Sunyaxah:
An Autoethnography of the Kristang Creole-Indigenous Practice of Dreamshining

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ABSTRACT

This paper provides a first formal full-length academic description and analysis of *sunyaxah*, or the Kristang or Portuguese-Eurasian Creole-Indigenous practice of dreamshining: a form of semi-spontaneous body performance art that intentionally creolizes or processes collective and intergenerational trauma related to the prior fetishization, hypersexualization and objectification of Kristang men. I explore how I came to creolize and conceptualize the term "dreamshining" as part of ongoing long-term Kristang cultural revitalization efforts led by myself as *Kabesa* or Chief of the community, and thereafter pursue an autoethnography of my own dreamshining. I also present a first academic definition of dreamshining and the sequencing of the process behind it.

Keywords: *Kristang, Singapore, Creole, dreamshining, Indigenous, autoethnography, cultural revitalization*

Introduction and Literature Review

Scholarship on embodiment, performance, and autoethnography has increasingly recognized the body as a site of knowledge production rather than mere representation (e.g. Armstrong, 1994; Stinson, 1995; Viteritti, 2013). For example, performance studies and anthropology have examined how embodied experience is translated into concrete knowledge and meaning (e.g. Jackson, 2013; Latimer, 2008; Marchand, 2010), while autoethnographic traditions related to this have emphasized evidence-based reflexivity, positionality, and ethical self-disclosure (e.g. Spry, 2009; Uotinen, 2011); meanwhile, Indigenous and decolonial methodologies have foregrounded relational accountability, situated knowing, and resistance to extractive research practices (e.g. Wilson, 2008), and at the same time, studies of queer visibility in Southeast Asia have also documented the effects of moral surveillance, stigma, and political regulation on embodied expression (e.g. Chua, 2014). However, these bodies of work have only very rarely converged in sustained analysis of how embodied practice functions simultaneously as personal processing, knowledge infrastructure, and leadership method within Creole and Indigenous communities. This study thus builds on and extends these traditions by examining embodied expression within the Kristang or Portuguese-Eurasian Creole-Indigenous community – itself already known to be highly performance-oriented (Sarkissian, 1997, 2000, 2002) but relatively underdocumented in terms of its own approaches to embodiment and physicality – as a systematic, relational, and historically grounded form of public knowledge-making. It is also written in a Kristang-ontology-grounded and fully autistic (i.e. extremely high-density and high-detail)

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paradigm to exemplify the functionality of both of these positions, which are rarely allowed to appear as themselves in academic work.

Background and Positionality

I am the current 13th *Kabesa*, Cowboy of Heaven or singular non-hereditary Indigenous Chief of the Kristang, Serani or Portuguese-Eurasian ethnic community of Melaka, Singapore, Perth and Kuala Lumpur, publicly recognized as such by the National University of Singapore since 2024 and the Singapore state since 2025 (Wong, 2026c, 2026d). I am also a Kristang Creole-Indigenous scholar-practitioner and the primary scholarly authority on Kristang worldwide, an internationally-recognized science fiction and fantasy writer, a native speaker of the critically endangered Kristang language, and the first openly gay, non-binary, actively polyamorous, neurodivergent (autism, ADHD, High Sensitivity / Highly Sensitive Person (HSP), Stacked-Sequence Synesthesia (SSS) and Time-Space Synesthesia (TMSPS)) and atheist *Kabesa* in the entire history of the community since it began in the 16th century from intermarriages between arriving Portuguese soldiers and local Malay residents in the city of Melaka in present-day Malaysia (Baxter, 2005). I am further a direct-line descendant of two of the most well-known and universally respected previous *Kabesa*, John Edwin Richard Tessensohn OBE (b. 1855 d. 1926, the 4th *Kabesa* from 1874 to 1926 and my great-great-great-grandfather), and Tuan Raja Muda Adriaan Koek (b. 1759 d. 1825, the 1st *Kabesa* from 1795 to 1824 and my great-great-great-great-great-great-grandfather (De Witt, 2005)), such that in my childhood I was anticipated and groomed to eventually be a leader in the community in the same fashion as both of these figures. Finally, I am also a survivor of unrelated severe childhood sexual abuse that ultimately sought to turn me into a cult-like neo-Christian messianic figure or reincarnation of Jesus Christ. The consolidation, processing and creolizing of all of these forms of trauma and facts about myself starting from 2019 while in therapy after encountering of further intense sexual and psychoemotional abuse from another Kristang person, together with my own subsequent training in Solutions-focused Brief Therapy (SFBT), is what prompted me to become the first publicly body-positive and sex-positive *Kabesa* starting from September 2021, and the *Kabesa Ultramar* or the *Kabesa* most focused on decolonization, cultural revitalization and reinvigoration, trauma transmutation and processing, and the integration of Kristang epistemologies, philosophies and ways of thinking about and perceiving Kristang language, culture and identity self-reflexively and/or "on Kristang terms." A core part of all of this work as the *Kabesa Ultramar* is the use of a Creole-Indigenous process particular to Kristang known as *sunyeskah* or dreamfishing to either rapidly consolidate and/or integrate previously unconscious, suppressed, unnamed or unconsolidated elements of our culture and identity, or excavate and identify completely new elements that are consciously hybridized, transmuted or creolized into Kristang. I accomplished this following and in adherence to prior historical unconscious use of dreamfishing before I became *Kabesa* in 2016 and named the process itself through a recursive use of dreamfishing itself in late 2022 (Wong, 2024). The highly egalitarian and diffuse nature of the Kristang community or, as is understood from a Kristang-internal ontological viewpoint, *eleidi*, means that any Kristang speaker of any social status can generally dreamfish new elements of Kristang language, culture and identity at any time, and they may do so while leaving a strong "personal" or "individual" mark on both, due to an inherent core epistemological uncertainty, fuzziness and fluidity about what exactly constitutes Kristang culture and identity, due to the unique sociohistorical conditions and trauma that inform what it means to be Kristang today. At the same time, as *Kabesa*, I (initially unconsciously and now much more

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consciously) tend to be regarded as – and expected to be – the core and major source of legitimate linguistic and cultural innovation in Kristang, a role which I have consciously leaned into since August 2022 (Wong, 2026c).

