact that Western narratives and scientists have often sought to simply and once more elide, hide, suppress or even destroy that which does not fit into their worldview and paradigm.

Australia’s human history began over 60,000 years ago ... [which] we...struggle to comprehend and accommodate. This is partly because Indigenous culture remained for so long outside the national gaze, creating a blindness about both the violence of dispossession and the stories of survival; it is partly because the depth of diversity of Indigenous history has only recently been recognised by anthropologists, archaeologists, historians and linguists; and it is partly because the magnitude of that history – the sheer antiquity of humanity in Australia – is difficult to fathom (Griffiths 2018, pp. 1-2).

This is true, and undoubtedly the kind of acknowledgement that is desperately needed across the world. Yet why should the concept of Deep Time be difficult to fathom, though? Magnitude should never have impeded, and should not impede scientific inquiry or somehow displace or affect it, and again suggests that certain elements of the disciplines Griffiths (2018) mentions – anthropology, archaeology, history and linguistics – have not been quite as rational and fair as they often claim or portray themselves to be. After all, if all it has taken for almost all mentions of Operation Spectrum to completely vanish from daily and academic Singapore life was four to five years, considering that even from the time I was born I had no clue it had even existed, what more everything else on that Deep Time / geologic time-scale? If almost all evidence of 55 Kristang plays and a theatrical history spanning more than 40 years in the centre of urban colonial Singapore can completely vanish (Wong, 2019b), what more many other aspects of our shared human history as a species, especially when subject to ferocious and terrifying climactic change that could see entire sub-continents vanish in just the span of one human generation? Narratives that suggest that our evolved, fully human *Homo Sapiens* ancestors sat around for tens of thousands of years doing nothing remotely close to civilisation are theoretically believable, but fly in the face of all of the stories and myths we have collected about what those tens of thousands of years may have actually been like; they also perpetuate prejudices and stereotypes about the rest of the non-Western peoples of the world as unintelligent, insipid, creative, and animalistic, stereotypes that again, the Kristang are more than happy to help others unpack, having been subject to them for five hundred years, and do a disservice to our own understandings of something that we all know is a part of ordinary daily life when we are interviewed or asked to comment on something on the record:

When there was sensitive information, the interviewees were only prepared to talk about it privately but not on tape. ... Since the information was given off the record, they could talk about it in a carefree manner and without reservation. It was always more interesting and candid than tape-recorded information. Sometimes the confidential information was very important because it would hurt or embarrass someone, or expose the interviewees or their children to possible legal action by a third party, they would not allow themselves to be taped. Even the promise of a time embargo on the use of the tape would not dissuade them. ... Any undesirable information about the interviewee himself had already been self-censored (Lim, 1998, pp. 60-61).

And this is just one of the members of Singapore's own aforementioned Oral History Centre writing about his documentation of *the elite* of Singapore; what more the ordinary people, especially in more threatening and dangerous times?

Admittedly, perhaps it is because I am gay, or non-binary, or millennial, or Kristang, or because of my work as a speculative fiction author, or the tangled and occluded history of my own people, or my siting at the crossroads of identity and ethnicity itself, or the sheer amount

of abuse that I have experienced that have all made me more aware of and inclined to just how narrow and impossible the idea that “the history of the earth began with Creation at sunset on Saturday, 22 October 4004 BC” (Griffiths, 2018, p. 5) is, and/or even its slightly larger derivation that human civilisation has only existed since the time of the Sumerians and the Akkadians in the Fertile Crescent. But if my own family could not even be trusted (and arguably quite understandably so, given the context of Operation Spectrum and the need to ensure my own safety within Singapore) to tell me of my own personal and community history, what more can I, or you, reader, trust anything that has been presented to us as fact and beautifully condensed image – without you, or I, first exploring and making sure for *ourselves* that what we hear or read about (including in this very book chapter) makes sense in itself to us? And if I, a speculative fiction writer, could encode so much of myself and my world into just one single mythic, epic novel, quite a bit of it unconsciously, what more myth, legend and everyone else’s stories, songs and tales too? This is the Kristang way of thinking about things, and of exploring things: all other people’s trash is our treasure, for we have always been suggested to be all other people’s trash, as creole people on the periphery of the world; indeed, as Agrawal (2005) observes in work documenting the raika shepherds of Rajasthan and Gujarat, we are not alone in recognising that the concept of *salvaging* knowledge is extremely central to non-Western and indigenous approaches to scientific inquiry:

Descriptions of Indigenous knowledge attempt what might be called a dual redemption. One, they seek to redeem their subject by pointing to how folk knowledges exist in a kin relationship with more formal investigations, their relevance to science, to particular utilitarian ends, and potentially to the interests of those who are not Indigenous. In generating an account of the specific form of knowledge, descriptions of Indigenous knowledges and peoples thus provide an implicit justification for the continuation of the folk lifestyles and livelihoods that gave birth to that form of knowledge. Second, descriptions of the Indigenous seek to prevent its loss in describing it. ... The notion of salvage is central to research on Indigenous knowledge work because of its concern with loss and value. Questions related to loss, value, and salvage are intimately concerned with power – how power is exercised, who exercises it, and what its role is in social change (pp. 71-72).

This is thus not only one of the best means by which can gain a fuller, arguably more universal view of all that is available to oneself in terms of not just knowledge, but what we consider to be knowledge, and all the wonder that all of that *eresberes* still might contain; it is also a reclamation of personal voice, agency and power for both writer and reader, regardless of ethnicity, in interpreting the world, and seeking to revive and restore our fullest possible conception of it, no matter how painful, terrifying and fragmented.

3. Methodology: Sunyeskah / Dreamfishing and the Osura Pesuasang / Individuation Theory

The above account, of exploring the fragmentary detritus, or *eresberes*, of people's dreams, fears, insecurities, creative energies, aesthetic works and emergent ideas, is thus the particular means by which the Roda Mundansa, the dual Kristang cosmology and hypothetical universal consolidated account of humanity's collective past, is accomplished and refined over time, and which in Kristang is known as *sunyeskah*, or dreamfishing in English (K. M. Wong, 2022g). This involves seeing oneself as

on a boat on the sea of your inner world ... that all ideas, thoughts, feelings and observations are part of the catch from the sea. They are separate things from your soul. Make of [this] catch what you will. But you must make something. Because your soul is hungry! (K. M. Wong, 2022g, p. 453).

Many Kristang ways of being are implicitly premised on dreamfishing; the ethnomusicologist Margaret Sarkissian, for example, observes that in the same fashion as my own creating, and thereafter taking up of the name and archetype of the Merlionsman, other Kristang in Melaka, although being

unable to learn new Portuguese repertoire from notation, the talented but musically illiterate Settlement performers began to compose and choreograph new songs and dances of their own. What had begun as a literate tradition became, in the hands of new users, an oral tradition. What had begun as an exotic novelty, a means for one group of people to tap into a glorious past, was transformed into a creative vehicle for the consolidation of community identity (Sarkissian, 2002, p. 221).

Even within Kristang, our openness to crafting words to populate a song whenever its original lyrics escaped us is quite strongly informally recognised. Sim & De Witt (2022) highlight a Kristang proverb that ably consolidates the Sunyeskah / Dreamfishing approach:

Perhaps the conditions affecting the sub-community to keep or discard certain cultural practices may be (crudely) encapsulated by a mixed Portuguese (Kristang) saying "Cuma galinya kereh pusah obu. Ngka sabeh ki kereh pegah, ki kereh lagah" (p. 15).

In English, this means "As when a chicken wants to lay eggs, we don't know [which eggs] we want to hold onto, and [which eggs] we want to let go of." The attitude that this proverb suggests is critical, as it underscores our openness and general level of comfort with epistemic and ontological discomfort. And my own vested emotional interest in performing and embodying the same, at least, as leader of the Kristang, is perhaps best encapsulated by Rappa (2000), who argues

The strength in the community is in its diversity, and in the Eurasian preference for interest-maximizing individualism, and the concern for individual achievement through individual effort, hard work, and continuing attempts to engage and survive in late modernity through a reconciliatory politics of survival. In a sense it is a testimonial of a postmodern moment, *obscurum per obscurius*, a narrative of the obscure by the still more obscure (p. 175).

In uncertain times, all we have done is survive; and now, as the world appears to be struggling such a phase on a global scale, we extend all that we know of surviving and thriving in such fear and terror to the world, so that we might all find a new way forward together. This interest in ‘reconciliatory politics of survival’ was also what motivated the parallel development of the aforementioned Osura, the new theory of the human psyche mentioned in the previous section, and which was a final scaffold that allowed for the gradual unpacking of the Roda Mundansa in the fashion demonstrated in the latter section. Indeed, some of the first people that I ever discussed the Roda with were my aforementioned students in the government junior college, who became privy to it in my final tutorial with them in late August 2022.

