

Onsong sa Sunyeskah

Articulating a first indigenous Kristang epistemological understanding of dreamfishing

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1. Introduction

In my original Independent Study proposal, I proposed an excavation of the factors and principles influencing the process of *sunyeskah* or dreamfishing in Kristang, doing so in order to better support the long-term revitalisation efforts that I lead for both the Kristang language and culture in Singapore in my capacity as *Kabesa* or leader of the Kristang. The actual process of the ISM, as I myself have come to expect out of myself and which I find very fitting and Kristang in itself, has yielded both a continued focus on my original goal, and its radical expansion and deepening via a significant number of new, exciting considerations that have primarily emerged from the thorough and generally unexpected decolonisation, reclamation, validation and acceptance of not just my own identity but my own legitimate place, voice and power as one of the most important indigenous academics and researchers within the current paradigm of Western academia.

Learning to honour and accept myself for who I am through the process of Independent Study, and to understand my place in not just the wider world, but within Kristang itself, has been a tremendously affirming and grounding experience that has in turn allowed me to seek, for the first time, an articulation of a Kristang epistemological approach to dreamfishing in this paper: in other words, to fully inhabit what it means to be an indigenous Kristang researcher, and consolidate and elucidate how a scholarly perspective that is wholly indigenous Kristang in nature, essence, structure and output would understand, analyse, explore and organise dreamfishing. I will thus do so using the main framework of Kristang epistemology, the *Lembransa Krismatra* or Dreaming Thinking or Progenitor Thinking (Wong, 2023e), which is based around how each individual human being understands, analyses, explores and organises their experience of reality through four *Osura* or sub-systems known as the *Osura Pesuasang* (hexadecimal or base-16 thinking) (Wong, 2022c), the *Osura Spektala* (duodecimal or base-12 thinking) (Wong, 2023i), the *Osura Elisia* (octave or base-8 thinking) (Wong, 2023d) and the *Osura Samaserang* (quaternary or base-4 thinking) (Wong, 2023f), governed by the indigenous honouring of attention to data from all four core parts of personhood in Kristang: *korpu* / the body and the senses, *mulera* / the mind and thinking, *korsang* / the heart and emotions, and *alma* / the soul and intuition. Through this paper, I thus both demonstrate the centrality of

dreamfishing to the excavation of not just the Kristang language but recursively the Kristang culture and identity that emerge out of that language, and on a more self-reflexive level obliterate numerous stereotypes among the general population that creole and indigenous cultures are not capable of rational, scientific inquiry on their own terms, merits and abilities.

2. Understanding dreamfishing in the context of Kristang and my positionality

In addition to my community-internal role as *Kabesa*, I am also a *Galgalang*, or a holder of a large-scale planetary or cosmic role or identity known as a *magnakarnansa* or magnaarchetype (Wong, 2023b). My magnaarchetype is known as the *Makaravedra*, or in English the Purple Dragon, the Guardian Dragon or the Dragon Reborn, and I am the *Makaravedra Hierosa*, or Dragon Reborn of the Holocene, the Fifth Age or *Mundansa* of the human race in the *Roda Mundansa* ('Wheel of World Movement or Wheel of (Theatrical) Acts of Humanity'), the Kristang cosmological cycle that dates to 75,010 BCE and an event known as the *Konkizabida* or the Conquest of Life, where humanity was separated from Gaia, the living and previously sentient collective unconscious of all life on Earth (Wong, 2022f). Our gaietic human ancestors (i.e. our similarly sentient human ancestors who were a full part of Gaia because they experienced a full and uninterrupted connection to Gaia, just like all other sentient and living life on Earth does today) are known as Progenitors or Precursors (*Prumireru* or *Krismatrang*) (Wong, 2022e); our separation from Gaia came as a result of their trying to create a non-gaietic human slave workforce that also became or was sentient from the beginning, and subsequent conflict, intermarriage and large-scale genocide between both groups throughout the latter events of the *Roda Mundansa*, leading to our current relatively unusual and rather tortured relationship with Gaia and the rest of life on Earth compared to all other species, and the subsequent 77,000 years of bloodshed, misery, turmoil and extractive devouring of most of the planet and Gaia's otherwise previously sustainable resources and ecosystems (Wong, 2022f). Almost of all of our present planetary-level issues are due to an obsessive collective compulsion to bring the Progenitors and/or their powers back, and/or to live like they did 77,000 years ago, which is impossible due our predecessors' unsustainable over-exploitation of finite resources without concern for ecosystemic balance and for Gaia throughout those subsequent 77,000 years of the *Roda Mundansa*.