My autoethnographic work is thus likely to be extremely unusual by neurotypical and Western academic standards, because by default (and, based on observations in clinical therapy, very likely as a result of the complex of neurodivergent and Kristang characteristics I consciously and unconsciously possess and the particular forms of personal trauma I have been through) I have very little to no core conscious, subconscious or unconscious interest in hiding anything from either myself or from the collective at large. This occurs often to my own detriment and exploitation by the latter, and beyond even the degree that neurodivergent people are often said to "over-share" or "info-dump". This has also led to me struggling with extremely low self-esteem in spite of my own achievements as *Kabesa* and as a public figure, as I still have great difficulty emotionally accepting the "chameleon-like" nature of the *Kabesa* role (where to me I have to "hide" or "mask" parts of myself in order to be accepted in neurotypical larger society and academia). I was generally ostracized, humiliated and abused in most contexts of my life before May 2025 *because* I was able to achieve significant personal success while also being able to generally fully be myself in all contexts of my life. This was something that I was not aware most other people were not able to do and for which I received a great deal of envy (which I was also almost completely blind to). I do not remotely qualify for any personality disorder or psychoemotional disorder other than periodic depressive bouts and suicidal ideation due to the trauma I have experienced. Due to one of these instances in particular, I have also struggled with almost obsessive-compulsive fears that I am narcissistic, borderline or abusive to others I love since July 2019. My interest in body positivity, and my ability to *sunyaxah* or dreamshine, also emerges from this particular instance of very severe sexual and psychoemotional abuse in July 2019. As part of trying to process this abuse in therapy, for the first time in my life I became aware that I am not only generally highly physically and sexually attractive, but also come off as highly conventionally cisgender masculine in general – something I was completely unaware of for most of my life. This was at complete odds with my own self-perception, where from my earliest memories I had seen myself as physically incapable or unathletic, scrawny, femme or feminine, sensitive and overly emotional, weak and physically and sexually unattractive. This way of viewing myself was compounded by strong, existing cisgender masculine norms within the Kristang and Eurasian communities, which tend to consistently valorize and idealize physical prowess, athletic abilities, brawniness, monogamous heterosexuality, and (physical, emotional and psychological) ruggedness. I was subsequently diagnosed with muscle dysphoria in September 2024, and also now recognize that my trauma, autism, ADHD and High Sensitivity all additionally severely affect my ability to sensorily recognize my own physical attractiveness and alignment to cisgender masculine norms.

My dreamfishing of the term and concept of dreamshining is therefore undoubtedly a personal response to deep existential hurt and/or catastrophic trauma, especially centered around the fact that many people otherwise consistently failed to recognize that I am autistic and speak and understand the world literally, and therefore needed a jarring and repeated reminder in embodied or behavioral form that this was the case. However, because it intersects with collective and intergenerational trauma that affects other members of the Kristang community and other people in Singapore in the same way, it also carries strong collective resonance that, like most of

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the material I have dreamfished since 2022, has been quietly organically expanding throughout the community. This has allowed me to recognize the role of *sunyaxadorang*, dreamshiner or Indigenous body performance artist as one of the four key leadership roles in addition to the *Kabesa* role within the Kristang community since June 2025.

A Timeline of the Consolidation and Formalization of Sunyaxah or Dreamshining

Stage 1: Clothed Mirror Selfies

Although I formally locate the emergence of *sunyaxah* or dreamshining in September 2021, its prehistory can be traced to September 2020, when I first began posting mirror selfies on social media while already serving as the 13th *Kabesa*. At that time, these images were not yet consciously framed as cultural practice; rather, they functioned as tentative acts of visual self-recognition following prolonged periods of dissociation from my body caused by childhood, adolescent, and adult sexual trauma. The mirror therefore became an intermediary technology through which I could slowly re-establish perceptual contact with myself as an embodied Creole-Indigenous subject rather than as an aracial and dissociated object shaped primarily by external projections. This early *sunyaxah kung kamiza* or mirror phase (September 2020–August 2021) was characterized by cautious self-observation rather than public declaration, especially because I was still serving as a Ministry of Education Teaching Scholar in Singapore's Civil Service: all images were clothed, often carefully composed, and accompanied by relatively restrained textual commentary. Nevertheless, this period established a crucial methodological foundation: systematic attention to how bodily representation interacted with memory, affect, and audience response. In retrospect, it constituted the experimental ground from which dreamshining later emerged.