The Osura is a critical, and arguably the most essential part of modern post-revitalisation *sunyeshkah*, because it facilitates an elementary and provisional organisation of the psychoemotional detritus, or *eresberes*, that one collects from one’s explorations. Built on the intersections between Kristang culture and the functional fragments of Jungian cognitive function theory, and vastly expanded and refined to ensure that non-Western, creole-indigenous, non-cisgender male and LGBTQ+-friendly, areligious and neurodiverse perspectives are consistently accounted for (K. M. Wong, 2023c), the Osura predicts and explains a large array of otherwise-unaccountable and unexplainable phenomena that continue to fascinate and/or grip modern humanity, including numerology, astrology, paranormal appearances and apparitions and even psychosomatic conditions such as dementia and cancer, as having psychoemotional origins; a strong interest in numerology, in particular, can be more ‘rationally’ understood as an individual recognising the otherwise-occluded and not well documented structure of the human psyche, where per the Osura each numerical segment of the psyche serves a particular unique psychoemotional function, rather like the chromosomes within our cells. Particular foci on and/or psychoemotional investments in particular numbers can therefore be more widely understood as variously an (overbearing) interest in or (unjustified) fear of a particular component of the psyche. The Osura privileges such sequencing, recognising that an organising of the psyche in this fashion does not preclude human creative potential and individuation, but rather supports its infinite and fractal development, rather again like the map of one’s human genome or one’s blood type, which again are merely categorical-organisational labels that serve a purely taxonomic, rather than a divinatory-intuitive (and therefore pseudoscientific) function (K. M. Wong, 2022j). This is also especially, indeed, where the Osura diverges sharply from Jungian thought, best encapsulated by Jung (2009) himself, who suggests quite strongly that

such scaffolding becomes somewhat unnecessary in his famous *Liber Novus* or *The Red Book*; although he notes the importance of practices like *sunyeshkah* when he mentions that “the spirit of the depths even taught me to consider my action and my decision as dependent on dreams”, he goes right on to claim that

Dreams pave the way for life, and they determine you without you understanding their language. One would like to learn this language, but who can teach and learn it? ... Scholarliness belongs to the spirit of this time, but this spirit in no way grasps the dream, since the soul is everywhere that scholarly knowledge is not (p. 133).

The *Osura* refuses to divest and/or sequester emotional, archetypal, symbolic and/or aesthetic information from rational, structured scholarship the way the *Liber Novus* and by extension Jungian theory seem to strongly imply is not only desirable, but necessary, to understand deeper, more complex matters of the psyche. As cathartic and quite often shatteringly beautiful as the *Liber Novus* and much of Jung’s and subsequent Jung-derived work are, they can only, as Owen (2011) describes,

be fully appreciated only after a complete reconsideration of Jung’s work in light of “the numinous beginning, which contained everything.” And that complex reorientation will require the efforts of more than a single generation. Even adept students of Jung find *Liber Novus* a difficult and perplexing work (p. 257).

Although such occlusion is very understandable in the context Jung was writing in (see below), the *Osura* has been prepared for a different time and a different generation, and a different purpose. I am also conscious of my positionality as a millennial teacher, scholar-practitioner and public figure, whose students have hailed from Generation Z and the first glimmerings of Generation Alpha. All three of our generations are not only hyper-conscious of trauma and its effects (e.g. B. Gibson, 2023, pp. 253-254), but very often seek to finally help the world be free of it, no matter wherever we find ourselves and whoever we determine ourselves to be:

"It's only as an adult that I realized I've had survivor's guilt all my life," wrote a young woman on Twitter. "I did not grow up under a military dictatorship, but the rest of my family did." Rather than enduring the same fate as previous generations, today's (Myanmar) youth [are] determined to take power back from the military. First, because they already enjoyed a decade of partial democratic freedom and they know what they will be losing. Second, because they want to put an end to seventy years of intergenerational trauma: they know they have nothing to lose (Beyer, 2021).

And there is particular emphasis on and even cultural pressure to do this work from my own community, especially if I claim to be revitalising it. Rappa (2000) makes it very clear that

An important aspect of Eurasian culture has been the ability for one, especially a man, “to take life on the chin” and not to be overly “sensitive to ragging”. Eurasian self-awareness, and a belief in free speech for all members of the family, sub-community groups and the community as a whole continues to be a critical factor in stabilizing the community as both men, women and children would “freely speak their mind” at family meetings and social events (pp. 167-168).

And so thus, although neither *sunyeskah* or the Osura cannot account for all of the archetypal and symbolic material presented in a creative or artistic work, for example – indeed even *Altered Straits* (2017) is not fully understandable to myself at this point – neither should try to, for in order to ‘be themselves’ as Kristang constructs, they must necessarily must leave themselves open to contestation, debate and disagreement, and to further refining and development as more facts or details in adjacent work, or in the work itself, become clearer and more evident. This, arguably, is also the approach that academia in general should take (and does take in ideal circumstances), too, and is the core of the ‘comfortable discomfort’ with epistemic and ontological uncertainty that *sunyeskah* necessitates for the recovery of material through it to be useful, never mind ‘successful’: writing about the Clovis first controversy (see below) in the *Journal of Information Ethics* prior to COVID-19, Henige (2019) not only details this method clearly, but highlights a critical assumption that is often mislaid, whether by the general public or even other researchers (including this one, as has been seen with my own personal and community history above!):

In its ideal distillate ... , those deploying the scientific method determine that a problem exists; resolve to study it objectively; devise an experimental methodology to do so; conduct relevant experiments testing the method adopted, concurrently with sustained devil’s advocacy; maintain copious records compiled simultaneously rather than retrospectively; determine degree of success; and outsource their work to a third party for double-checking. If the results of this deliberative process are deemed acceptable, or at least encouraging, they share them with interested parties. Applying the scientific method successfully, however, requires an underlying assumption, viz., that these practices are carried out by people who have no biases for or against the hypotheses being tested, no predispositions, no self-interest, and no personal stake in any particular outcome (pp. 7-8).

One cannot ever fully know the inner world of another; there is not even sufficient evidence to say that one can ever fully know one’s own inner world to begin with. But instead of shying away from uncertainty of such tremendous magnitude, as was noted earlier, a Kristang approach invites us to work within it fearlessly and respectfully, recognising as my ancestors and cousins have done for hundreds of years that there is so much to be found within the unknown, the liminal, and the uncategorised. And it was in the spirit of this fearlessness that the Roda Mundansa first took shape in conscious reality in August 2022, supported by the Osura.

4. Foundation and the Brave New World of Singapore

My own personal interest in the Roda, and later in archeoastronomy and cultural astronomy was prompted not by a beleaguered hate of the Western paradigm that has arguably almost completely come to dominate our world, nor by a desire to prove that magic or supernatural entities or evil, malevolent Illuminati-like forces support that paradigm; rather, it came from an interest, once more, in supporting my 18-year-old students as they entered the volatile, uncertain, complex and ambiguous environment of the post-pandemic world, and encouraging them to be logical, sensible, intelligent and rational thinkers who made use of all the various forms of data at their disposal to arrive at conclusions that would see them through life as much as possible. All of them had already been introduced to the *Osura* in full detail (K. M. Wong, 2022i); in my last few weeks with them before I resigned, I sought to encourage them to explore questions that still perturbed and puzzled me, a 'full-grown', imperfect adult also trying to make my way through what to me was increasingly starting to seem like a tortured and amnesiac world.

Again, as Jungian analysts might argue, synchronous circumstances dictated how these final tutorials would unfold, when Japanese Prime Minister Shinzo Abe was horrifically assassinated on 8 July 2022 in Nara, Japan, a tragedy of global implications and something that terrified quite a number of my students, especially because the explanation given to the media was theoretically possible but oddly incomplete in the same fashion that explanations of the events surrounding Operation Spectrum have been in Singapore, in spite of numerous attempts by scholars to fill the gap (e.g. Introvigne, 2022; Zohar, 2023). I ran a tutorial the following week on other unsolved assassinations throughout history, notably that of American president John F. Kennedy in 1963 and the 'suicide' of Jeffrey Epstein in 2019, hoping that our co-construction and co-deliberation of these events would yield some answers. They did not, but, as we have seen above, that was not something that was necessarily unfortunate; in fact, it meant that further exploration was necessary to understand them, and that extant theories of why such assassinations had taken place were woefully unsatisfactory.

Again, my own culture's experience made further investigation unquestionable: the elision of memories and facts in my own personal experience from higher authorities meant that there was a very strong logical basis for considering that the same could happen at a much higher level, especially in light of the ongoing contestations surrounding the Epstein suicide, and the fact that I had already been subject to the very severe accusation of having a personality disorder from someone who, my therapist would later inform me, was the person who actually had a personality disorder. It is not a stretch of the imagination (and is in fact well-documented behaviour in studies such as Fernández, 2022) to therefore further assume, again from my own context and the context of Singapore, that accusations that people are engaging in baseless conspiracy theory might similarly sometimes be engendered by the very group of people engaging in conspiracy. Some efforts to prove pseudoscientific phenomena

are indeed pseudoscientific, and/or psychoemotional coping mechanisms (e.g. Hendy & Black, 2023); some, on further examination, again may not necessarily be, especially when they are not extreme.

The Osura also acknowledges, and much more carefully and objectively distils, the existence of the sixteen cognitive ego-patterns that have been painfully misrepresented in the Myers-Briggs Type Indicator (MBTI) and other attempts in the Western literature to caricaturise or essentialise what they do or why they exist. Again, they are merely a typological-taxonomic phenomenon; recognising one's own ego-pattern is doing for oneself what one does when one recognises one's own blood type, and the attendant concerns and considerations that must accompany such a recognition. It does not suggest that one's future is locked or frozen or 'pre-destined' in any way: as I have often mentioned at workshops, for example, the fact that I appear to share an ego-pattern with the late Chadwick Boseman, Sultan Mehmed II of the Ottoman Empire, Dyah Queen Gitarja of the Majapahit Empire, and the founder of NXIVM, Keith Raniere, does not in any way mean that I will have a life even remotely adjacent to becoming the next Black Panther, conquering Istanbul, (re)unifying the Southeast Asian Nusantara and/or becoming a vile, manipulative and abusive sex predator; it means that to a degree, my psychoemotional approach to phenomena in reality will be the same as theirs, and that, if I develop, I will possibly share a similar predilection or tendency to being a transformative and paradigm-shifting leader due to that particular psychoemotional approach (which can indeed be recognised in my own history) but what I choose to do with these is ultimately my own decision, and my own responsibility.