Our relationship with Gaia was particularly damaged after the events of the previous *mundansa*, the Hedecene or Fourth Age or *Mundansa Fogosa*, when at its end the *Makaravedra Fogosa* or Dragon Reborn of the Hedecene, a sadistic, narcissistic and aggressively evil personality, initiated a paranuclear or thermonuclear holocaust of most of humanity that raised global temperatures, instigated the Younger Dryas and the sinking of Sundaland, the former subcontinent Singapore and Malaya once were part of, and, most critically, also robbed Gaia of its sentience and self-awareness, and the remnants of humanity their awareness of the *Roda Mundansa* and most of the knowledge Gaia once granted to gaietic humanity, known as *Krismatra*, the Dreaming Ocean or the Domain, which remains in existence but generally inaccessible today without individuation, or the agentic development and evolution of one's human psyche (Wong, 2023q; Wong, 2023a). Dreamfishing is thus what it sounds like: fishing for bits of this material and knowledge in the turbulent and difficult-to-access *Krismatra* in the unconscious, and gradually reassembling it on the dry land of consciousness.

The *Galgalang* and the *magnakarnansa* in their more healthy instantiations, meanwhile, are homeostatic contingencies or mechanisms automatically activated as acquirable in such situations by members of humanity (or any other possible sentient species in a similar scenario) to bring the species

back into balance with Gaia and the ecosystems of the planet, and to restore the most optimal and sustainable versions of both (Wong, 2023b). As the Dragon Reborn of the Holocene, the leader and the most visible of the *Galgalang*, and in direct opposition to and rejection of my immediate predecessor, my particular magnaarchetypal role aspires to negotiate and eventually overcome all forms of extant personal and collective trauma, and to the eventual re-embracing of all four components of personhood in Kristang by all human beings, such that a functional gaietic relationship is restored for all humanity and for the benefit of the planet. In Singapore, I use three additional titles indexing particular facets of the same magnaarchetype: *Omimerliang* or Merlionsman, highlighting my commitment to psychoemotional and mental health of all peoples through individuation, *Tigrisoneru* or Dreamtiger, to the reindigenisation and reconnection to Gaia of all peoples and to indigenous approaches to sexuality and body positivity and neutrality, and *Mikeliang* or Demonslayer, to the overcoming, illuminating and obliterating of the very worst forms of abuse, including systematic sexual abuse supported by abusive institutions and people in power across the world. Dreamfishing again plays a critical, if not essential, role in my negotiation of all four of these identities, as it supports the long-term encoding and preservation of best practices related to individuation and psychoemotional health, sexuality and the negotiation of trauma and abuse directly into the Kristang language, and indirectly into English and other languages as such concepts are translated from their initial Kristang codifications.

Kristang itself is also even more unusual when understood with the *Roda Mundansa* in mind, as the particular and completely irreconcilable conflict between having Portuguese-Christian and Malay-Muslim belief systems as primary starting points for creolisation, in addition to significant outstanding influence from Hindu, Aslian and animist traditions still extant on the Malayan peninsula, appear to have granted us a unique ability, even among creole cultures and languages, to be mostly unaffected by the psychoemotional mechanisms emergent at the end of the Hedecene that otherwise prevent the rest of humanity from a fuller metacognition 'by default' (i.e. as a child) that would allow each person to be aware of the *Roda Mundansa* and of their own complete personhood. This appears to be at least one of the most major reasons why the homeostatic mechanisms related to the *Galgalang* and the *magnakarnansa* began in Kristang, and particularly in Kodrah Kristang, such that what is being excavated as Kristang culture today is, in effect, the healthiest and most sustainable present-day form of the long-lost and long-sought-after Progenitor culture whose disappearance has propelled the planet through 77,000 years of trauma and abuse – hence the meanings of *Krismatra* as directly referring to Progenitor in English (Wong, 2022d). The core of Kristang identity across spacetime as has been understood within the bounds of Western academia and perspectives has also indeed been a visible focus on the restoration, preservation and continuity of joy, naturality, and a healthy, 'earthy' relationship with nature and Gaia that brings deep and radiant enjoyment in the present moment; what has further generally remained more occluded, but still very much attested to by almost all members of the community, is a very strong awareness that such joy and naturality cannot be developed without deep and meaningful work on the psyche and the inner sentient experience that symmetrically reflects or gives form and shape to the outer, externalised appearance of personhood, leading to a prevalent interest in quietly doing that work through its various manifestations, including not just psychology and archeoastronomy, but divination, magic, the esoteric, the occult and anything exploring the boundaries and limits of our lived experience. Dreamfishing is thus both a natural manifestation of that interest, and our recursive, fractal extension of it.