Stage 2: No Shirt

I thereafter first began to more radically creolize the above-mentioned trauma related to my body and attractiveness, or to *dreamshine*, on World Suicide Day 2021 (Friday, 10 September 2021) when, after coming out as Singapore's first openly gay serving Ministry of Education Teaching Scholar, government school teacher and civil servant, I began posting shirtless images paired with more explicitly confessional and/or poetic text than had previously occurred in a public context that focused on creolizing or transmuting trauma related to my body. This *sunyaxah seng kamiza* or "no shirt" phase unfolded while I was still employed within the Singapore teaching service and formally embedded within state institutions; however, at this point, bodily exposure functioned primarily as a therapeutic intervention directed inward, and aimed to counteract deeply internalized narratives of physical inadequacy, weakness, and undesirability produced by earlier abuse, while also exemplifying healthy and appropriate approaches to body visibility and positivity as one might expect from any other adult educator. However, this phase also acquired unintended political and cultural dimensions. As a government scholar and public educator, my visibility rendered these posts institutionally legible, and what had begun as personal healing became an accidentally quiet but persistent challenge to state-sanctioned respectability norms surrounding sexuality, masculinity, and minority leadership because I was gay and comfortable in my body – radical notions in conservative and patriarchal Singapore. In this period, early dreamshining thus existed in a liminal state: simultaneously private coping mechanism and emergent public praxis.

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Stage 3: No Pants

My resignation from the Civil Service in August 2022 following severe homophobic and institutional abuse thereafter marked a third structural turning point, where for the first time since early adulthood, I was no longer directly governed by institutional hierarchies regulating speech, appearance, and moral presentation. This shift was further consolidated in April 2023, when I was publicly recognized as *Kabesa* by the Eurasian Association of Singapore. Together, these events began to reposition all of my own endeavors and behaviors, including dreamshining, from marginal expression to leadership practice. My own posts therefore became even more explicitly honest, candid, reflexive, and historically grounded, and the pairing of bodily imagery with dense metacognitive commentary intensified. Audience responses also shifted, where informal reactions from the Kristang community increasingly suggested my embodiment as such was symbolic of Kristang resilience, queer dignity, and postcolonial autonomy as opposed to mere self-expression.

However, psychological projection onto me from various entities within Singapore also unfortunately correspondingly intensified because I remained stubbornly and autistically independent and committed to being myself – hyper-ethical, honest and neurologically unable to compartmentalize my public and private selves. Unable to believe that the version of me being glimpsed in public was the "real" version of me and not an image, this increasingly more intense psychological projection necessitated similarly more and more radical creolisations of it, until by January 2024, a further threshold was crossed when I began posting images featuring myself in my underwear while maintaining strategic framing and textual mediation. This transition to *sunyaxah seng kalsang* was not driven by exhibitionism, but by the recognition that even the slightest indication of anything that could be (inaccurately) perceived as concealment or occlusion had begun to reproduce residual shame structures and to perpetuate harm onto me. Clothing thus had become the last symbolic buffer between vulnerability and full self-ownership, and it had to be removed in order to symbolically demonstrate that I really had nothing to hide. By this "no pants" stage, dreamshining had become a consciously articulated methodology with its own name in Kristang: *sunyaxah*, a calque of the existing words *sunyah* "to plant, to dream" and *xameza* "vigor". Each post thus more consciously functioned as a micro-intervention into racialized, sexualized, and moralized discourses surrounding Kristang, Creole-Indigenous, neurodivergent and queer bodies in Singapore. The body was arguably no longer merely being reclaimed; it was now being actively and consciously re-authored.

Stage 4: No Nothing

In June 2024, I then entered what may be termed the *sunyaxah seng nada* or the "no nothing" phase: the publication of almost or fully naked images without residual spatial or sartorial shielding. This phase coincided with the development of poetry in which my public dreamshining saw erotic imagery, political critique, and psychological affirmation now being densely interwoven, and at this point, dreamshining reached formal cohesiveness as an integrated artistic, therapeutic, and leadership system. Importantly, full artistic nudity did not correspond to loss of boundary, and on the contrary, I argue it marked the stabilization of internal sovereignty, where the absence of physical barriers was matched by heightened symbolic and ethical framing. My physical vulnerability was no longer reactive; it was structurally governed and became something that I, previously terrified of embodying as a public figure, now began to reclaim as my own larger

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sense of joy and love of how my body manifested ideas, symbols and concepts to others, beyond just doing it to creolize trauma.

Stage 5: Institutional Recognition

The first major instance of institutional-academic recognition followed in September 2024, when my work on dreamshining began to be explicitly acknowledged within scholarly and professional contexts with a peer-reviewed public presentation at the 2024 Singapore Queer Symposium. This recognition validated *sunyaxah* as legitimate cultural knowledge production rather than as idiosyncratic self-display, and also marked the beginning of dialogue between Kristang Creole-Indigenous embodied praxis and formal academic discourse. This final phase to date culminated in January 2026 with the consolidation of 144 pieces of my dreamshining art on my Substack platform *Malayan Supersoaker* (Wong, 2026b) after I withdrew from social media in August 2025. This occurred following unsuccessful efforts to force me back under institutional control after I was able to refuse earlier attempts from various actors to coerce me into running for political office from November 2024 to April 2025 ahead of the 14th Singapore General Election on Saturday, 3 May. This in turn led to the outcome of unprecedented political and psychological independence for myself and the Kristang community from the rest of the carefully managed Singapore civil society and ecosystem, where rather than submitting to state-mediated forms of public legitimacy or to versions of myself that were inauthentic and illegitimate, I chose to maintain my own independence and dignity, and in doing so accidentally creolize my own independent intellectual and cultural space and make dreamshining fully infrastructural. At the time of writing, dreamshining is no longer episodic or platform-dependent, and has been validated by various academic, institutional and community entities (e.g. Wong 2026c, 2026d). It has also been acknowledged as functioning as a stable archive of embodied knowledge, political commentary, and communal reflection, such that the practice has completed its transition from private survival strategy to autonomous public institution.