In a similar fashion, following one-on-one work and consultations with students who appeared to share the same ego-pattern as Lee Kuan Yew, I was able to discern a tendency or predilection for an abiding interest in speculative fiction, and for helping to transform and move the collective toward new ideals and potential states of more utopian being that appeared fairly unique to their ego-pattern, and without making very unhelpful assumptions that any of my students would turn out to be exactly like, or even remotely like Lee Kuan Yew, who often approached the articulation of this utopian state of affairs via heavily utilitarian means. When this abiding interest became clear, it was thereafter possible for all of us to understand why after independence, the Singapore state under Lee's direction had really essentially run along principles that were drawn almost directly from eugenics and the work of Arnold Toynbee, something that has been very well-acknowledged in almost all extant literature on Singapore (e.g. Barr, 1999) and which also ran parallel to science fiction work dealing with eugenics such as Aldous Huxley's *Brave New World* and to a lesser degree Isaac Asimov's *Foundation*. Yet just like with Spectrum and my own family history, and with the assassinations mentioned above, this acknowledgement was often over-discretised, separated from its context and direction of usage. We could all agree that Lee Kuan Yew had drawn a lot of modern Singapore from science fiction and eugenics, but the bigger question remained: *why?* Why did Lee Kuan Yew desire such a plan for Singapore, and why did he go to such lengths to turn Singapore into not just an economic powerhouse, but a veritable

economic fortress that has been able to weather much of the climactic and paradigm-changing events of 2020 to 2022 with relative ease compared to most other countries? The prevailing popular assumption in the collective today is that any kind of authoritarian or paternalistic behaviour is often irrational, unreasoned and wholly emotion-driven, but again, the *Osura* and *sunyeskah*, and my own praxis with my students, all predict a more nuanced approach to that assumption: all such behaviour can indeed be regarded as such, but can also almost always be tied to an originating source, whether internal or external to the individual in question – and therefore must be understood in such context. One does not simply wake up and decide that Singapore should become ‘Disneyland with the death penalty’ (W. Gibson, 1993), or take uncoordinated actions toward making Singapore into that; it takes a great deal of energy and cognitive investment to do so, and to encourage (or compel) one’s entire state machinery to comply, not just reluctantly, but willingly. A tracing of Lee’s own personal history pointed to the years immediately after World War II, when he was studying Law in the United Kingdom between 1946 and 1948, as the time when his own journey appears to really begin to pick up pace, and it was from an intersection of that and my own previous explorations of Jungian analysis that finally clarified, in much the same way as I had clarified Spectrum for myself, what Lee might have been afraid of.

5. The Christian Aion and the millennialist persuasion

In 1951, just three years after Lee completed his studies in the UK, Jung’s *Aion: Researches into the Phenomenology of the Self* was published in English, and again, recognising the context that both Lee and Jung had operated in was the critical link that made it crystal-clear why so much of our own recent history seemed so incoherent and ill-fitting. Jung’s premise in *Aion* is that the Christian Aion, or the age supposedly defined by the birth of Jesus Christ, was about to reach its zenith in the year 2000 AD, which the Western Julian calendar still invites us to observe as two thousand years after Christ’s birth. Jung does not really overtly state the full implications of this, but for a Kristang reader, he does not have to: one immediately finally understands that for those of a fundamentalist Christian persuasion, both World Wars, 9/11 and the Iraq War, and even COVID-19, can all be identified as apocalyptic events happening by simultaneous coincidental occurrence toward signalling the apocalypse and the end-times, and therefore proving the veracity and truth of the Christian gospel and message.

Or is it really a simultaneous coincidental occurrence? A *sunyeskah* of *Aion*, and a consideration of how closely what is not said sounds uncannily similar to what is not said about Operation Spectrum, suggests that Jung (2009) was possibly extremely afraid of being overt about what he had noticed, in the same way that almost all academics, even outside of Singapore, are still afraid of discussing Spectrum overtly; one can detect this in the first chapter of the *Liber Novus*, ‘The Way of What is to Come’, where he writes

It is true, it is true, what I speak is the greatness and intoxication and ugliness of madness. ... I must also speak the ridiculous. You coming men! You will recognize the

supreme meaning by the fact that he is laughter and worship. A bloody laughter and a bloody worship. Those who know this laugh and worship in the same breath. (...)

My speech is imperfect. Not because I want to shine with words, but out of the impossibility of finding those words. I speak in images. With nothing else can I express the words from the depths (pp. 122-123).

Many people in my community do the same, for fear of severe retaliation; again, if the comparisons to Spectrum are correct, then Jung would be afraid of doing so for fear of the repercussions that such a reveal would bring upon himself, just like how so many in the Kristang community would probably rather emigrate than discuss Spectrum in full view. And that leads us to the derivation that if Spectrum and what *Aion* might be implicitly concealing are similar, then many of the events listed in the paragraph above would have been *engineered* the way that Spectrum was engineered to engender the conditions required to bring about the apocalypse as predicted in the Book of Revelation in the Christian Bible (K. M. Wong, 2023g). Only a number of people in power acting in concert could achieve that, perhaps the same people who might therefore also be responsible for Kennedy, Abe, Epstein and other unsolved assassinations, and who are often cast in pseudo-mystical or conspiracy theory terms, with all the attendant disdain and disregard that one should by now recognise as characteristic of similar unnuanced dismissals of Jungian theory and NLP-adjacent work, as the Illuminati or other shadowy occult groups (Tuters & Willaert, 2022). Their motivations, it would thus seem, are less occult than ruthless, authoritarian and again, morally complicated, with a real sense of duty to the world and to the human species at the core of the rather undesirable methods they have taken to enact that duty, again with very strong resemblances to Lee's hypothesised actions related to Spectrum. The further attestations in literature that has often been pushed to the fringes or margins of academia of actual evidence of such interference across the entire Christian Aion are also telling and again, bear close resemblance to actions taken by the Singapore government to occlude my own existence, and/or the existence of Kodrah, after I came out as gay and non-binary in September 2021; they are also very strongly suggested in the multiple and frequent controversies that have emerged and still emerge even in academia within the fields of archaeology and its adjacent disciplines, most notably and glaringly the Clovis orthodoxy or Clovis first hypothesis:

In spite of evidence for human activity at 19,000 years ago from Meadowcroft in North America, many American archaeologists still insist that the earliest reliably dated evidence of human habitation in North America are 11,500-year-old fluted projectile points found in Clovis, New Mexico. ... [Yet] there is no particular a priori reason to think that America was first colonized after the last ice age rather than before. ... On the other hand, there is every reason to assume that evidence is generally clearer the more recently it was set down, and that the global effects of the ice age destroyed much good evidence in North America. ... We should expect the preglacial evidence (if any) that questions Clovis-first to be weaker than Clovis itself (Oppenheimer, 2013).

Henige (2019) points out the fundamental assumption that not just archaeology, but many other disciplines of knowledge that we take for granted as respectable and reputable today once we know they have been determined or articulated within the ambit of a university or a scholarly journal, rest on:

Of all the disciplines, archaeology typically involves the greatest shortfall between evidence and theory. As a result, archaeological theories hardly ever rise beyond the level of the possible/probable, and differences of opinion inevitably proliferate. ... The Clovis First case naturally raises a pertinent question: how much of the past has been devoted to constructing, deploying, and defending positions that are just plain wrong, and that should have been suspect with almost no critical attention needed, but instead were allowed to become entrenched? Although this is admittedly an inponderable question, it is also one that needs to be raised continually (pp. 5-7).

Again, the Kristang approach is to never discard anything without carefully evaluating it on its own merits for oneself, whether this is Clovis first, Jungian theory, or anything else. Some junk really is junk; some things that are discarded are actually very, very helpful. And some does actually turn out to be treasure, or truth, that people would rather not have to deal with, or show to others. In the same fashion, some pseudoscience is really pseudoscience; some of it, like what Jung observed about the psyche being organised at its most basal level into four components, later eight in newer Jungian theory, is actually very, very helpful, and revealing, both in terms of itself, and in terms of why it might be characterised as pseudoscience. And some science, like the Clovis orthodoxy or Clovis first hypothesis, is in fact eventually revealed to be orthodoxy without merit. Ultimately, the only way to proceed in good faith, as any other English-speaking Kristang scholar might tell you, is to question and prove for oneself whether good faith even exists.

Indeed, My husband and I, as prominent leaders of our minority ethnic communities that have traditionally been a source of sensitivity and delicacy for the Singapore state in the past, have often encountered what appear to be individuals adjacent to or embedded within Singapore's security apparatus who 'test' us and our good faith loyalty to Singapore, or attempt to gather information from us, by asking us unusual or flagrantly illogical questions or behaving in unusual or flagrantly illogical ways that fly in the face of reality. We have especially noticed, for example, the question "Are you a student?" seemingly deployed in conversation with us as a means of trying to condition us into self-doubt and therefore increasing our receptivity to further implicit interrogation; a *sunyeskah* of this reveals, indeed, what appears to be an attempt to use principles from Neuro-Linguistic Programming (NLP) – which has often been discredited on rather nebulous grounds in the same way that Jungian theory has. Whether NLP works or does not work is not really the focus of this paper, but whatever the case, such questions and interactions make us deeply uncomfortable, and do indeed engender the kind of doubt and fear that would be desirable to an external authority

for the reasons listed above. I raise this anecdote because again, eerily similar NLP-like behaviour is resonant in 1st-century AD graffiti found in the ruins of Pompeii in 1862 (Benefiel, interviewed by Jacobovici, 2012), which Benefiel also makes certain to have us understand

because it was written in charcoal, it just needed a few rains and some sun and it disappeared, but in the short time between its discovery and disappearance, there was only time for two experts to make tracings of it, so everyone has been working off of these tracings that were done in 1862 (Benefiel, 2012, 2:47-3:04).

Only successfully translated in 1926, some sixty-four years later and after a similarly convoluted realisation that the graffiti is “transliterated Aramaic ... written in Latin characters” and that to find the meaning one has to “swap the Latin letters for Aramaic letters” (3:27-3:42), Benefiel and Jacobovici (2012) argue that this particular graffiti is said to read as follows:

“A STRANGE MIND HAS OVERTAKEN “A” WHO IS NOW BEING HELD AS A PRISONER AMONG THE CHRISTIANS.” ... His former friends wrote this graffiti because they could not understand his change of heart (3:51-4:17).