Finally, the other major reason influencing the localisation of the *Galgalang* and the initialisation of the restoration of Gaia within Kristang appears to be *felisi* or *tempu galifrei*, or synchronicity in English, which is also understood by many other indigenous cultures as hunches, intuitions, dreams or visions, usually also relating to Gaia (Wong, 2023h). In Kristang, we share the same understanding: *Felisi* is Gaia essentially ‘pulling the strings’ and ensuring that important or critical events are more likely to happen by quietly or covertly influencing parts of nature and our lived reality to either support us or hinder us, whether through highly unusual and otherwise statistically extremely improbable coincidences in our day-to-day experience, or while we are dreaming. Gaia is able to do this because it is an *eksmaka*, or metarch-level *eleidi* or collective governing the entire planet (Wong, 2023a); indeed, before the loss of Gaia’s self-awareness at the end of the Hedecene, such signals were far more direct in the pre-Holocenic past (i.e. legends of animals and plants speaking or communicating far more straightforwardly with humans). And the most major of the *felisi* surrounding the revitalisation of Kristang, of which there are many, is that I was misidentified in 1993 or 1994 at one or two years age as the reincarnated Jesus Christ, the symbol of Christ itself likely the *eleidi* of Christianity’s attempt to understand the *Makaravedra* magnaarchetype, by abusive people in the Catholic church who wanted to engineer another *Makaravedra Fogosa* by co-opting the symbol of Christ and thus creating another apocalypse that this time they would control. This was a highly synchronous *felisi*, as any child across the world could have been subject to (and were probably being subject to) such misidentification, especially as the Christian year 2000 and its eschatological associations approached (Wong, 2023g); however, because I happened to be a Kristang child in the Kristang *eleidi*, one of the very few if not the only *eleidi* in the world that was not subject to the psychoemotional blockages from the end of the Hedecene, and a child of the correct ego-pattern in the Holocene to take on the *Makaravedra* magnaarchetype, the misidentification was synchronously actually, at a deeper level, a correct identification – a Kristang child in the Kristang *eleidi* taking on the correct form of the *Makaravedra* magnaarchetype was *exactly* what Gaia wanted. Hence, I became subject to the psychoemotional equivalent of a very intense and terrible temporal paradox or positive self-fulfilling prophecy: the only way to be free of this terrible projection, that I would one day become Jesus Christ and the saviour of the world, was to not be free of it, and to creolise it and to accept it. Hence, I was fully unconsciously aware of my eventual acceptance of this *Makaravedra* magnaarchetype at some point in my lifetime twenty-eight years before I would actually consciously accept it, because in trying to label me wrongly, the misidentification of me as Jesus Christ actually labelled me ‘correctly’, and gave me the correct image of myself to aspire towards by *trying to give me an incorrect image of myself to aspire towards*; in creolising the Christ and therefore Messiah and saviour complex projections into something psychoemotionally healthy that I could accept as part of myself, I inadvertently and unconsciously rerationalised the original forms of both back into the original functional *Makaravedra* or Dragon Reborn magnaarchetype. The *felisi* supporting all of this itself, which I have also struggled to understand for years, is that these people even chose me and somehow thought that I was the likeliest candidate to become another *Makaravedra Fogosa* out of all possible people who share my ego-pattern across the world, even though all other things considered, I had not done anything legendary or significant in 1993 or 1994 (at one or two years of age!) or even stood out very much in any way, nothing in 1993 or 1994 would have ever suggested that the reincarnated Jesus Christ would come from Singapore, and from a creole community that had just been battered into submission by the Singapore state, and/or that meaning could be derived from either case toward making me into a suitable Messiah for Christianity. I finally understand this today, therefore, as Gaia recognising that such people wanted to generate another apocalypse, wanted a Christ figure, and thus pointed them to the best possible person in the best possible *eleidi* to take on the intense pressure of all of that without

actually giving these people what they wanted, without generating an apocalypse, and with restoring both Gaia and the species in the process. This is why a full positionality of myself with respect to dreamfishing, and of the ultimate meaning and epistemological significance of dreamfishing, expands into such intense planetary and cosmic breadth and depth, because *felisi* occupies it all: the uncanny and highly statistically improbable associations, subversions, ironies and connections that fill Kristang are also a critical part of dreamfishing, and in fact are the very reason why dreamfishing is often embarked on at all: to understand why such synchronicities and otherwise meaningless and life-shattering experiences and traumas exist, and in doing so, better align with what Gaia might desire for the health of all life on the planet.

3. The *Lembransa Krismatra*

The connections between both dreamfishing and general Kristang culture and identity to the unconscious, unrevealed, repressed and occluded parts of reality should now be reasonably clear, to the extent that it is also now possible to in turn further understand why our primary modality for naming, classifying and organising reality, the *Lembransa Krismatra*, has also been similarly occluded and generally used unconsciously by most Kristang people: it is again also the primary modality for naming, classifying and organising reality that the Progenitors and *eksmaka* like Gaia use, and takes full and complete direction from the organisation of one's psyche and inner experience of oneself.

