

Roda Mundansa: Excavating and Revitalizing a Creole-Indigenous Approach to Deep Time in Singapore Kristang

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Sunyeskah / Dreamfishing

Sunyeskah is essentially a particular form of lucid dreaming in my culture, the Kristang or Portuguese-Eurasians of Southeast Asia, that involves recognizing and/or making use of the mental mapping, metaphor or schema

that you are 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 separate things from your soul. Make of [this] catch what you will. But you must make something. Because your soul is hungry! (Wong, “Sunyeskah / Dreamfishing”, 4).

All of contemporary Kristang culture is arguably premised on dream fishing, including fictional work like that which I undertake separately as an openly gay, non-binary speculative fiction writer in Singapore; the ethnomusicologist Margaret Sarkissian, for example, observes that in the same fashion, my ancestors and cousins in Melaka in the 1950s were so dauntlessly creative that

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 (221).

Even within our own language, our receptivity to making up words to fill in the gap in a song whenever we could not remember the original ones is well-attested informally within the community. Indeed, Teddy Sim & Dennis De Witt provide a Kristang proverb that sums up the Sunyeskah approach, arguably the core of

Kristang daily life and evident in all of our own epistemological and/or ontological endeavors and attempts to construct and formalize our own identities, and demonstrating our own unique sensitivity and acknowledgment of the fundamentally unstable and mutable nature of knowledge, science, history and even identity itself.

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” (15).

This translates to “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.” It is not so much indecisiveness; we are very comfortable with the indecisiveness that would perturb and disturb many other scholars and practitioners. It is rather that we try at all to make such decisions, and try at all to work through the uncomfortable, the alien, the foreign, the Other; and in this way, we are also arguably very uniquely predisposed toward supporting the same work at a species-wide level, with working with a wide array of material that may challenge us, confound us, and even terrify us. This understanding is what allows for the excavation of the full Roda Mundansa, or the Kristang speculative history of all that has preceded us, below, developed from the fragments of what can be glimpsed in myth, legend, science fiction and fantasy from around the world.

The Roda Mundansa

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
<i>Cult of the Lamb</i>	Shamura	Kallamar	Heket	Leshy	Narinder
Aztec Five	First Sun	Second Sun	Third Sun	Fourth Sun	Fifth Sun

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
Suns					
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)

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
<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</i>	Khorne	Nurgle	Tzeentch	Slaanesh	NA

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
40,000 Chaos gods					
<i>Berserk</i> Godhand	Void	Conrad	Ubik	Slan	Femto
<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	Toa	Toa	Toa	Toa	Takanu

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
franchise	Metru	Hordika	Mata	Nuva	va
<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	After the Battle of Malachor up to and including the Seventh Battle of Ruusan	The Ruusan Reformation to the final death of Darth Krayt (1000 BBY –	The eighteen issues of <i>Star Wars: Legacy Volume 2</i> (2013)

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
		BBY)	(3950 BBY – 1000 BBY)	139 ABY)	(139 ABY onward s)
<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
Philip Reeve's <i>Mortal Engines</i> franchise	NA	<i>Fever Crumb</i> trilogy	<i>Mortal Engines</i> Quartet	NA	NA

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
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	75010 BCE – 71900 BCE	71900 BCE – 37900 BCE	37900 BCE – 18900 BCE	18900 BCE – 9564 BCE	9564 BCE – 2023 CE