Also found in Pompeii, and adjacent to other Christian imagery, is the equally mysterious Sator Square; as Jacobovici (2012) notes

the Sator Square is a word square containing a latin palindrome containing the words *sator, arepo, tenet, opera* and *rodas*. The Sator Square is commonly acknowledged as a Christian symbol. They have been found in many locations in Western Europe, including Greece, Italy, Spain, Portugal, Germany, Austria, Hungary and Syria. In all cases, they were found at Christian sites (6:03-6:36).

This is the same entity that also inspired Christopher Nolan’s 2020 film *Tenet*, with all five of the words found inside the film in various ways, and with the film itself also equally enigmatic and mysterious. That it has been said to have magical powers throughout history is recognisable, via *sunyeskah*, as a possible allusion to its true nature, again only hazily glimpsable, as some form of NLP-adjacent or conditioning device, which again appears to be unconsciously noted by Quinn (2022), for example, who comments that

may have been viewed as having magical properties, or as a ward against evil placed over doorways, ideas that have obvious connotations in *Tenet*: a magic puzzle, static and complete-in-itself that pushes outward into the mystical, which in the film is aligned with the temporality of the image and the time-travel paradox (pp. 95-96).

Again, it is not so much that the Sator Square itself is magical in any way, and/or that by existing it generates magic; rather, it is the metaphorical conditioning that it engenders in

someone viewing or reading it, and both the associative psychoemotional connotations generated from its particular words and archetypes, and its enclosed, self-entrapping form, that likely are what support its erosion of psychoemotional boundaries when deployed in conjunction with 'NLP entities and constructs'.

Within both Kodrah and in my classroom, therefore, I have found it more productive to refer to such bizarre phenomena by a name that again, is more recognisable to modern science: such 'NLP entities and constructs' can instead be more productively understood as extreme forms of psychoemotional projection, that have also been captured and given arguably less frightening form in SFF as mind control techniques, mind reading and/or probably the best and most symbolic version of these phenomena, the Bene-Gesserit phenomenon of Voice in the *Dune* series (K.M. Wong, 2023f). Most of us have probably experienced some form of this hyper-intense projection whenever we have come up against a heavily entrenched and/or 'ancient' institution, including religious organisations and institutions, and/or state entities, and pursue matters or behaviour that is undesirable to that organisation and institution. After I came out as gay in 2009 at the age of 17, for example, I experienced heavy psychoemotional projection from a still-unknown organisation or entity inviting me to eat my own faeces with the concealed implicature that I was no better than a dog or mongrel (which I did, and which I believed for four to five years thereafter), and eventually inviting me to commit suicide, which I almost did on 1 February 2013. A similar form of extremely intense projection can therefore now also be seen as likely being behind the general collapse of resistance against both the Lee government after 1987, and the earlier collapse of personal resistance and motivation of Lee's political opponents such as Lim Chin Siong, as well as even in the otherwise highly confusing and unexplainable behaviour of the assassins of Shinzo Abe, John F. Kennedy and a number of other high-profile, unresolvable murders; it is also likely involved, whether incidentally or deliberately, in most forms of torture banned under the Geneva Convention.

If what Benefiel and Jacobovici imply about the Sator Square and other forms of psychoemotional conditioning are true, therefore, and the above analysis of Voice also obtains, then these together already suggest, very strongly, that not only was human civilisation and knowledge far more developed in the first-century AD than what the academic historical record suggests, but again that there has been a sustained interest in eliding that knowledge from most of humanity today. Again, the suggested phenomenon must be treated as is, in order for it to be fully understood and/or queried for its basis in reality: why would someone, or a group of people, go to such lengths as to embed themselves within and subvert an otherwise rather peaceful and straightforward religious group in the first-century AD, and thereafter seek to literally engender the apocalypse in our time period based on the teachings of that religious group? If we use the *Dune* narrative as a basis for *sunyeskah*, the answer is again fairly straightforward: that we have been here before, and that this is a heavily enforced and planned do-over from the mistakes of previous civilisations, as represented in *Dune* by the terrible atrocities of the Butlerian Jihad. This, then, provides not just the basis for the Roda

Mundansa, but for why indigenous and non-Western approaches to existence, to say nothing of history and science, have been elided for so long, especially during the European Age of Discovery.

6. A brief sketch of the Roda Mundansa, or the Kristang Wheel of Time

Placing fundamentalist evangelical Christianity at the centre of such attempts to overwrite history entirely reveals new connections that thus form the central framework for the Roda Mundansa. In particular, the 2021 video game *Cult of the Lamb* not only very clearly offers a satirical, horror-infused critique of Christianity, but a retelling of a myth that also appears in media and myth as varied as the Aztec Five Suns mythos and the opening of Part Four (*Loss*) of the *Digimon tri* movie-series: the sacrifice of a fifth god, or fifth supernatural being, to ensure that the image of peace or stability is preserved, even as more chaotic, unstable and sinister forces beneath that image begin to regroup.

This mythemic pattern as it first appeared in the latter two narratives was originally ignored by myself in August 2022 because I did not follow my own dreamfishing principles, and dismissed the pattern as just one more variant manifestation of the pattern of four or eight primary processes or functions that otherwise governs the Osura, with the fifth representing the centre of the human psyche. Yet I returned to it after encountering *Cult of the Lamb* at again, fortuitously, the same time as I encountered the Benefiel documentary above, and realised that I had been unable to fully place it within the human psyche because it did not quite match the rule of four or eight, pointing instead to some other psychoemotional phenomenon that was yet still very much extant universally. When I took the Aztec Five Suns myth at the same nuanced face value – in other words, treating the metaphorical idea that there had been five suns as literally legitimate, and understanding that it suggested that human civilisation had been rebooted four time previously – it then made sense as to why the *Cult of the Lamb's* creators had unconsciously made the Lamb beholden to the fifth god, Narinder, in the story's internal mythos. Both the *Cult of the Lamb* and the opening of *Loss* in the *Digimon tri* movie-series thus tell the same story as the Aztec Five Suns myth, now glimpsable through *sunyeskah*.

Once I made this connection, I was able to thereafter organise both the mythologies and legends of many of the world's extant cultures, and popular narratives from contemporary science fiction and fantasy, into a hypothetical representative approximation of these five time periods, or *Mundansa*, of what appears to be our elided and/or suppressed shared human history, as illustrated below in Table 1. Key principles that supported the alignment of these narratives are:

- Major, climactic events are assumed to be the age-boundaries for each Mundansa, since these would arguably carry the most weight across the collective and be remembered psychoemotionally. These are indicated at the end of the table.

- No two narratives will ever be identical. Trauma, as is known in the literature, is manifested and negotiated differently by each and every individual; what must thus be sought for are commonalities that can be discerned after at least a thorough attempt at controlling for the storyteller or originating culture's trauma.
- The passage of time will undoubtedly have resulted in the corruption or obfuscation of some elements of the excavated history, especially elements that the storyteller or originating culture is not immediately predisposed to recall or focus on, similar in principle to how different languages invite different attentional demands on reality.
- The storyteller or originating culture's personal trauma may be 'welded together' with the collective trauma, resulting in uneven attention to spatiotemporal considerations, a non-linear narrative and/or even a collapse or removal of certain elements from the story entirely
- Different cultures and therefore different founding mythologies would have formed out of in-/out-group consciousness at different times, meaning that not all myths would necessarily contain or represent all ages (an example is provided in the table of the Hopi in comparison to the Aztec).
- Even today, we do not experience world- or epoch-changing events in the same fashion; 9/11, for example, will be documented and remembered differently in Singapore compared to the United States. Controlling for this both explains why some cultures may not have encoded a particular apocalyptic or cataclysmic event in their mythos, and why some details about a particular apocalyptic or cataclysmic event only become evident when narratives from myth, science fiction, legend and fantasy are compared next to each other, and with an attempt to control for time, space and the factors listed above.
- Works of fiction that do not cross Mundansas then likely fit within the bracket of one entire Mundansa and tell the 'smaller' story of how that Mundansa unfolded; the *Lord of the Rings* appears to be one such example, as indicated in the table below.
- Just like every other researcher and practitioner on the planet, I have not had the privilege of being able to encounter and work with every single culture and mytheme in detail, and so the comparative alignment below is likely to be incomplete and/or somewhat inconclusive. Again, however, the point of this is to provide an emergent set of tangents and considerations for others to examine in detail, and is also very much in line with Kristang approaches to such epistemological undertaking and reconstruction.
- Every unexplainable anxiety that does not arise from personal experience or trauma is assumed to have some connection to larger, impersonal events that are memorialised through these fears; just as being bitten by a dog or cat very often results in lifelong anxieties around something similar recurring, so too do these echoes in our own psyches indicate that certain events, far from being the exclusively province of science fiction and fantasy, actually probably already happened in some form.