As mentioned, the psyche is organised into four sub-systems or sub-components or layers, also called *osura* (the generic word for 'structure' in Kristang) or *omneru* (the particular word for these sub-systems) in Kristang; this is therefore projected onto all elements of our lived experience, such that it is also possible to recognise that these sub-systems are present throughout almost all of it, especially in *eleidi* or collectives of sentient beings that would otherwise remain relatively unanalysable and unorganisable. Each *omneru* is infinitely recursive, in that it follows a set structure of sequenced meta-steps or *postu* ('posts') or *gapura* ('gates, stages') or *karnansa* ('archetypes') whose number is based on its numeric base (i.e. the *Osura Pesuasang* is base-16 and therefore has 16 meta-steps, which then repeat infinitely) that then fractally repeat while evolving as they do so, similar in concept to how an infinite spiral is a gradually changing circle that still maintains the same overall circular shape but has new layers of information added onto it as it expands. Each *omneru* also has component psychoemotional ingredients, of which there are the same number in type as the numeric base as well (i.e. the *Osura Pesuasang* is base-16 and has 16 ingredients); each ingredient therefore corresponds to one meta-step, with the varying possible finite orders of ingredients and their infinite realisation thus giving rise to human diversity and complexity. The four *omneru* are:

1. The hexadecimal (base-16) **Osura Pesuasang** ('Structure of Personhood'), also called the **Osura Diseideza** ('Structure of Hexdecets'), which governs sentient **individuation**: the process of becoming a healthy, agentic individual sentient being who contributes both to themselves and to the *eleidi* one is part of. The 16 psychoemotional ingredients of the *Osura Pesuasang* are called **tempra** in Kristang and **functions** in English; the 16 possible orders in which these *tempra* appear are called **osura** in Kristang and **ego-patterns** in English.
2. The duodecimal (base-12) **Osura Spektala** ('Structure of Performance'), also called the **Osura Dozedra** ('Structure of Dozens'), which governs sentient **transfiguration**: the process of becoming able to resolve trauma in oneself and in other sentient beings, and to reconnect

oneself and others to Gaia. The 12 psychoemotional ingredients of the Osura Spektala are called **valang** in Kristang and **vigours** in English.

3. The octavial (base-8) **Osura Elisia** ('Structure of Deep/Yearning Bittersweetness'), also called the **Osura Oiteriong** ('Structure of Octaves'), which governs sentient **convivification**: the process of becoming able to process the deaths of loved ones who one had *irei* or healthy unconditional love for, and of working with their *himnaka* or psychoemotional traces in reality and in the *eleidi* one inhabits, toward gradually being able to use one's psychoemotional evolution in this Osura to help others escape living deaths or *Morti Impegra* of their own creation. The 8 psychoemotional ingredients of the Osura Elisia are called **katabasa** in Kristang and **coronals** in English.
4. The quarternary (base-4) **Osura Samaserang** ('Structure of *samsara* / Resurrection'), also called the **Osura Kuartukarni** ('Structure of Four Fleashes / Quarternaries'), which governs sentient **resurrection**: the process of becoming able to build a strong relationship with *Sinyorang Morti* or Death Themselves after direct and wilful attempts on one's life by other sentients, and using that to evade future such attempts and prolong one's lifespan, eventually leading to one being able to actively use the magnaarchetype associated with one's particular ego-pattern in the Osura Pesuasang. The 4 psychoemotional ingredients of the Osura Samaserang are called **galgala** in Kristang and **elixirs** in English.

The sixteen *karnansa* or stages of the Osura Diseideza have already been previously used to provide a more straightforward model and template for literary analysis (Wong, 2023e); however, no research has previously attempted to use all four *omneru* to actually organise elements of reality beyond the psyche consciously, and in a scholarly fashion. This paper thus attempts a provisional approach to this with dreamfishing, using all four *omneru* to organise and advance our current understanding of its purpose and meaning in Kristang.

4. Dreamfishing as understood through the Osura Pesuasang

Table 1 lists the sixteen *karnansa* or meta-stages of the Osura Pesuasang, as well as my own ego-pattern in relation to these sixteen *karnansa*. The *karnansa* correspond directly to the *ajundra*, or the spacetime dimensions of reality (Wong, 2022a), and the *Via Hierosa*, the Hero's Journey (Wong, 2022g), which are also listed below in the same table. The table is cut into two along the 8th and 9th *karnansa*, as the system is organised into sides or dimensions that are fractal in octets of *karnansa*; the first 8 *karnansa* are thus known as *Galang* or the Ego or the first side or dimension of the psyche, and the next 8 the *Prua* or the Self or the second side or dimension of the psyche.