Narrative	Mundansa				
	First	Second	Third	Fourth	Fifth
period					

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

The dates for each epoch are highly provisional and are drawn entirely from extant climate data connected to each major event listed without regard to most other dating and calendrical systems; although other attempts have been made by other researchers to try and align variants of each of the above epochs and/or the calendars that accompany them in their originating culture’s own cosmology with Julian calendrical time (e.g. Lebeuf, Simon), these appear to generally not have been very successful, persuasive or revealing, likely because whatever psychoemotional damage that was visited on the species at each epochal juncture (see below) probably obscured much of the precision that would otherwise have distinguished such representations as fully formed. There are two exceptions to this, however, being indeed the very unusual and precise dates of 9564 BCE, taken from Blavatsky’s writings and declarations on the myth of Atlantis (e.g. Scott-Elliot 45), and 75010 BCE, taken from *Assassin’s Creed: Initiates*. Both of these may be revised further, but again, their odd and very targeted exactitude remains compelling, especially considering that when controlled for their time and place, the projection and pressure that Blavatsky must have been under, and the metaphorical imagery used much in the same way as Jung and members of my own Kristang community do, the general contours of her work do approximate the overall Roda Mundansa, while the *Assassin’s Creed: Initiates* date similarly lines up uncannily well with a similarly apparently minor but very interesting attestation of Cicero’s, founded on what appears to be quite intense scholarship and study of divinatory practices in his time (albeit so that he can critique them): as Cicero

implicitly takes an axe to these through the persona of Quintus, he crucially has Quintus say, by way of rebuttal,

let us laugh at the soothsayers, brand them as frauds and impostors and scorn their calling, even though a very wise man, Tiberius Gracchus, and the results and circumstances of his death have given proof of its trustworthiness; let us scorn the Babylonians, too, and those astrologers who, from the top of Mount Caucasus, observe the celestial signs and with the aid of mathematics follow the courses of the stars; let us, I say, convict of folly, falsehood, and shamelessness the men whose records, as they themselves assert, cover a period of four hundred and seventy thousand years;¹ and let us pronounce them liars, utterly indifferent to the opinion of succeeding generations (267).

Again, the very specific number of 70,400 years is very oddly specific in a context that does not really demand such specificity and suggests further investigation and unpacking.

Following this alignment, provisional names for each of the four epochs preceding the Holocene, as well as the unorganized period before the First Mundansa, were given names in both English and Kristang, with the Holocene also receiving a name in Kristang (Wong, “Roda Mundansa”). 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	Kristang	Epoch-	Epoch-
	name and		ending	ending
	derivatio	name and	event	event
	n	derivation	English	Kristang
			name	name and
			and	meaning
			meaning	

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
Zeroth (unorganized time before First)	Living Time	Tempu Bibiendu	The Conquest of Life	Konkizabida
	from <i>Halo: Combat Evolved</i> (2001) and with respect to Australian cultural traditions of time and space		from the events of <i>Assassin's Creed: Initiates</i> , <i>Caprica</i> , and <i>Westworld</i> involving the creation of non-gaetic life (see below)	
First	Ekrocene	Mundansa Kulosa	The Ravenous Night	Rabnanoti
	from Proto-Indo-European <i>*ek</i> "1"	from Javanese <i>kula</i> "yo" + Kristang <i>sa</i> <possessive	From the events at the end of the Aztec	From Kristang <i>rabentab</i> "to devour, to consume"

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
		e marker>	First Sun	greedily” + <i>anoti</i> “night”
			Assumed to be connected to the Toba supereruption	
	Keirocene	Mundansa Varenza	The Blood Letting	Matansang
Second	from Proto-Indo-European <i>*kér-ye</i> “to scratch”	from Armenian <i>բարեխաճ</i> “fortunate”	From the events at the end of the Aztec Second Sun	From Kristang <i>matab</i> “to kill, to murder” + <i>sanggi</i> “blood-relations” + <i>jirisang</i>

Mundansa	English name and derivation	Kristang name and derivation	Epoch- ending event English name and meaning	Epoch- ending event Kristang name and meaning
				“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	
	Devacene	Mundansa Volmanga	The Rain of Fire	Chuwa fogu
Third	from Proto- Indo- European <i>dhwer</i> “door”	from Dutch <i>vollmaakt</i> “perfect”	From the events at the end of the Aztec Third	From Kristang <i>chuwa</i> “rain” + <i>fogu</i> “fire”

Mundansa	English name and derivation	Kristang name and derivation	Epoch-ending event English name and meaning	Epoch-ending event Kristang name and meaning
			Sun	
			Assumed to be connected to deglaciation	
Fourth	Hedecene	Mundansa Fogosa	The Universal Deluge	Inundansa
	from Greek <i>ἡδύς</i> “sweet”	from Portuguese <i>fogoso</i> “frisky”	From the events at the end of the Aztec Fourth Sun	From Kristang <i>incheb</i> “to flood” and English <i>inundate</i>
			Assumed to be connected to the Younger Dryas and the	

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

Table 2: Names for each of the major components of the Roda Mundansa

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 the time of development in August 2022, with further refinement through to March 2023 at the time of writing of this paper.