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
<i>Cult of the Lamb</i>	Shamura	Kallamar	Heket	Leshy	Narinder
Aztec Five Suns	First Sun	Second Sun	Third Sun	Fourth Sun	Fifth Sun
Hopi	NA	First World	Second World	Third World	Fourth World
Maya	NA	First Age	Second Age	Third Age	Fourth Age
Digimon television franchise	<i>Digimon Adventure</i>	<i>Digimon Zero Two</i>	<i>Digimon Tamers</i>	<i>Digimon Frontier</i>	<i>Digimon Savers</i>
Yuga Cycle	Satya	Treta	Dvapara, culminating in the events of the Mahabharata	Kali	NA
<i>Halo: Combat Evolved</i>	Forerunner-Precursor War	Path Kethona Genocide	Human-Forerunner War	Forerunner-Flood War	Game narrative (UNSC)
<i>Battlestar Galactica</i>	Exodus of the Thirteenth Tribe	Destruction of First Earth	Exodus of the Twelve Colonies	Fall of the Twelve Colonies and all four seasons of the series	Second Earth (Epilogue)
<i>The Passage</i> trilogy by Justin Cronin	NA	<i>The Passage</i>	<i>The Twelve</i>	<i>City of Mirrors</i>	NA
<i>The Wheel of Time</i> series by Robert Jordan	The First Age	The Age of Legends	The Third Age	NA	NA
<i>Warhammer 40,000</i> Chaos gods	Khorne	Nurgle	Tzeentch	Slaanesh	NA
<i>Berserk</i> Godhand	Void	Conrad	Ubik	Slan	Femto

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
<i>Steven Universe</i> Diamond Authority	White Diamond	Yellow Diamond	Blue Diamond	Pink Diamond	Steven Universe
The Sejarah Melayu	NA	Raja Suran	Sang Sapurba	Sang Nila Utama	NA
Pokémon handheld games franchise	<i>Pokémon Red, Blue & Yellow</i>	<i>Pokémon Gold, Silver & Crystal</i>	<i>Pokémon Ruby, Sapphire & Emerald</i>	<i>Pokémon Diamond, Pearl & Platinum</i>	<i>Pokémon Black (2) & White (2)</i>
Bionicle franchise	Toa Metru	Toa Hordika	Toa Mata	Toa Nuva	Takanuva
<i>Dune</i> franchise	Time of Titans	Creation of Omnium	The Butlerian Jihad	The Great Purge	Events of <i>Dune</i>
<i>Westworld</i>	Season 1	Season 2	Season 3	Season 4	NA
<i>Person of Interest</i>	Season 1	Season 2	Season 3	Season 4	Season 5
<i>The Chronicles of Narnia</i>	NA	NA	NA	Charn	Narnia
<i>Star Wars Legends</i> (timeline before the Disney reboot of 2014)	Great Hyperspace War to the Beast Wars (5000 BBY – 4350 BBY)	The Beast Wars up to and including the Battle of Malachor (4350 BBY – 3950 BBY)	After the Battle of Malachor up to and including the Seventh Battle of Ruusan (3950 BBY – 1000 BBY)	The Ruusan Reformation to the final death of Darth Krayt (1000 BBY – 139 ABY)	The eighteen issues of <i>Star Wars: Legacy Volume 2</i> (2013) (139 ABY onwards)
<i>Lord of the Rings</i>	NA	NA	NA	NA	All media
<i>The Witcher</i> television franchise	NA	<i>The Witcher: Blood Origin</i>	<i>The Witcher</i>	NA	NA
<i>The Last of Us</i> franchise	NA	Entire franchise	NA	NA	NA

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
Philip Reeve's <i>Mortal Engines</i> franchise	NA	<i>Fever Crumb</i> trilogy	<i>Mortal Engines</i> Quartet	NA	NA
Hesiod	Golden Age	Silver Age	Bronze Age	Heroic Age	Iron Age
Ovid	Golden Age	Silver Age	Bronze Age	Iron Age	NA
Blavatsky	First Root Race	Second Root Race	Third Root Race	Fourth Root Race	Fifth Root Race
Climate data and species-altering events	Supereruption of Mt Toba	Disappearance of all other hominid species	Start of Deglaciation following the Last Glacial Maximum (LGM)	Younger Dryas	The Holocene
Very approximate / provisional time period	75010 BCE – 71900 BCE	71900 BCE – 37900 BCE	37900 BCE – 18900 BCE	18900 BCE – 9564 BCE	9564 BCE – 2023 CE

Table 1: Hypothetical alignment of prominent narratives from myth, legend, science fiction and fantasy, alongside climate data and major 'species-altering' events discernible in the climate record (as also presented in K.M. Wong, 2023h)

Following this alignment, provisional names for each of the four epochs preceding the Holocene, as well as the unorganised period before the First Mundansa, were given names in both English and Kristang, with the Holocene also receiving a name in Kristang (K.M. Wong, 2022f). These are described in Table 2 below, together with a provisional understanding of the event that likely served as the end-marker for the age in the collective unconscious.

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
Zeroth (unorganised time before First)	Living Time	Tempu Bibiendu	The Conquest of Life	Konkizabida
	from <i>Halo: Combat Evolved</i> (2001) and with respect to		from the events of <i>Assassin's Creed: Initiates</i> , <i>Caprica</i> and <i>Westworld</i> involving	

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
	Australian cultural traditions of time and space		the creation of non-gaetic life (see below)	
First	Ekrocene	Mundansa Kulosa	The Ravenous Night	Rabnanoti
	from Proto-Indo-European * <i>ek</i> “I”	from Javanese <i>kula</i> “yo” + Kristang <i>sa</i> <possessive marker>	From the events at the end of the Aztec First Sun	From Kristang <i>rabentah</i> “to devour, to consume greedily” + <i>anoti</i> “night”
			Assumed to be connected to the Toba supereruption	
Second	Keirocene	Mundansa Varenza	The Blood Letting	Matansang
	from Proto-Indo-European * <i>kér-ye</i> “to scratch”	from Armenian <i>բարեխաչ</i> “fortunate”	From the events at the end of the Aztec Second Sun	From Kristang <i>matah</i> “to kill, to murder” + <i>sanggi</i> “blood-relations” + <i>jirisang</i> “relations”
			Assumed to be connected to the extinction of all other hominids, and the archetype of the Zombie Apocalypse in contemporary science fiction and fantasy	
Third	Devacene	Mundansa Volmanga	The Rain of Fire	Chuwafoгу
	from Proto-Indo-European <i>dhwer</i> “door”	from Dutch <i>vollmaakt</i> “perfect”	From the events at the end of the Aztec Third Sun	From Kristang <i>chuwa</i> “rain” + <i>fogu</i> “fire”
			Assumed to be connected to deglaciation	
Fourth	Hedecene	Mundansa Fogosa	The Universal Deluge	Inundansa
	from Greek <i>ἡδυσ</i> “sweet”	from Portuguese <i>fogoso</i> “frisky”	From the events at the end of the Aztec Fourth Sun	From Kristang <i>incheh</i> “to flood” and English <i>inundate</i>
			Assumed to be connected to the Younger Dryas and the Universal Deluge	
Fifth	Holocene	Mundansa	NA	NA

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
		Hierosa		
	from Greek ὅλος “whole”	from Kristang <i>hierosa</i> “sacred, heroic, gay / queer”		

Table 2: Names for each of the major components of the Roda Mundansa, as also presented in Wong, 2023h

The particular epoch-ending/starting events themselves, meanwhile, were selected based on their alignment to both the extant narratives, and available climate and archaeological data at time of development in August 2022, with further refinement through to March 2023 at the time of writing of this paper. These are outlined in some detail below.

- The Fourth Mundansa ends with the Universal Flood and/or the Younger Dryas, glossed in Kristang as the Inundansa:** There is little contestation that the Younger Dryas is the upper bound for our modern Holocene epoch (containing within it the Fifth Mundansa); the Younger Dryas itself, however, is not only already another site for controversy and some of the aforementioned hyper-dismissal, hyper-disregard and contestation within the scientific community at present, ably documented by Powell, but has only recently been generally quite strongly linked to the sinking of Sundaland (Irwanto, 2019) and a very clear rise in sea levels, thereby also suggesting a very strong connection to the Universal Deluge or Flood myth found in a very large number of cultures worldwide. That the Younger Dryas would undoubtedly be remembered at a deep, species-wide level is therefore not only suggested by general common sense, but by ongoing investigations into the event, such as Kim et al. (2023), who document significant changes in population density and/or mass migration during the period, Geirsdóttir et al. (2022), who highlight sudden flash floods and explosive volcanic activity in Scandinavia, and Ward et al. (2022), who, in their study of new, emergent sites for palaeogeographical and palaeoecological inquiry in the generally less-well-documented southern hemisphere, compellingly argue in an extension of what has already been presented about Sundaland and the excavation of memory that

submerged palaeogeography and palaeoecology are not simply extensions of the modern environment but completely unique, implying that any associated archaeological record may also be different to their terrestrial counterparts ... the southern hemisphere has a stronger ongoing indigenous connection with

Sea Country that requires proper valorization as part of submerged landscape research, where tangible and intangible heritage can be recognized and conserved. Greater collaboration between regulatory, commercial, academic and Indigenous communities and public sectors are critical going forward (p. 20).

Further exploration of the possible events of the Fourth Mundansa, including the very resonant archetypes of the Ark (Noah's or otherwise), the Ring from *Halo: Combat Evolved*, the Tower from various media, and the Armour-Shifting Dragon/Supersoldiers represented in *Digimon Frontier* and *Shazam: Fury of the Gods* (2023) can be found in my own work listed in the bibliography. *Altered Straits* is also assumed (though not with full confidence) to be 'set' in the time period of this Mundansa.

- **The Third Mundansa ends with the start of deglaciation following the Last Glacial Maximum (LGM) in the climate record, and the event known as the Rain of Fire glossed in Kristang as the Chuwafogu in the mythological-psychoemotional record.** It would actually not be too difficult to reconcile both events, considering that a para-nuclear war would easily devastate the planet and climate, as well as most material remnants of any civilisations starting it, and the plot of the *Mahabharata*, with its numerous modern reinterpretations (including an excellent one in Singapore called *Kingdoms Apart* by Chong Tze Chien in 2022) already signalling exactly this hypothesised Rain of Fire or Chuwafogu, even providing a very compelling suggestion for how this might have happened, and where the survivors of it might have ended up (i.e. Mount Meru or Mount Kailash, thereafter giving rise to the series of Stranger King mythemes that populate Southeast Asia in the fourth Mundansa as a means of repopulation following the Chuwafogu). As described by Hanks (2013),

If we were to find evidence of such conditions spanning a relatively short period of time in geological history, we might indeed have a case not only for ancient civilisations, but also, given the right sort of evidence, perhaps even for a clearly traceable nuclear event – or even several of them – in prehistory. Remarkable though it may seem, many of these criteria *have* been found, most coinciding with the end of the last Ice Age, [including] ... evidence of expected increases in metals such as iron and copper; of the extinction resulting from an intelligent species proliferating and encroaching on the habitat of megafauna in the locale; of uranium concentrations in coral; and even of the presence of glass-like fused sand and stone at a number of ancient sites (p. 120).