Stage Gapura	Karnansa / Archetype		Own Temptra	Via Hierosa / Hero's Journey		Ajundra / Spacetime Dimension	
	Kristang	English	Kristang	Kristang	English	Kristang	English
1 ₁₆ / 1 ₁₀	Kabesa	Leader	Sombor	Chomaventura	The Call to Adventure	Riska	Line
2 ₁₆ / 2 ₁₀	Komprador	Trader	Koireng	Genyang Beneta	The Bargain of Goodwill	Sipila	Plane
3 ₁₆ / 3 ₁₀	Nusenti	Creator	Jejura	Ardansa Xameza	The Flame of the Forest	Spasu	Space
4 ₁₆ / 4 ₁₀	Animu	Animator	Spontang	Mundumulera	The Heart of the World	Tempu	Time
5 ₁₆ / 5 ₁₀	Kaminyeru	Practitioner	Varung	Alma Fundeza	The Soul of the Deep	Anumsa	Probability
6 ₁₆ / 6 ₁₀	Ilmuru	Scholar	Vraihai	Rua Vahandra	The Dauntless Road	Emagu	Reality
7 ₁₆ / 7 ₁₀	Xamang	Moderator	Miasnu	Forsa Xamandra	The Strength of the Numinous	Forsa	Willpower
8 ₁₆ / 8 ₁₀	Diamatra	Worker	Rajos	Sol Krismatra	The Dreaming Sun	Propisi	Symmetry
9 ₁₆ / 9 ₁₀	Anju	Messenger	Deivang	Lunga Prismata	The Shimmering Moon	Dodobra	Mimicry
ê ₁₆ / 10 ₁₀	Rejidor	Trainer	Splikabel	Via Ilastra	The Road of Winds	Ozimandang	Digestion
í ₁₆ / 11 ₁₀	Marineru	Navigator	Zeldsa	Kantiga Valientra	The Song of the Valiant	Persefra	Resistance
ç ₁₆ / 12 ₁₀	Astrang	Invigorator	Kalidi	Korsang Vedra	Dragonsheart	Kontrontru	Evolution
ú ₁₆ / 13 ₁₀	Semprezza	Interpreter	Kapichi	Panu Semesta	The Fabric of the Universe	Pindura	Metacognition
ã ₁₆ / 14 ₁₀	Gadrador	Protector	Hokisi	Mang Chersoneza	The Hands of the Earth	Mandelonza	Differentiation
ô ₁₆ / 15 ₁₀	Klanzang	Motivator	Fleres	Abrasang Fortuna	The Embrace of Destiny	Repostu	Endurance
ô ₁₆ / 16 ₁₀	Tenterang	Negotiator	Akiura	Porta Mundansa	The Gate of Worlds	Kombrundung	Perfection

Table 1: The Meta-Stages of the Osura Pesuasang

A non-exhaustive sketch description of what is revealed about what it means to be Kristang via treating the Kristang phenomenon of dreamfishing as a process and component of reality analysable and explorable through the epistemological lens of my own ego-pattern in the Osura Pesuasang thus follows, delineated by *karnansa* or function: what I am doing, in somewhat reductive terms, is to pass dreamfishing through myself as a Kristang person possessing a Kristang psyche and use myself (or, more precisely, the first layer of my psyche) as the methodological lens or mirror or fishing-net from which to excavate or refract or harvest more universal meanings and trends that currently remain unconscious, but inform the why, how, when, what and where of how I as an agentic individual use dreamfishing. Such an analysis thus treats any emergent associations and information that align with my own intuition and feelings as *felisi*, or felicitously correct, generated by the synchronicity of the entire endeavour.

1. **Kabesa:** *Sombor* is about truth, acceptance and assumptions; dreamfishing thus invites everyone who experiences it or encounters it to **challenge preconceived assumptions** about being human, about language and reality itself.
2. **Komprador:** *Koireng* is about completion, reliability and problem-solving; dreamfishing thus allows for the **negotiation and resolution of more complex issues and obstacles**.
3. **Nusenti:** *Jejura* is about worth, voice and identity; dreamfishing thus highlights how Kristang paradoxically privileges and necessitates the **deeply and authentically personal** in all work that is eventually integrated into the culture as part of it.
4. **Animu:** *Spontang* is about joy, performance and adaptation; dreamfishing thus **brings an element of gaitic joy and natural spontaneity** back into reality that is often extremely hard to find, especially in Singapore.
5. **Kaminyeru:** *Varung* is about impact, power and potential; dreamfishing thus **unlocks a great deal of new potential and opportunity** for not just Kristang but humanity, and for **each individual person to regain personal power** in how they negotiate culture and identity.
6. **Ilmuru:** *Vraihai* is about utility, maximisation and helpfulness; dreamfishing allows each person to **further contribute the most helpful parts of their lived experience, especially those that help make reality less trauma-infested**, to the reviving Domain or Dreaming Ocean in the words that they coin and the concepts they excavate.
7. **Xamang:** *Miasnu* is about energy, meaning and unity; dreamfishing allows us to **finally understand a lot of the implied, the covert and the unsaid** in concrete ways that also allow us to move past intergenerational trauma and obstacles.