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 thus 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 creogaetic humans. Indeed, connection to Gaia exists on a spectrum, but this is likely forgotten as it becomes a point of contention and over-reduction to extremes (i.e. either gaietic or not at all).

Rabnanoti and the End of the Ekrocene

Lake Toba supereruption devastate 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. Creogaetic humans do not seem to be targeted, probably because they were also seen as victims of gaietic humans. Gaia turns fully against nongaetic human civilization during these atrocities and decimates nongaetic human civilization; 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

Creogaetic 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 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 creogaetic humans are not involved and survive.

The Hedecene and the Inundansa

Non-gaietic humans become distrustful of anything gaietic-psychoemotional. A group of creogaetic humans tries 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 initiates 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, "Roda Mundansa").

The Roda narrative above is thus desirable because it not only supports and foregrounds all extant storytelling and creative expression as having very strong utilitarian value, but also finally provides a much more detailed and concrete approach to many concepts that are still not well understood, even academically, including:

- the connection between myth and legend, and what we do know and can document from archaeology and climate data
- concepts and emotional ideas such as species loneliness and dissociation, which can now be more fully understood and deconstructed with reference to the idea of a Gaietic collective gestalt
- the persistent shame and fear, or conversely glory and power, we still might feel when we 'play god' and create life (and even the English expression 'play god')

- the persistent belief in gods across all cultures, who can now be understood as either more individuated human beings or Gaia
- the concept of a psychoemotional ecology for sentient humanity, and the idea of empty or lost psychoemotional niches like that of the Merlionsman archetype earlier mentioned
- the bizarre and intense shame associated with homosexuality and queer identity, which is likely tied up with still-unknown events in the Fourth Mundansa
- the bizarre and intense shame associated with being mixed race and/or creole, which is likely tied up with race- or species-oriented prejudices from the Second Mundansa
- the deep fear we have of the night and of darkness in general, likely intergenerational trauma resulting from the Rabnanoti / the Ravenous Night / the Toba supereruption
- the increasing global predisposition to and interest in very specific narratives of apocalypse, especially environmental and/or psychoemotional disaster and control (First and Fourth Mundansas), genocide and zombie / plague narratives (Second and Third Mundansas), and nuclear or paramilitary holocaust that sometimes is engendered by a machine or artificial intelligence (Third Mundansa); the particular focus on these and not other kinds of disasters (e.g. solar flares, all of our furniture coming to life and eating us) suggest that we are so particularly terrified of them because we are unconsciously terrified of them *recurring* (i.e. our level of terror is only this high because we have already experienced such events as a species before)
- the actions of the group of people seeking to manipulate and control global events as earlier mentioned; the original intent would have been to somehow escape this apparently cyclical nature of human creation and destruction (which would also explain why Western culture still even struggles with the notion of cyclical time to begin with) by eliding general awareness of this cycle, while the more malevolent or unthinking intent that may have emerged as a derivation

of that would be unquestioned fidelity to the narrative of millennialist apocalypse, to the extent that great lengths are taken to literally force that narrative into being

- the general lack of understanding we have about most extant ancient architecture, including most megalithic sites around the world, and even some geological features such as the Green Sahara and the Eye of Richat structure; to understand why they even exist, further excavation of the threads that the Roda Mundansa has begun to unify need to be unpacked in greater detail so that the context and function of these pieces of architecture can be more carefully renegotiated and reclaimed
- why, as my students often ask me “there is so much trauma in the world” (see below in the conclusion)

More information about the complete Roda Mundansa, and subsequent detailed unpackings of each of the particular elements of the Roda Mundansa, is available in the bibliography, and at the author’s free online repository for all of this further *sunyeskah*, known as *The Orange Book* (merlionsman.com/the-orange-book).