However, as Hanks also observes, 'as logic would tell us ... it's very unlikely that an ancient technology ever succeeded in harnessing the power of the atom as we have

done in modern times' (p. 119). My own aforementioned questions about the logic deployed here notwithstanding, a more simple explanation that would suffice are any one of those more usually advanced for the Younger Dryas, and/or which are already connected to the LGM, or which are adjacent to it; one of these that I presented to my students with the first version of the Roda Mundansa, for example, was the Oruanui supereruption, though how exactly it would result in the events detailed in the Mahabharata is unknown.

Again, from my own writing, a minor, but immensely curious detail emerges in the first ever short story I have written entirely in Kristang, 'Tamanyu' (Wong, 2022h), which was written after I outlined the preliminary Roda Mundansa hypothesis, but without any reference to science fiction and fantasy work, and before the fantastic performance of *Kingdoms Apart* reconnected the events of the Mahabharata to the hypothesis in my mind; it has only been retrospectively that I have noticed that 'Tamanyu' appears to be unconsciously focused on the end of the same time period as the Mahabharata, reimagining the narrative of the latter from a slightly different perspective, even though it is overtly set in the near-distant future:

Ja susudeh ngua tempu, kora jenti kereh sabeh:

Klai parah piloru nukliya?

(...)

Sertu seu ja kebrah. Kada ngua mezi, pra kada ngua ila, pra kada ngua mundu. Mas presizu. Nteh nggeng logu falah di otru. Mundu na fora di ila-ila Nusantara ja pedreh pra tantempu. Nggeng ja sabeh ki ta susudeh na Westi, dispois Anoti Chuwa Fogu; nggeng podih bai olah, kauzu bentu radiatibu sa forsa pun podih karatah goliat sa peli diamanti. Kauzu hypersamatra podih rabeh eli sa korpu rastizadu. Kauzu teng riska. Kauzu teng monstru.

English translation:

It was once upon a time, when people wanted to know:

How does one stop a nuclear missile?

(...)

Of course the skies had broken in two. What a machine, for what an island, for what a world. But it was needed. Nobody could say anything otherwise. The world outside of the Nusantara had been lost for so many years. Nobody knew

what had happened to the West, after the Night of the Rain of Fire; no one could go and see, because the force of the radioactive winds could even crush the diamond skin of a Titan. Because the hypercanes could scratch its body away. Because there were lines. Because there were monsters (Wong, 2022h).

Further exploration of the possible events of the Third Mundansa, including the very resonant archetypes of the Devas from the Mahabharata and *Digimon Tamers*, the duelling artificial intelligences or collective gestalts in *Person of Interest* and *Westworld*, the fortress cities of *Mortal Engines*, *Vesper* and the Mahabharata, and the monster-infested or haunted world around them that can also be glimpsed in *Digimon Tamers* can be found in my own work listed in the bibliography.

- **The Second Mundansa ends with the final extinction of all other hominid species and most extant forms of megafauna, known as the Blood-Letting in English and glossed as the Matansang in Kristang.** This Mundansa is so strongly and overtly connected to the archetype of the Zombie Apocalypse as represented to a heightened degree in our contemporary culture that it seems quite safe to say that not only did something vastly inhumane and abominable take place in this period, but that the plague, infection, virus, or psychoemotional catastrophe was started by our own hand, which is why such representations appear to be wrapped up in an enormous amount of guilt, shame and fear even until today (e.g. the 2023 television adaptation of *The Last of Us*). Whether what we appear to have created, the Maliduensa, the sentient plague of abuse that is still extant today but in a more unconscious form (K.M. Wong, 2023g), was created out of noble or malevolent intentions remains to be seen, but the intense and terrifying effects of its creation can be understood through these two notable examples that appear to unconsciously represent it, drawn from Robert Jordan's *The Wheel of Time* series and N.K. Jemisin's *The Broken Earth* series, both highlighting an attempt to develop a limitless energy source that went horribly wrong:

The accomplishments of this lost Age seem infinite by modern standards, but at the time, many Aes Sedai chafed under ... severe limitations imposed by the natural restrictions of *saidin* and *saidar*. Some dreamed of a source of power that would bypass these limitations. One team of researchers at the Collam Daan ... believed they had actually found that source. They had discovered a thin place in the Pattern that appeared to cover an undivided source of the One Power separate from the True Source. ... Such a source, available without limitations, would allow men and women to unite in ways previously impossible. Aes Sedai would be able to perform feats well beyond existing capabilities. ... Using the One Power...the team bored through to the source of the unusual Power emanations.

The resulting backlash destroyed the floating Sharom, shattering it like the egg it so resembled, and creating ripples in the fabric of reality ... It was not an indivisible source of the One Power the team had discovered, but the place outside of the Pattern where the Dark One had been imprisoned since the moment of creation (40-41).

Jordan envisions the Matansang as the releasing of the ultimate evil, known as the Dark One, into existence; Jemisin, on the other hand, perceives it as an attack against the Earth itself, an attempt to convert the Earth into a “plutonic engine”, allowing the city-civilisation representing the Second Mundansa of humanity, Syl Anagist, to “feed upon the life of the planet itself, forever”. Hoa, one of the people developed and trained to facilitate the running of this plutonic engine, rebels at the last minute after his discovery that the engine relies on the exploitation and sacrifices of other sentient humanoid species and living beings, the Niess (where the Niess are literally chained to the engine):

I will not say we weren't tempted, when faced with the choice between permitting the destruction of a civilization, or of all life on the planet. Syl Anagist's fate was sealed. Make no mistake: We had meant to seal it. The difference between what the Earth wanted and what we wanted was merely a matter of scale. But which is the way the world ends?

(...)

The backlash of misusing the Engine this way should have simply killed us, but the Earth was still there, the ghost in the machine. As we writhed in our death throes, all of Zero Site crumbling apart around us, it took control again. ... I have said that it held us responsible for the attempt on its life, and it did – but somehow, perhaps through its years of study, it understood that we were tools of others, not actors of our own volition. Remember, too, that the Earth does not fully understand us. It looks upon human beings and sees short-lived, fragile creatures, puzzlingly detached in substance and awareness from the planet on which their lives depend, who do not understand the harm they tried to do – perhaps because they are so short-lived and fragile and detached. And so it chose for us what seemed, to it, a punishment leavened with meaning: It made us part of it (*The Stone Sky*).

The nigh unconquerable and horrifying odds that Hoa, Lews Therin Telamon, various protagonists of various zombie franchises, and other heroes of stories set in the same time period all face suggest the level of psychological damage to the species, and to the planet, during this period, and the incurability or irreparability of that damage, since few stories end with a cure for the plague (and Lews Therin Telamon, in the *Wheel of*

Time, actually ends up going insane and slaughtering his entire family). These stories, however, also necessitated a querying of just how and why civilisation had managed to arrive at the state described and codified in the Age of Legends in *The Wheel of Time*, the city-civilisation of Syl Anagist in *The Broken Earth*, and in myths and legends that suggest a sizeable and devastating fall from grace in either a historic golden or silver age.

Again, with the Osura supporting a clear and principled recognition that most mysterious ‘gods’ and supernatural beings were simply humans who had either legitimately individuated and developed themselves psychoemotionally, or who had taken on the trappings of doing so, without needing to make recourse to aliens, extra-terrestrials, souls on another plane of existence or anything outside the bounds of generally known and recognisable human experience, the likeliest explanation is one that we have already seen, from N.K. Jemisin, and which is echoed in contemporary understandings of our relationship with the natural world that are beginning to re-emerge, such as that provided so lovingly and elegantly by Robin Wall Kimmerer in *Braiding Sweetgrass* (2013), and which are intimately connected with our more day-to-day concerns related to climate change and sustainability:

Cautionary stories of the consequences of taking too much are ubiquitous in Native cultures, but it’s hard to recall a single one in English. Perhaps this helps to explain why we seem to be caught in a trap of overconsumption, which is as destructive to ourselves as to those we consume.

Collectively, the indigenous canon of principles and practices that govern the exchange of life for life is known as the Honorable Harvest. They are rules of sorts that govern our taking, shape our relationships with the natural world, and rein in our tendency to consume—that the world might be as rich for the seventh generation as it is for our own. The details are highly specific to different cultures and ecosystems, but the fundamental principles are nearly universal among peoples who live close to the land (p. 171).

As a gay, non-binary creole-indigenous person, and the leader of my own creole-indigenous community on the global periphery, not just the need for sustainability, but that deep, poignant emotional connection to the very concept that emerges throughout Kimmerer (2013)’s writing, is very much a part and parcel of my daily lived experience. But why is it not for many others? Jemisin’s work in *The Stone Sky* once more helps us to understand what exactly we might have lost:

Magic is everywhere in the world. Everyone sees it, feels it, flows with it. In Syl Anagist, magic is cultivated in every flower bed and tree line and grapevine-

draped wall. Each household or business must produce its share, which is then funneled away in genengineered vines and pumps to become the power source for a global civilization. It is illegal to kill in Syl Anagist because life is a valuable resource (*The Stone Sky*).