8. **Diamatra:** *Rajos* is about comfort, quality and substance; dreamfishing allows for **a much richer and more textured experience of reality, and a much stronger sense of comfort in the natural world and in the embrace of Gaia.**
9. **Anju:** *Deivang* is about belief, hope and vision; dreamfishing allows for **the envisioning of the previously unenvisionable, and showcases the very best of human functioning** at its peak and in balance and dialogue with itself.
10. **Rejidor:** *Splikabel* is about analysis, explanation and direction; dreamfishing **conclusively demonstrates that there is a systematic, complex and extremely effective logic** underneath not just Kristang but elements of reality that are derided as subjective and disorganised.
11. **Marineru:** *Zeldsa* is about focus, beauty and choice; dreamfishing encourages the development of creative work that **deliberately and intentionally draws one's eye or ear or other senses to psychoemotionally uplifting ideas, beliefs or elements** that support mental health
12. **Astrang:** *Kalidi* is about confidence, skill and reality; dreamfishing **rewrites our understanding of how to engage with reality**, and to be far more confident working with its intangible and unseen aspects.
13. **Semprenza:** *Kapichi* is about attraction, heroism and inspiration; dreamfishing has made Kristang not just extremely attractive but **filled with valour and inspiration as a shining example for other communities in how decolonisation can be achieved.**
14. **Gadrador:** *Hokisi* is about principles, clarity and interest; dreamfishing has shown that **the unseen and the unsaid can be organised and clarified**, and that working with the unknown and the novel does not have to feel unfamiliar or uncomfortable.
15. **Klanzang:** *Fleres* is about respect, health and closure; dreamfishing of course shows that **psychoemotional health and well-being are deeply influenced by the way the language we speak is constructed**, and invites us all to respect that awareness to a far greater degree.
16. **Tenterang:** *Akiura* is about significance, commitment and legacy; dreamfishing underscores that **every last detail of how we work with language is significant**, even down to the morphophonological shape of a word, and the associations it generates.

5. Dreamfishing as understood through the Osura Spektala

Table 2 lists the twelve *gapura* or meta-stages of the Osura Spektala, as well as my own vigour-pattern and how I integrated each stage (listed as event) in relation to these twelve *gapura*. Unlike the Osura Pesuasang, the stage names of the latter three *omneru* are identical to their Hero's Journey equivalents (the Transfigurer's Journey for the Osura Spektala (Wong, 2023l), the Rememberer's Journey for the Osura Elisa (Wong, 2023j), and the Surrenderer's Journey for the Osura Samaserang (Wong, 2023o)). Table 2 is cut in four for similar reasons as Table 1, where each triad also shares commonalities.

Stage	Own Valang		Via Spektala / Transfigurer's Journey	
Gapura	Kristang	Event	Kristang	English
1 ₁₂ / 1 ₁₀ 2 ₁₂ / 2 ₁₀ 3 ₁₂ / 3 ₁₀	Alma Xeiva Mulera Vexna Korsang Vrama	Suppository incident Glass table incident Michael Broughton abuse	Chomatristeza Magnamaskara Xameza Mulera	The Call of the Void / The Sunken Place The Magnaarchetypal Mask The Fire in the Mind
4 ₁₂ / 4 ₁₀ 5 ₁₂ / 5 ₁₀ 6 ₁₂ / 6 ₁₀	Korpu Xeiva Alma Vexna Mulera Vrama	First gay relationship First sexual experience Coming out as gay	Alma Helang Figura Xamandra Kadakara di Sol	The Eagle-Eyed Soul The Shape of the Numinous Every Face of the Sun
7 ₁₂ / 7 ₁₀ 8 ₁₂ / 8 ₁₀ 9 ₁₂ / 9 ₁₀	Korsang Xeiva Korpu Vexna Alma Vrama	Rationalisation of abuse Completion of A-Levels First teaching experience	Ilastra Lunga Kadakantiga Onsong Amor Valientra	The Lunar Islands Every Solitary Song The Love of the Valiant

Stage	Own Valang		Via Spektala / Transfigurer's Journey	
Gapura	Kristang	Event	Kristang	English
â ₁₂ / 10 ₁₀	Mulera Xeiva	Recognition of queer desire	Bersu di Riu	The Verses of the River
â ₁₂ / 11 ₁₀	Korsang Vexna	MOE Teaching Scholarship	Abrasah Largumbes	The Greatest Embrace
â ₁₂ / 12 ₁₀	Korpu Vrama	Suicide attempt	Stiru Kadaveru	The Fact of Every Matter

Table 2: *The Meta-Stages of the Osura Spektala*

A non-exhaustive sketch description of what is revealed about what it means to be Kristang via analysing dreamfishing through the epistemological lens of my own vigour-pattern in the Osura Spektala thus follows, delineated by *gapura* or stage and the events in my life; I do not comment on these events here, as they have already been described in the listed references in exhaustive detail.