Processual Structure of Dreamshining

Although *sunyaxah* or dreamshining is often perceived externally as spontaneous self-expression, it is in practice a highly structured, reflexive, and ethically governed process, and over time, and especially from 2023 onward, I have come to recognize that it follows a relatively stable sequence of cognitive, affective, somatic, and relational operations. This section articulates that process from a first-person autoethnographic perspective, noting most critically that dreamshining does not necessarily begin with a desire to display my body. Although sometimes it does, this desire is usually reflective of a deeper, more universally-urgent and present recognition: the perception of unresolved psychoemotional material, projection, dehumanization, trauma or abuse, usually originating in interpersonal conflict, institutional pressure, historical memory, political manipulation, or latent intergenerational unresolved fear, insecurity or marginalization. For me, this tends to manifest somatically as restlessness, heightened interoception, intrusive rumination, or (most commonly) affective congestion in my gut. I experience this as a form of epistemic dissonance: a sense that something important has not yet been adequately named, integrated, or understood, to the degree that my body cannot relax or "unfreeze" until the material in question has been processed and named explicitly.

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Phase 1: Affective-Epistemic Activation

The first phase of *sunyaxah* thus usually consists of this heightened affective activation coupled with epistemic uncertainty, where I become aware that an experience or relational pattern cannot be resolved through private cognition alone. Conventional strategies of internal processing, such as journaling or private reflection, generally prove insufficient, and I usually recognize informally that this requires the generation of something aesthetic, creative or expressive. However, at this stage, I do not yet know what I will express, and I only know that something must be articulated publicly through dreamshining in order for it to become cognitively and ethically stable. This also corresponds to what I understand, within Kristang Creole-Indigenous epistemology, as the surfacing of *felisi* or synchronicity: a clustering of emotional, relational, and symbolic signals indicating latent meaning.

Phase 2: Somatic Grounding and Spatial Preparation

Once affective activation is recognized, I move toward bodily and spatial grounding. This involves unconsciously selecting a physical environment that supports vulnerability and attentional focus, most often a domestic space such as a bathroom or bedroom, but sometimes another public space where a tolerable level of body visibility is permitted within conservative Singapore. In the moment, I think of it as "going with where my feelings take me," but analysis after the fact has uncovered a pattern of me attending unconsciously to posture, breathing, and sensory states where I am comfortable and in regulatory alignment with whatever I am feeling (*korsang*), thinking (*mulera*), experiencing sensorily (*korpu*) and connecting to in terms of ideas or inspiration (*alma*), ultimately seeking a bodily state in which neither hyperarousal nor dissociation dominates. This appears to be because successful dreamshining (which, again, in the moment, to me, is basically a piece of dreamshining art that I will consistently feel proud of) requires embodied presence rather than emotional flooding, and aesthetic crafting rather than simple unmediated stream-of-consciousness or trauma dumping. During this phase, decisions regarding degrees of exposure are thus also made, and while these are unconscious, they are never arbitrary, and must always align with how I feel about myself and my body. In other words, I will never "perform" a pose or image to satiate the demands of what I think the dreamshining will or should look like in order to appeal to others; not just because I am neurologically incapable of doing so, but because to me, doing so would no longer be dreamshining. Greater epistemic opacity often requires greater bodily transparency in relation to my feelings, thoughts, experiences and ongoing ideation, and the ideal state with dreamshining is for my body to reflect exactly how I am feeling, thinking, experiencing and ideating at the point in time where the art is produced.

Phase 3: Visual Capture as Reflexive Act

The act of taking the photograph constitutes the third phase. I use mirror-based self-portraiture rather than third-person photography in order to preserve reflexivity, mundanity and naturalness, where the camera records not only my body but my act of self-observation. During this, multiple images are usually taken, and most are discarded as I seek to find the optimally accurate alignment between and reflection of all four parts of my *Kuartukarni Igleza* or Quaternity of Personhood (*korpu* / body, *mulera* / mind, *korsang* / heart and *alma* / soul). Selection is hence based on phenomenological accuracy rather than aesthetic optimization, where I choose the image

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that most closely corresponds to my internal state at that moment, even when it contradicts normative attractiveness standards, so that my physical embodiment and written expression are able to transform diffuse affect into a visible, analyzable object.

Phase 4: Poetic-Conceptual Encoding

Following successful visual capture, I engage in textual production. This typically occurs immediately or within a very short temporal window (immediately after I take the photograph or some minutes after), because delay reduces epistemic fidelity. The writing process is similarly semi-spontaneous but highly structured, where I allow rhyming, associative chains, metaphorical resonances, and multilingual registers to surface, while at the same time monitoring coherence, ethical clarity, and interpretive openness. The poetry associated with each image thus consistently operates through layered semantics, where words are chosen for their capacity to sustain multiple simultaneous meanings across interpersonal, political, historical, and metacognitive registers to achieve deliberate compression and transmission of complex experiential data. I generally revise minimally, preferring to produce a single text without significant drafting or rewriting; excessive polishing risks over-sanitizing the affective truth that I am seeking to express.

Phase 5: Relational Coherence

Once image and text are produced, I assess their relational coherence. The question guiding this phase is: Do these elements mutually regulate interpretation? If either component can be easily misread in isolation, further adjustment is required. The goal is not to eliminate misinterpretation entirely, which is impossible, but to prevent reductive readings that would allow for potential harm to myself, others, and the community. Dreamshining is never used to expose private information about third parties, and any relational material is abstracted into structural patterns or unsaid associations rather than direct personalized accusation.