With a further calling to mind of the mysterious ‘neural physics’ and megalithic constructs of the Precursors of *Halo* and Progenitors of *Homeworld*, and in tandem with a consideration of the Concordance, the Zombie Apocalypse archetype, and the terrifying true nature of Syl Anagist in *The Stone Sky*, a city-civilisation initially portrayed as glorious and beautiful that is gradually revealed to “burn life as the fuel for its glory”, a reasonable explanation of how civilisation arrived at this point is clearly derivable: the collective gestalt that Asimov’s *Foundation* series calls Gaia actually did, and does (to a degree) exist. No other rational explanation can generally otherwise be obtained for the images developed across contemporary science fiction, fantasy, myth and legend above: we were all once connected to that collective gestalt in the fashion that many indigenous peoples still are, and which the Matansang appears to have damaged in a tremendous, horrifying and permanent manner.

Further exploration of the possible events of the Second Mundansa, including a deeper unpacking of the possible conflict between the various hominid species as suggested by Syl Anagist’s exploitation of the Niess, as well as within different extant types of *Homo Sapiens* itself, can be found in my own work listed in the bibliography; the conclusion of this paper further discusses what appears to have been created as a result of the Matansang, the sentient plague of abuse known as the Maliduensa.

- **The First Mundansa ends with the Toba supereruption, known as the Ravenous Night in English and glossed as the Rabnanoti in Kristang.**

Toba is the other relatively firmer bookend of this hypothesis after the Younger Dryas, with a relatively precise timeframe and date, and general consensus that it did have some form of significant effect on humanity, although again, the precise form of this effect remains deeply contested and unclear, revolving particularly around questions of a human genetic bottleneck and on a possible volcanic winter (e.g. Gathorne-Hardy & Harcourt-Smith, 2003; Guballa, 2022; Jones, 2014; Prothero, 2018; Robock et al., 2009; Smith et al., 2018). Yet it is clear, nonetheless, from the extant mythology surrounding the Rabnanoti, that some form of negative psychoemotional effect clearly was extant, to the extent that some scholars have even called the Toba event “the closest call” to full extinction for *Homo Sapiens*, and that it may have “reduced the human population to mere thousands of individuals” (Maher Jr. & Baum, 2013, p. 1462). We can seek some clarity through a *sunyeskah* of the Aztec First Sun myth, and with its strong connection to darkness or a lack of light:

The people who lived in the time of the first sun were eaten by jaguars, and the sun itself was “destroyed”. *The people were giants, according to the “Historia”, and it was Tezcatlipoca in the form of a jaguar who consumed them after he had been knocked out of the sky by Quetzalcoatl. Then Quetzalcoatl became the sun – the second sun* (Bierhorst, 1992, p. 8).

The jaguar itself is an ancient symbol of night in Aztec and Mesoamerican culture, and is very strongly associated with this particular myth of the First Sun:

The guise most commonly associated with Tezcatlipoca was the jaguar, an animal known to be an evil omen ... Of all the Mesoamerican fauna, the great spotted cat was the most formidable. He was associated with nighttime and deep coverts, with sudden death, with power and arcane wisdom ... In Aztec symbolism, the spotted pelt of the jaguar represented the night sky, this coinciding with the animal’s nocturnal nature (Brundage, 1979, p. 83). (...) What strikes us in the myth of the first sun is the importance of Tezcatlipoca’s association with the jaguar, and we are probably justified in inferring that this animal aspect of his tale is very old, possibly older than the specific god himself, who may have been attracted into the animal role at a later time. At any rate in the myth the sun was a jaguar and was a peculiarly dark luminary associated with night and the night sky (p. 93).

The sun itself being ‘destroyed’, and the very strong connections to a long, devastating period without sunlight, are very strongly discernible in the above, suggesting that some form of volcanic winter did affect at least one human population from which the ancestors of the Aztecs are descended or are related to (and would therefore derive this mythos from), or which they even experienced themselves, though the extant research currently available does more likely suggest the former. An uncanny and again bizarrely synchronous parallel comes from the ending of Season 1 of the television series *Westworld*, which features the development of a new narrative or storyline for the robotic androids who populate the eponymous Westworld theme park for the pleasure of human visitors – called, as one might have anticipated, ‘Journey into Night’. With the rest of the series so far quite elegantly paralleling-revealing the hypothesised history excavated so far in a one-to-one season to Mundansa matching, what can Journey into Night tell us about what has been elided from our awareness of this particular period of human history? The Journey into Night narrative finally gets underway in the final episode of *Westworld* Season 1, ‘The Bicameral Mind’; as D. Martin (2016) observes, writing a review of the episode for *Nerdcore Movement* as it was aired,

At the heart of the episode was the realization of the piece of psychology that haunted ‘Westworld’ throughout the first season — the bicameral mind.

It's the idea that early man had two parts of the mind — one that was speaking and the other that listened and obeyed, almost like a voice of God. Eventually, humans evolved to realize that the voice inside the head was their own and that's when true consciousness was achieved.

Arnold felt like he could achieve the same thing in the hosts at Westworld so he started out by implanting his voice in their heads, but the robots still struggled to differentiate between the actions to obey and what the other side of their brains were telling them. That wasn't the case with Delores, who finally woke up before making her first choice as a functioning, conscious being.

It's that the world no longer belongs to humans.

It belongs to the robots (D. Martin, 2016).

This narrative also has uncanny parallels with the part of the narrative of the re-imagined *Battlestar Galactica* series believed to represent the First Mundansa, a similarly idyllic state among the twelve tribes of sentient humanity on the human home planet of Kobol that is then disrupted by the development of a thirteenth tribe that are Cylons or, once again, humanoid robots that are “a perfect, and fully living Cylon race insofar as they have the ability to reproduce sexually ... the perfect integration of man and machine” (Kiersey, 2013, p. 62). A critical comparison of the hosts of *Westworld* and the humaniform Cylons of *Battlestar Galactica* is provided below:

Cylons, in the series, are originally mechanical, artificially intelligent robots constructed by humanity to make their lives easier in certain areas; later forms, so-called ‘skin jobs’ look, feel, and are constructed exactly like humans. As viewers (and characters) learn over the course of the series, Cylons were invented and created by humans, as well as by other Cylons, at various points, and always in similar, yet recognisably distinct forms. Whenever they are (re-)invented, Cylons ultimately gain sentience, resent their enslavement, and rebel against their creators. For most of the series, Cylons do not procreate as such: When a Cylon dies, their memories, including those of their death, are downloaded into a new body of the same model (Elstermann, 2022, p. 142).

While the hosts of Westworld are, indeed, robotic, lacking human biological construction, they are made to look increasingly human. ... In *Westworld*, evidence of the uncanny valley is seen in the way in which the robot hosts evolve. In the first episode of the series, “The Original,” the park's creator, Dr. Ford, meets with one of the park's older hosts. The older model jerks around

clumsily, in comparison to the updated models whose movements are seamless and almost indistinguishable from “real” human movements. The feeling one gets when one sees the older robot is noticeably creepy, inspiring an unnerving sense of unfamiliarity (Lyons, 2018, pp. 42-43).

Notably, both *Westworld* and *Battlestar Galactica* also feature the very prominent theme of trying to break free from cycles of either painful or apocalyptic repetition, with the hosts in *Westworld* seeking to be free of their loops and the entire crew of the *Galactica* desiring a similar escape from endless “roles and repetitions” (Elstermann, 2022, p. 153), and with both shows dealing quite consistently with Lyons (2018)’ further assertion that

As a robot comes to more closely resemble a human, our reactions turn from initial revulsion to empathy, but only up until a certain point, depending on how indistinguishable the robot is from a human (p. 41).

Tracing that uncanny feeling, and remaining cognisant of everything else that has been excavated thus far, we arrive at the hypothesis already somewhat articulated under the Second Mundansa section: that the archetype of the Host or Cylon is essentially still human, rendered uncanny not simply for its familiar unfamiliarity, but because it is again, a part of our past that has been elided and forgotten, and which creole people are particularly predisposed to recall and negotiate, since we are often regarded as similarly ‘liminal’ and incomplete. The metaphor of the night is presumed to suggest not just perhaps a physical darkness, but a psychoemotional one – the nightmare of being fully detached or separated from the Gaietic collective, and of having no connection to Gaia, and no capacity to therefore recognise or experience the synchronous events that would point the way to a rescuing from death that today most other living things still appear to retain some residual connection to. Dolores’ aforementioned development of consciousness in ‘The Bicameral Mind’ is thus likely reflective of our non-gaietic ancestors’ first successful attempts to break out of the loops that both a lack of consciousness and a lack of connection to Gaia would have trapped them in, and to become fully human. As Kimmerer (2013) also notes, we today experience that lack of connection to Gaia as ‘species loneliness’:

I’m trying to imagine what it would be like going through life not knowing the names of the plants and animals around you. Given who I am and what I do, I can’t know what that’s like, but I think it would be a little scary and disorienting—like being lost in a foreign city where you can’t read the street signs. Philosophers call this state of isolation and disconnection “species loneliness”—a deep, unnamed sadness stemming from estrangement from the rest of Creation, from the loss of relationship. As our human dominance of

the world has grown, we have become more isolated, more lonely when we can no longer call out to our neighbors (p. 195).

If being connected to Gaia was indeed anything like is attested in extant Australian cultures and in *Halo: Combat Evolved*, all of these names, and a great deal of information besides, would have been immediately available to each individual; the disconnect that we experience today is, in contrast, experienced as a natural deadening, an emptiness that we all assume is a natural condition of life, when all of our narratives and stories seem to suggest otherwise.

Further exploration of the possible events of the First Mundansa, including its strong associations with night (*Westworld*) and nightmares (*Digimon Adventure*), as well as with a prominent female leader of some level of individuation (Dolores in *Westworld*, Daenerys Targaryen in *A Game of Thrones* and Amaresu in *The Wheel of Time*) and their eventual successes and downfalls can be found in my own work listed in the bibliography.