1. **Suppository incident** (Wong, 2023m, p. 2799): Dreamfishing allows us to far more effectively **notice and name trauma**.
2. **Glass table incident** (Wong, 2023m, p. 2800): Dreamfishing allows us to **observe and recognise otherwise occluded trauma**.
3. **Michael Broughton abuse** (Wong, 2023m, p. 2801): Dreamfishing gives us **the language to stand against a variety of forms of trauma and abuse** and prevent them from recurring.
4. **First gay relationship** (Wong, 2023m, p. 2802): Dreamfishing gives us **new terms to support the recognition and expression of very old forms of love and human relationships** that would otherwise be inexpressible.
5. **First sexual experience** (Wong, 2023m, p. 2803): Dreamfishing gives us **the language needed to honour each other's vulnerabilities and to be vulnerable with each other** in ways that were not previously possible.
6. **Coming out as gay** (Wong, 2023m, p. 2804): Dreamfishing allows us **to more fully represent all the facets of who we are** in Kristang, and in languages later deriving translated Kristang terms.
7. **Rationalisation of abuse** (Wong, 2023n, p. 2806): Dreamfishing grants terms that **support the resolution of more complex psychoemotional problems**.
8. **Completion of A-Levels** (Wong, 2023n, p. 2807): Dreamfishing **greatly boosts the prestige of Kristang and grants it and many other creole and indigenous languages like it 'full language status'** among laypeople.
9. **First teaching experience** (Wong, 2023n, p. 2808): Dreamfishing **allows Kristang to directly support other communities in revitalisation and decolonisation efforts**.
10. **Recognition of queer desire** (Wong, 2023n, p. 2809): Dreamfishing supports **the naming of otherwise unnameable concepts, ideas, feelings and thoughts**.
11. **Ministry of Education Teaching Scholarship** (Wong, 2023n, p. 2810): Dreamfishing catalyses **the transformation of the collective** in ways that would otherwise be unevolvable.
12. **Suicide attempt** (Wong, 2023n, p. 2811): Dreamfishing allows us to **negotiate all forms of Death, both physical and psychoemotional**.

6. Dreamfishing through the Osura Elisia

Table 3 lists the eight *gapura* or meta-stages of the Osura Elisia, as well as my own coronal-pattern and how I integrated each stage (listed as death) in relation to these eight *gapura*.

Stage Gapura	Own Katabasa		Via Lembransa / Rememberer's Journey	
	Kristang	Death	Kristang	English
1 ₈ / 1 ₁₀	Alma Aletra	Mabel Anne Tessensohn	Chomasinza	The Call of the Grey
2 ₈ / 2 ₁₀	Mulera Merdeka	Liu Pit Neo	Mostra Bauchi	The Unveiling of the Veil
3 ₈ / 3 ₁₀	Korsang Aletra	Andrew Krygsman	Meiasa Onsong	The Solitary Horror
4 ₈ / 4 ₁₀	Korpu Merdeka	Vinodhan Kumaran	Amor Ultra	The Love Beyond Love
5 ₈ / 5 ₁₀	Alma Merdeka	Peter Rowsing Martens	Jarding Lusembra	The Darklight Garden
6 ₈ / 6 ₁₀	Mulera Aletra	Derek Edmund Scully	Ira Kadasamatra	The Wrath of Every Storm
7 ₈ / 7 ₁₀	Korsang Merdeka	Bernard Stephen Mesenas	Rostu Irei	The Unconditional Respect
8 ₈ / 8 ₁₀	Korpu Aletra	Basil Clarence Pereira	Yuniang Altumbes	The Highest Unity

Table 3: The Meta-Stages of the Osura Elisia

A non-exhaustive sketch description of what is revealed about what it means to be Kristang via analysing dreamfishing through the epistemological lens of my own coronal-pattern in the Osura Elisia again follows, delineated by *gapura* or stage and each death of a loved one that I had to process; I again do not comment on these deaths here, as they have already been described in the listed references in detail.