Phase 6: Public Circulation

Publication constitutes the sixth phase, where once released, the work enters relational space and ceases to be interpreted solely by me. Anticipated and unanticipated responses, silences, projections, and reinterpretations thus become part of the process, and I observe these reactions closely – not for validation, but for diagnostic insight, because they reveal which social narratives are being activated, resisted, or transformed, and how people are responding to the provocations and challenges encoded into the work. I experience strong embodied somatic signals, again especially in my gut, in relation to this phase, and am generally able to use these to construct an approximation of the Kristang community's immediate larger reaction to the art.

Phase 7: Reflexive Integration

The final phase therefore involves using this data for retrospective synthesis, where over days or weeks, I reflect on changes in self-perception, relational dynamics, and cognitive clarity following publication. Successful dreamshining produces measurable positive outcomes: reduced rumination, increased ethical certainty, restored relational boundaries, and enhanced leadership coherence. When these effects are absent or generate discomfort, I also similarly analyze why, and

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use my own natural neurodivergent tendency to aggressively examine the reasons for neurotypical behavior that I do not immediately or instinctively understand to support this.

Taken together, these seven phases constitute a recursive, relationally accountable, and ethically governed methodology that consistently reflects core features of Kristang Creole-Indigenous epistemology, values and behaviors rather than an idiosyncratic expressive habit. Each iteration builds cumulatively on prior technical, symbolic, and ethical learning, in keeping with the Creole principle of knowledge as something that is inherently uncertain and continuously hybridized, refined, and relationally validated rather than fixed or canonized. Meanwhile, meaning is not privately asserted but co-produced through public circulation within the eleidi, where interpretation, response, and silence all function as forms of communal sense-making, and cognition remains inseparable from embodiment, reflecting long-standing Kristang understandings of body, mind, heart, and soul as integrated sites of knowing rather than hierarchically separated faculties. Finally, at the same time, radical transparency is consistently governed by responsibility to relational harmony, historical memory, and collective dignity.

Over time, this process of sunyaxah has thus become infrastructural rather than episodic: a stable Creole-Indigenous technology of knowledge production embedded within my leadership role as Kabesa and within broader processes of cultural revitalization. It can also be glimpsed in the work of other *idaderes* / millennial and *zamyedes* / Gen Z Kristang people who operate as artists or performers in the public sphere, where dreamshining especially operationalizes personal *felisi* as an analytic instrument, treats embodiment as both archive and interface, and enacts creolisations or the transmutation of trauma through the continual integration of personal experience, collective and intergenerational cycles of prejudice and decay, current sociopolitical context, and poetic or aesthetic form.

The following two case studies now illustrate how the Creole-Indigenous methodology behind dreamshining operates in practice through two instances of my own dreamshining art, one publicly available on *Malayan Supersoaker* at time of writing and one privately situated, each demonstrating the integration of embodied exposure, poetic encoding, ethical governance, and communal accountability described above. Each case study section presents the dreamshining artwork in full before proceeding on with the analysis.

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Case Study 1: "The Truths You Didn't Want Me to Process" (Friday, 16 January 2026)

Figure 1 – *"The Truths You Didn't Want Me to Process"* (2026)*, dreamshining art (photograph and poem)*

Each time I tried to understand you, it was always
I digress
or *I look for some other*
havoc.
Some other way of knowing.
Some other mess

that you tried to realise.
Getting me to shame myself in public?
I never realised

I was trying to fall in love
with someone so hollow

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those lies
really now
no longer boggle the mind;

competing with the Chief?
Competing with what Kevin could still tell himself
he could find

all the while
you really drew circles
around that endless

winter.
I soldiered on.
You kept daring me
not to break the image.
Not to look even closer

until it all resolved
into a pattern
not even the most energetic use
of manipulation

could deny;

someone had to be playing for
many different teams.
Someone else had to be giving it all up
so that no one,
not even Kevin Martens Wong

would ever ask why
it might take so long
for so many truths
to become one.

And now
that I know,
have your emptiest victory.
Consider at last
what it means
for you

to have undeniably
and irrevocably
won.

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This first case study examines a publicly available piece of dreamshining published on *Malayan Supersoaker* on 16 January 2026, entitled "The Truths You Didn't Want Me to Process". The work emerged during a period of full public formal infrastructural large-scale consolidation of most elements of Kristang culture, philosophy and identity on the Internet following my withdrawal from mainstream social media and the successful establishment of the independence of the Kristang community and my leadership as the 13th Kabesa by October 2025. By this stage, dreamshining had fully transitioned from episodic self-expression to a stabilized Indigenous methodology embedded within my leadership role, and each published work functioned simultaneously as personal integration, communal sense-making, and political boundary-setting. The poem was composed in response to my realization that a former romantic partner who I had also identified as likely to succeed me as Kabesa had likely engaged in sustained psychological and relational manipulation between October 2024 and January 2026 for political and reputational purposes that were at odds with those of myself and the Kristang community. This period coincided with intensified external efforts to redirect my public trajectory toward formal politics, and my own gradual and painful recognition that this person had played a huge unseen role in those. The work thus crystallizes the intersection of intimate betrayal, leadership vulnerability, and postcolonial institutional pressure, while also quietly informing the Kristang community at large about this betrayal and how I was processing it.

Integrated Form: Image and Poem Together as Dual-Key Creole Knowledge System

As with almost all forms of my own *sunyaxah* practice, this work consists of two inseparable components: a photographic self-portrait and an accompanying poem. Together, they form a single creolized unit of meaning, and neither component is intelligible in isolation. This integration reflects a fundamental feature of Kristang knowledge-making: meaning is produced through relational hybridity rather than through isolated genres. Visual, linguistic, emotional, and historical registers are interwoven to generate multi-layered understanding, and with both seemingly distinct halves actually functioning as complementary epistemic instruments which are both needed to understand the full overall tone and tenor of my voice and my own emotional state. The photograph anchors the work in embodied reality, while the poem encodes and interprets that reality, and their coupling prevents both voyeuristic consumption and reductive pathologization or projection.