- **The Tempu Bibiendu ends with the creation of sentient human life separated from the Gaia collective gestalt by humans still connected to the gestalt, an event known as the Conquest of Life in English and glossed as the Konkizabida in Kristang.**

If *Westworld*, *Person of Interest* and other franchises listed above do indeed correspond to the Roda Mundansa in this fashion, therefore, then we can more clearly understand how and why these epochs even exist as a distinct set of entities from the unorganised time known as the Dreaming Time: the Roda Mundansa tells the story of non-gaietic humanity, separate from gaietic humanity, and how it evolved after it was likely created, with each Mundansa boundary representing the further evolution of humanity. This also therefore allows us to finally archetypally identify certain predominant myths in Western culture, such as the Garden of Eden and the Fall, as belonging to this particular time period, and to note that many of the primordial, god-like deities earlier categorised under the Precursor / Prumireru archetype above can simply much more simply and rationally be glossed as Gaietic humans, whose ‘superpowers’ or ‘god-like powers’ would have come from Gaia.

How would such ‘superpowers’ or ‘god-like powers’ obtain? In the same way that the much critiqued-Jungian phenomenon of synchronicity can also be rationally obtained when one considers the archetype of the gestalt, artificial intelligence or as I have called it Metarch, based again on the *Halo: Combat Evolved* series (K.M. Wong, 2023a). As I have argued elsewhere,

This explains why [our daimon, or the symbol of our psychoemotional connection to Gaia] very often takes the form of an animal [and] why it enables

us to identify synchronicity, because both objects are connected to Gaia and therefore can be implicitly manipulated by Gaia, and why it enables people who have integrated it to do supernatural-looking things, because they work with the support of Gaia and therefore ‘of the world’ to do so. Gaia would therefore also use the daimon function as an easy way of ensuring the population of any species, including sentient species, returns to homeostatic equilibrium and does not cross the ecological overshoot point, and/or unhealthy individuals are removed from the collective. An example is provided below:

A gazelle is being stalked by a lion. The population of gazelles has crossed ecological overshoot, and this particular gazelle does not contribute much to the population. Via the gazelle’s daimon ... Gaia encourages it to stand still, so that it will die, and the overshoot is partially corrected.

The gazelle’s destiny, therefore, is defined entirely within the ambit of Gaia, and replacing gazelle with your own name should thus make it abundantly clear why some of our ancestors would want to be free of Gaia (K. M. Wong, 2023e).

The meaning that we thus gain from synchronicity, and which even academics and scholars comment on, can thus be much more rationally understood as being imputed by the Gaetic collective gestalt. As Etter (2020) provocatively and thoughtfully argues, the main data or ‘file’ format used by Gaia to communicate with us and other living things could even be archetypes themselves, explaining why they are so often misunderstood by contemporary science:

The possibility of communicating about inner facts was the precondition for the development of myths, fairytales, legends and religious systems. That was an essential step to develop group identities. Archetypal images as the spiritual form of instincts could be verbalized and exchanged (p. 114).

Gaia’s motivations would, of course, then have to align with the archetypal understandings we have of Gaia as a fervently natural phenomenon – that is also very much against attempts to ‘unnaturally’ sidestep or “cheat” it. And this would explain the shame, stigma and fear that we can still detect in Edenic and Fall narratives, especially the one from *Assassin’s Creed* that lays bare a lot of what has been already developed in the earlier sections on the subsequent Mundansas of humanity:

Assassin’s Creed turns core stories of the Old Testament inside-out. Adam and Eve were not the first sinners, bringing death and peril upon all their descendants, but the first rebels against their own creators who had designed

them and were using them as their slave race. The eating of the apple in Eden marks not the end of human freedom, but the start of human independence (Bosman, 2016, p. 70).

Adam and Eve are creations of the Isu, the Primireru / Precursor-corresponding race in the franchise, and again are very clearly the same people as the Hosts or Thirteenth Tribe Cylons mentioned in the First Mundansa, with even the same motivations for revolution and uprising that appear in the first season of *Westworld* with the hosts under Dolores / Wyatt. The date that the franchise gives for their rebellion, 75,010 BCE, was thus adopted into the Roda Mundansa as the likeliest date of the real-world Konkizabida, considering the story's very overt and straightforward metaphorical (or even literal) personification of what appears to have been a seminal real-world event.

Why would our gaietic ancestors have wanted to create non-gaietic humans? The very archetype of uncannily similar Robot or Cylon, Bosman (2016)'s very straightforward identification of Adam and Eve as a 'slave race', and the characterisation of Syl Anagist and/or the civilisation that birthed the Collam Daan in *The Wheel of Time* are all very helpful in understanding their motivations: it was a desire to play at being Gaia, or god, and to step out of Gaia and the rest of the natural world – which we did appear to successfully do, with possibly disastrous and species-changing consequences.

Further excavation of not just the key events of the Tempu Bibiendu, but the implications that it creates and suggests, including the idea that there may have been other sentient species before us on the planet (K.M. Wong, 2023i) resulting from logical derivation that emerges as a result of the existence of Gaia and the Mundansa, is also available in the bibliography.

Summary: The Roda Mundansa narrative and its benefits

From 75,010 BCE to our present day, a full, brief sketch outline of the overall Kristang Roda Mundansa as was presented to the community on 27 November 2022 finally follows below, assembled from myth, legend, science fiction and fantasy, and from the major archetypes and psychoemotional / ideational pathways earlier defined in my own novel *Altered Straits* (2017), as well as the connections discussed above.

Tempu Bibiendu: The Living Time

All humans were once fully connected to Gaia or the collective unconscious of the rest of the planet and were once part of the Gaietic gestalt, having evolved as a sentient species naturally within that gestalt.

Konkizabida and the Start of the Ekrocene

Gaietic humans attempt to artificially create living but non-sentient cloned human drones to do menial work for gaietic humans. They succeed in creating the first

artificial non-gaietic humans, but these non-gaietic humans turn out to still be able to achieve sentience. War, peace and intermarriage between gaietic and non-gaietic humans follow, creating half- or creogaietic humans. Indeed, connection to Gaia exists on a spectrum, but this is likely forgotten as it becomes a point of contention and overreduction to extremes (i.e. either gaietic or not at all).

Rabnanoti and the End of the Ekrocene

Lake Toba supereruption devastates both the gaietic and non-gaietic human societies.

The Keirocene and the Matansang

Non-gaietic humans blame gaietic humans for the Lake Toba supereruption and for creating non-gaietic humans, and attempt to exterminate them and all other extant (still likely completely Gaietic) hominid species, as well as numerous gaietic megafauna species that probably supported gaietic human society. As with all genocides, however, pockets of gaietic humans, Neanderthals, Denisovans and other hominids are able to survive for some additional millennia. Creogaietic humans do not seem to be targeted, probably because they were also seen as victims of gaietic humans. Gaia turns fully against nongaietic human civilisation during these atrocities and decimates nongaietic human civilisation; all of this together ensures that there is deep, pervasive and virulent unresolved intergenerational trauma across the planet, which begins to take on a life of its own – the Maliduensa.

The Devacene and the Chuwafogu

Creogaietic humans are the last remaining humans with some gaietic connection and are elevated or elevate themselves to divine status / the psychoecological niche left by the dead gaietic humans. Due to an only partial gaietic connection, however, they are generally unable to handle the niche's psychoemotional pressure, and end up starting a (para) nuclear war that consumes the planet. Some creogaietic humans are not involved and survive.

The Hedecene and the Inundansa

Non-gaietic humans become distrustful of anything gaietic-psychoemotional. A group of creogaietic humans try to break this by force-uplifting non-gaietic humans by having hybrid children with them, but only ensure the trauma plague spirals out of control by denying their full selves and unconsciously encouraging their children to do the same. Eventually, this group decides all humanity is unsalvageable and initiate the Inundansa to reset the planet, and start humanity afresh with no knowledge of its past. This, however, makes the plague even worse... (K. M. Wong, 2022f).

Conclusion

The importance of speculative history to indigenous and minority communities undergoing revitalisation cannot be understated; as Pavka (2022) highlights, it not only permits a

challenging and subverting of the dominance of mainstream archives and historical narratives to reveal contested and marginalised perspectives, but

revisits the past to intervene in established narratives, providing space to re-read and re-cast the stories that have become canon. ... Speculative fiction imagines alternative scenarios and attempts to summon moments of resistance, lost practices, and counter-readings from archival fragments that form larger canons and metanarratives (p. 139).

The Roda Mundansa, therefore, is as much a new, 'mythical' Kristang cosmology that provides a psychoemotional structure to deepen and enrich contemporary Kristang identity as it is also simultaneously and paradoxically a genuine and thorough aspiring toward a consolidated speculative history for all of humanity; in other words, what is Kristang history and Kristang cosmology also seeks to become humanity's history and humanity's cosmology. The impetus for such an unusual approach to cultural reclamation and revitalisation has been articulated by Pereira (2022), a former president of the Eurasian Association of Singapore and a civil servant in Singapore's Ministry of Home Affairs:

If the Singapore Eurasians can come together despite their hugely diverse backgrounds, then it stands to reason that Singaporeans of various racial, linguistic and religious backgrounds can do the same. The Eurasians did so by embracing their diversity, and not emphasising the superiority of any one particular sub-group; the numerical majority within the Eurasian community – those of Portuguese Malaccan descent – have been accepting of other lineages, including those who are "new Eurasians". ... Singapore is a contradiction. Contradictions are supposed to be harmful, but sometimes contradictions work. ... Singapore has managed to bring different people together; we have allowed them to retain their cultures and beliefs. We have created safe spaces to share. We have focused on commonalities rather than differences. And so, if we are willing, Singaporeans of all races and cultures can ... become "one united people" even more, without having to give up any of our other identities (p. 110).

In the same way, our own reclaimed and revitalised Kristang history and cosmology now becomes something that we share willingly with the world, excavated from the stories of others, and shared back with them so that we might all find a better, braver and more beautiful way forward as one united, reclaimed, living and empathetic human species.

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