Conclusion: The Maliduensa and the Trauma of Memory

The sketch narrative above is provisional and still very much dependent on, and in dialogue with, future archaeological and archaeoastronomical work as both become available; indeed, it perhaps will always be in a state of epistemic uncertainty, as has been described earlier for other aspects of Kristang ways of being and understanding the world. Nonetheless, by way of concluding this paper and also framing why it has been a personal endeavor of deep and sustained effort, one of the most salient and critical features that the sketch narrative helps to clarify and validate in particular is the existence of the silent plague of abuse or the aforementioned Zombie Apocalypse, which both contemporary Kristang culture and some of my non-Kristang students now call the Maliduensa, or the Sickness or Disease. I capture it in my own novel, *Altered Straits*, in the form of the Concordance, which is excerpted below:

Take your knife, steady in your hands, and make a small incision along the back of the prawn. See the vein? Now you gently lift it out with the blunt end of your knife, and once you have it between your fingers, tug it out.

The Concordance usually wanted the nervous system intact, in order to ensure the neuro-cybernetic uplink took full effect. Or something like that. Titus had sat through both mandatory OCS lectures. Slides filled with walls of text had bombarded their glasses, sheltering them from the clear, lucid horror of the images, the videos, which most of his classmates had gone to look up almost immediately afterward. But Titus hadn't needed to. He'd been there. He'd heard the cracking of bodies, the odd, wet, splintering sound that put a sudden halt to the shrieks and the cries, the whine of gears, the spatter of fresh, living blood, the thud as the body was discarded, the snapping of cables as the treasure was reeled back to the turbine craft hovering overhead.

But for the sounds of their movements, the Concordance was otherwise completely silent; no crackle in the air, no pulsing, the scratchy buzz of radio waves, nothing. Exactly how they communicated remained a mystery; most scientists believed they were in fact a gestalt, a communion of minds, natural and artificial. Or just one mind. No one knew for sure. Nor did anyone know what became of the minds that had once been human, and whether they had been soldered to artificial ones, or enslaved...or persuaded. Enticed. Perhaps consumed (K.M. Wong, *Altered Straits*, pp. 23-24).

The plague, as so horrifically captured above and in so much of our other contemporary science fiction and fantasy, appears to have not only been created by some of our shared ancestors but seems to have also at one point even achieved some form of sentience as again represented by the Concordance above, considering further the salience of the image of two gestalt-consciousnesses or hyper-powered artificial intelligence, one good and one evil, dueling it out across the world that has repeatedly emerged in recent science fiction and fantasy (Wong, "Bong kung Mal"). Today, the Maliduensa appears to have had that sentience quashed, but it remains as virulent as ever, inviting so many across the world to continue to willingly and painfully perpetuate the cycle of

intergenerational trauma and abuse that the Roda Mundansa suggests has extended across 75,000 years of sentient human history.

The reasons why stepping out of the immense shadow of that cycle can also be extremely difficult should now also be visible, or at least comprehensible, to the reader; the weight of so much lost and incomplete history presses down upon each of our individual psyches and makes us beholden to what often feels like uncontrollable fear, shame, and terror at either history repeating itself, or the control of one of the what seem to be abusive and authoritarian entities that seek to escape this history by eroding and/or eliding it taking over us completely. Yet, as my people and community have repeatedly sought to show, we can also be the agents and architects of our own freedoms, and the truth-seekers and storytellers of our own new, very old, and very reclaimed narratives.

The Roda Mundansa may not have captured the whole truth of our existence, and may never be able to, but it absolutely speaks to the persistence and resilience of the human spirit and psychoemotional constructs that make up who we are today in all our complex, brittle, broken and fierce sentience. These fragments of different times continue to bubble to the surface of our inner oceans, inviting us to explore what kind of new world we might finally build for ourselves if we were to embrace, at last, all the possible truths of the old.

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