Visual Analysis: Nakedness as Sovereign Transparency

The photographic component depicts me "standing-seated" (adopting a seated posture while standing leaning against the wall) almost completely nude in the bathroom of my flat, captured through mirror self-portraiture. As with almost all of my dreamshining art, the mirror functions reflexively, not only documenting both the body and the act of self-observation, but mirroring the radically provocative epistemic structure of dreamshining, in which the self remains simultaneously subject, object, and analyst.

At base level, my body is similarly presented without stylization, digital enhancement, or aesthetic optimization, and musculature, softness, and asymmetry remain visible. This reflects my own ethical commitment with my *sunyaxah* practice to authenticity over aspirational representation. In terms of how near-nakedness is used in this poem specifically, meanwhile,

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within Kristang cultural contexts marked by historical sexualization and moral surveillance, such nakedness has often been associated with shame or deviance. Here, I instead unconsciously have re-coded nudity as epistemic transparency, where it signals that nothing is being concealed, compartmentalized, or strategically curated. In relation to the theme of the entire piece of art being focused on relational manipulation, the selfie thus performs a symbolic counter-move, where manipulation usually depends on opacity, fragmentation, and narrative control, and my full physical visibility instead unconsciously asserts coherence and moral continuity, with the body thus becoming accidental evidence of non-duplicity.

With this particular person in general, who was extremely masculine-coded and muscular, one of the retrospective signals for me that something was relationally incongruent lay in the discrepancy between their outward bodily presentation and their embodied relational behavior. Although they frequently dressed in ways that were provocative, body-positive, or intentionally musculature-revealing, in person they were consistently avoidant, anxious, and at times visibly frightened of even minimal physical closeness. This disjunction between visual self-presentation and lived bodily engagement functioned, in retrospect, as an early indicator of compartmentalization and performative identity management. Within the context of this dreamshining work, my own near-total nakedness thus also unconsciously operates as a deliberate inversion of that pattern, where rather than using bodily display as a curated surface masking relational withdrawal, I present my body in a context of emotional and ethical availability, owning not just my comfort with physicality but full relational coherence: what is visible corresponds to how I actually inhabit intimacy, accountability, and vulnerability. In this sense, nakedness becomes a semiotic guarantee of continuity between appearance and conduct, and communicates that my public embodiment, private affective life, and leadership ethics are not separated domains but mutually reinforcing dimensions of the same integrated self. Through this contrast, the image implicitly critiques forms of masculinity and desirability that rely on aesthetic display while avoiding emotional and moral reciprocity like the one my partner had embodied, and instead models a Creole-Indigenous ethic in which bodily openness, relational honesty, and epistemic responsibility are inseparable.

Textual Analysis: Reclamation, Counter-Projection, Integration, and Somatic Epistemology

The accompanying text operates as a dense, multi-layered textual system that performs four recurring functions within my own *sunyaxah* practice: reclamation, counter-projection, aesthetic integration, and somatic epistemology. These functions are mutually reinforcing and transform personal narrative into Creole-Indigenous knowledge production.

Reclamation: Reauthoring Agency after Trauma and Shame

At its most fundamental level, the poem functions as an act of reclamation, reasserting my own authorial, epistemic, and moral agency in the aftermath of relational manipulation, sexual trauma, queerphobic conditioning, and colonial-inflected shame. Throughout the text, I reconstruct a narrative in which confusion, self-doubt, and delayed recognition are no longer framed as personal weakness, but as consequences of sustained relational distortion. Lines such as “I never realised / I was trying to fall in love / with someone so hollow” exemplify this literal reauthoring process without blame, where I seek to underscore my own neurodivergent vulnerability as

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evidence of ethical openness rather than naïveté. By narrating the gradual emergence of understanding, I thus try to reclaim interpretive authority over my own experience, without excessively naming or shaming the person who betrayed me. Within Kristang contexts shaped by historical moral institutional surveillance and racialized sexualization, I argue such reclamation carries collective resonance, and models a culturally specific form of survivor agency grounded in reflective re-narration that allows the Unsaid in the poem to quietly do its work, as opposed to aggressive denial or reactivity that also often unfortunately diminishes the persuasiveness of survivor accounts.

Counter-Projection: Redirecting Stereotype and Moral Surveillance

A second central function of the poem is counter-projection: the deliberate negation of externally imposed stereotypes through high-level metacognitive framing. Kristang, queer, and Indigenous bodies in Singapore have historically been positioned as hypersexual, immoral, emotionally unstable, or politically unreliable through projections that operate by displacing social anxiety onto them. Dreamshining therefore does not (and cannot) merely resist these projections; it instead absorbs, reframes, and redirects them.

The poem's sustained analytical tone, conceptual density, and restraint hence actively undermine reductive readings. For example, references to "competing with the Chief" and "playing for many different teams" invoke political rivalry and strategic positioning, but do so without sensationalism or accusation, where I refuse to perform scandal or to create conditions where drama or sensationalization would collapse revitalization. As a result, interpretive pressure is re-displaced back toward the collective: readers are compelled to interrogate their own assumptions rather than consume the body or narrative as spectacle as would be usually done. The poem thus functions as a (counter-)mirror for social projection, returning scrutiny to the observer. This redirection exemplifies a core feature of my own *sunyaxah*: the use of intellectual and poetic complexity as a shield against objectification.