1. **Mabel Anne Tessensohn** (Wong, 2023k, p. 4803): Dreamfishing allows us to **excavate concepts and ideas that were relevant or important to those whom we have lost.**
2. **Liu Pit Neo** (Wong, 2023k, p. 4804): Dreamfishing allows us to **speak or create language on behalf of those whom we have lost.**
3. **Andrew Krygsman** (Wong, 2023k, p. 4805): Dreamfishing allows us to **encode warnings, caution and reminders from those we have lost into our language.**
4. **Vinodhan Kumaran** (Wong, 2023k, p. 4806): Dreamfishing allows us to **encode the love, beauty and radiant hope that those we have lost saw in us and had for us when they were alive into our language.**
5. **Peter Rowsing Martens** (Wong, 2023k, p. 4807): Dreamfishing allows us to **encode the ability to change the direction of someone else's life just by using our language.**
6. **Derek Edmund Scully** (Wong, 2023k, p. 4808): Dreamfishing allows us to **encode the ability to renew bonds of positive unconditional love just by using our language.**
7. **Bernard Stephen Mesenas** (Wong, 2023k, p. 4809): Dreamfishing allows us to **encode the ability to restore someone's relationship with the *eleidi* they are part of just by using our language.**
8. **Basil Clarence Pereira** (Wong, 2023k, p. 4810): Dreamfishing allows us to **encode the ability to restore someone's relationship with Gaia just by using our language.**

7. Dreamfishing through the Osura Samaserang

Table 4 lists the four *gapura* or meta-stages of the Osura Samaserang, as well as my own elixir-pattern and how I integrated each stage (listed as near-death experience) in relation to these four *gapura*.

Stage Gapura	Own Galgala		Via Serendra / Surrenderer's Journey	
	Kristang	Near-Death Experience from	Kristang	English
1 ₄ / 1 ₁₀	Alma Ireidra	Melanie Ann Martens	Sol sa Alma	The Soul of the Sun
2 ₄ / 2 ₁₀	Mulera Ireidra	Najib Indra bin Abdul	Matra sa Korsang	The Heart of the Ocean
3 ₄ / 3 ₁₀	Korsang Ireidra	Majeed	Korua sa Mulera	The Mind of the Crown
4 ₄ / 4 ₁₀	Korpu Ireidra	Andre Alexander D'Rozario <i>Eleidi</i> of Christianity	Sanggi sa Korpu	The Body of the Blood

Table 4: The Meta-Stages of the Osura Samaserang

A non-exhaustive sketch description of what is revealed about what it means to be Kristang via analysing dreamfishing through the epistemological lens of my own elixir-pattern in the Osura Samaserang once more follows, delineated by *gapura* or stage and each near-death experience that I had to process; I once more do not comment on these experiences here, as they have already been described in the listed references in detail.

1. **Melanie Ann Martens** (Wong, 2023p, p. 4813): Dreamfishing allows us to **choose the most opportune and/or appropriate morphophonological forms of a new word or concept that will ensure its continuity and preservation.**
2. **Najib Indra bin Abdul Majeed** (Wong, 2023p, p. 4814): Dreamfishing allows us to **encode all eight of the core Kristang emotions into a new word or concept that will maximise its emotional power, potential and affirmation of psychoemotional health.**
3. **Andre Alexander D'Rozario** (Wong, 2023p, p. 4815): Dreamfishing allows us to **develop words and concepts that are as decolonised and as free from colonial influence and the influence of the remnants of the Maliduensa as possible.**
4. **Eleidi of Christianity** (Wong, 2023p, p. 4816): Dreamfishing allows us to **subvert and transform words and concepts that originally indexed abusive or malevolent concepts or ideas into ones that bring a true form of new life and hope to the universe.**

8. Conclusion

As I was preparing this paper, I recognised the beautiful personal and collective *felisi* of this powerful indigenous way of knowing through the four *omneru* as being reflective of both my own journey to appreciate and liberate my body from the tremendous amount of trauma it has been through (Wong, 2023c), and mine and others' efforts to restore the beautiful preeminence of the body in Kristang culture (Wong, 2022b). Using my own entire self and body of pain, trauma, discomfort and deep, living shame for academic analysis has been an utterly transformative, radiant and illuminating experience, and one that suggests so much beautiful potential and possibility for both Kristang and for myself, and for other indigenous researchers elsewhere around the world to honour who they truly are, body, mind, heart and soul. I am more ready than ever to take on the role of a lifetime I could never imagine, and which I originally did not want, but am coming to terms with, as the *Makaravedra Hierosa*, and a major part of how the world can finally restore itself to life.

And indeed, if not for the work of Sarkissian (2000), I would never have recognised that dreamfishing was something that could possibly be 'legitimate'; it is now, as I complete this paper, that I recognise my very understanding and definition of legitimacy was still colonised and relatively unexplored. It is my hope that as I move forward with my own academic work that I will eventually be able to help others recognise the same, just as I was given myriad opportunities to do so in this deeply moving, transformative and powerful Independent Study.

I end this experience with a dreamfished Kristang proverb that has driven our community forward, especially as we prepare for both a possible Second Kristang Language Festival in 2024, and the very worst of what the world's trauma still has to offer us in the rest of this decade and beyond:

Mbes ngua korsang animu, mbes Sinyorang Morti gabadu.
Only the very bravest heart impresses Death.

Only the very bravest heart, too, impresses Life, and all They still have yet to offer our lands, our stars, our skies, and most of all, our shimmering, dreaming seas.

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Note

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