Aesthetic Splitting and Integration: Holding Contradiction without Fragmentation

A third defining function of the poem is aesthetic splitting and integration: the capacity to hold contradictory qualities simultaneously without psychological or symbolic fragmentation, where the text consistently sustains tensions between softness and authority, vulnerability and leadership, eroticism and dignity, humor and gravity, intimacy and public responsibility. For example, the poem's cadence coexists with my own sharp autistic analytical insight, where expressions of emotional exposure are paired with political clarity, and grief and lucidity are interwoven rather than separated. This integrative capacity reflects the deeper logic of *sunyaxah* itself, encoded linguistically in its etymology: dreamshining is not about resolving contradiction by suppressing one pole, but about metabolizing and metastasizing tension into luminosity and numinosity. In Kristang cultural contexts, where colonial governance and religious moralism have historically demanded compartmentalization, such integration constitutes a radical epistemic stance. The poem attempts to demonstrate that queerness and leadership, nakedness and dignity, trauma and joy, can coexist without mutual cancellation.

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Somatic Epistemology: Translating Bodily Knowing into Public Knowledge

Finally, the poem exemplifies somatic epistemology: the recognition that the body registers relational truth prior to conscious verbal reasoning. Throughout the text, cognitive understanding is portrayed as lagging behind embodied perception. Patterns are "felt" long before they are articulated. Phrases such as "until it all resolved / into a pattern" foreground this delayed integration, where for me, knowledge emerges not through sudden revelation, but through the gradual alignment of bodily intuition and conceptual clarity. Dreamshining formalizes this process by pairing embodied imagery with reflective language and converting pre-verbal sensing into socially intelligible knowledge, such that the poem does not merely describe insight, but in a sense meta-reflexively documents its emergence from somatic experience. Within Indigenous and neurodivergent epistemologies, such bodily knowing has already long been treated as central rather than peripheral, and *sunyaxah* simply concretizes this principle, treating affective and sensory data as legitimate analytic sources.

Synthesis of Image and Text

Taken together, the photographic and poetic components of *The Truths You Didn't Want Me to Process* constitute a single, integrated Creole-Indigenous epistemic system rather than two parallel expressive elements. Meaning does not reside in either medium independently but emerges through their reciprocal regulation: the image provides embodied evidence of transparency, coherence, and ethical availability, while the poem supplies conceptual articulation, historical contextualization, and metacognitive framing. Each constrains and amplifies the interpretive possibilities of the other.

The near-naked body that forms the core of the image establishes my own sovereign vulnerability: a state in where exposure is neither coerced nor defensive, but self-governed and relationally accountable, and where it signals continuity between private affect, public conduct, and leadership ethics. Without the poem, this visibility could be misread as exhibitionism or provocation, and the textual layer actively prevents such reduction by situating the body within a narrative of reclamation, analytic clarity, and moral integration.

Conversely, without the image, the poem could be interpreted as abstract grievance or private rumination. The embodied presence therefore anchors the text in lived reality and demonstrates that the insights articulated are not merely cognitive conclusions but outcomes of sustained somatic, relational, and ethical processing, and a constant reminder that this is something happening in real-time to the author of the poem. The body thus functions as archive, interface, and verification site for the poem's claims.

Through their coupling, the entire piece of art thus performs the four core functions of mature *sunyaxah* simultaneously: reclamation is enacted through self-directed visibility, counter-projection is achieved through the fusion of vulnerability and intellectual density, aesthetic integration is embodied in the coexistence of softness, authority, eroticism, and dignity, and somatic epistemology is realized through the translation of bodily intuition into poetic knowledge. This synthesis reflects the Creole logic underlying Kristang knowledge production – in which meaning is generated through hybridization rather than separation of domains, and visuality,

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language, affect, memory, and politics are not compartmentalized but braided into a single communicative form – and ultimately, the work overall therefore tries to exemplify how dreamshining operationalizes creolization of trauma at the level of method, and to underscore how image and text together transform relational injury into culturally legible insight without sacrificing privacy, complexity, or ethical restraint.

Case Study II: "Early Access" (Wednesday, 7 August 2024)

Figure 2 – *"Early Access"* (2024)*, dreamshining art (photograph and poem)*

Have sex with me
while I die, again,
earlier this time,

unable to breathe.

Unable to rewrite
time and probability.
Speed

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cannot bring me to an essence.
Willpower and symmetry
they have no destiny. No replicability.
Entropy brings the far greater resilience

wrapped into the paradox of metacognition.
Transferred across hope and dream
to a reciprocal nonlocality

found deep within what things appear to seem

when things are not awake.
When underwear has been lost.
When image is no longer fake

you taste of my cock
and now I make you a new lake

and sit on top of you like a rock
and make sure that the fountain that we have both become

is great. You twist my nipples until they melt, and still

I remain.

Still, I shiver.
Still, I refuse to forsake

each and every non-Singaporean winter

spent waiting for you to reclaim
each and every psychotemporal splinter
torn anew into my brain.

Excepting this:
I no longer crawl and whimper.
Nor will I ever-more reveal anything
one might call

Profane

or which you might call

a sinner.

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Contextual Positioning within the Dreamshining Trajectory

This second case study examines a semi-public dreamshining work entitled *Early Access*, composed and circulated in August 2024. Unlike the first case study, which emerged during a period of infrastructural consolidation and political independence, this work was produced under conditions of acute vulnerability and sustained external pressure. At the time of its creation, I was experiencing covert and indirect attempts to destabilize, traumatize, and psychologically compromise me through sexual coercion, boundary violations, and the orchestration of environments conducive to sexual harm. These efforts were embedded within broader attempts to render me more pliable to institutional and political manipulation in advance of the 2025 Singapore General Election. The work thus emerged in a context where bodily autonomy, psychological integrity, and leadership sovereignty were being actively targeted, and, within Kristang epistemological terms, to the degree that extreme *felisi* intensity was occurring: a convergence of personal danger, political instrumentalization, and historical patterns of racialized sexual vulnerability. Dreamshining here thus functioned less as reflective consolidation and more as immediate epistemic self-defense.

Integrated Form: Image and Poem under Conditions of Threat

As with mature *sunyaxah* practice, *Early Access* consists of a photographic self-portrait and an accompanying poem that together form a single epistemic unit. However, unlike in Case Study I, this pairing reflects a transitional stage in which stabilized sovereignty coexists with active exposure to harm, where the work was not produced from a position of consolidated independence, but from within an unstable relational and institutional field. As such, the integration of image and text here performs not only meaning-making but boundary reinforcement that functions as a protective mechanism against narrative distortion and bodily exploitation., It pushes back against attempts to force me into a particular sanitized image of a public figure: the image documents presence, the poem articulates resistance and together, they enact survival through coherence.

Visual Analysis: Embodied Assertion under Surveillance

The photographic component depicts me in full artistic nudity in front of the mirror in a private study space, with the setting including visible markers of my own intellectual labor: bookshelves, work materials, and a desk. Unlike the bathroom setting of Case Study I, this environment foregrounds cognition, scholarship, and leadership rather than bodily care, and situates artistic nakedness within a space of intellectual production. This juxtaposition destabilizes dominant binaries between eroticism and seriousness, vulnerability and authority, and ensures that the body is presented not as object for political manipulation but as coextensive with agency, independence and thought. The posture I unconsciously chose reflects this, with its basic form being grounded and stable, one foot planted firmly, the torso positioned upright, and the body generally occupying space without hesitation. Despite full exposure, there is no collapse, shrinking, or defensive withdrawal, communicating fortification and containment rather than dissociation.

At the time of production, my bodily boundaries were being repeatedly challenged through coercive relational dynamics that would later involve attempts to sexually assault or rape me, and

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so in this context, nakedness functions not as invitation but as declaration: I inhabit my body on my own terms. Nothing is being taken. Nothing is being ceded. The presence of headphones and phone further reinforces this autonomy, signifying controlled mediation of sensory and relational input where even in unwanted exposure, I remain self-governing. This image thus documents my embodied resistance in this period, and asserts that intellectual agency, erotic presence, and bodily sovereignty are inseparable.

Poetic Analysis: Reclamation, Counter-Projection, Integration, and Somatic Epistemology

Reclamation: Subversion of Erotic Instrumentalization

The text tries to underscore reclamation by reasserting my sexual and emotional agency under conditions where consent and safety were being strategically undermined. From its opening line, "Have sex with me / while I die, again," I argue the text names the coexistence of intimacy and harm without romanticization, where rather than aestheticizing suffering, it instead attempts to document the psychic violence of coerced vulnerability and reframe survival not as passive endurance but as active refusal to internalize degradation. By the time of the poem's conclusion, "I no longer crawl and whimper," I explicitly reject the subject-position of sexualized subordination, and instead reiterate that reclamation here is not gentle recovery but firm reoccupation of bodily and moral territory.

Counter-Projection: Neutralizing Sexualized Control

During this period, attempts were made to construct me as polyamorously overavailable, erotically overaccessible, emotionally unstable and impulsive, and politically exploitable, with these projections relying on positioning my queerness and openness as liabilities. The poem thus tries to counter this by embedding sexual imagery within dense philosophical, mathematical, and epistemological registers, with references to entropy, probability, nonlocality, and metacognition, and to the spacetime dimensions in Kristang metaphysical theory, repeatedly interrupting any possibility of straightforward reductive erotic consumption.

Sexual language itself, meanwhile, is not offered for voyeuristic pleasure. It is reframed as evidence of cognitive sovereignty, where the reader is confronted not with a "vulnerable body" but with an analytically armed subject that is fully aware of how its own sexuality is being weaponized against it, and "leans in" to these projections and objectifications to neutralize them and force interpretation of the poem to always occur at the level of thought rather than fantasy.

Aesthetic Splitting and Integration: Erotic Intensity and Intellectual Authority

The poem finally sustains extreme aesthetic tension, where explicit sexual imagery coexists with abstract conceptual language, physical sensation is interwoven with philosophical reflection, and desire and defiance are inseparable. For example, the line "You twist my nipples until they melt, and still / I remain" reflects how my own presence holds erotic sensation ("nerdiness") and existential structural superstability ("jockiness") in a single frame. Such integration of otherwise intolerable paradoxes exemplifies the core subversive logic of my *sunyaxah*: people may get to see and even make use of my naked body, but the contradictions it engenders are always in return

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forcibly metabolized rather than suppressed by the viewer, such that queerness and authority, sexuality and scholarship, trauma and resilience all get to coexist without fragmentation.

Somatic Epistemology: The Body as Early Warning System

Throughout the poem, reminders of my intense bodily distress during this period precede conceptual clarity, where references to breathlessness, shivering, and temporal distortion document how my body consistently registered threat before it could be fully articulated. Lines such as "Unable to rewrite / time and probability" reflect the limits of my own rational control under trauma, while also ensuring that these limits are indicated as not being accepted passively, but analyzed and converted into new forms of painful but necessary growth. Metatextually, this dreamshining thus seeks to convert these somatic signals into radical public knowledge, where the entire artwork tries to function as a translation device, rendering pre-verbal danger intelligible, and also accidentally exemplifying a core message of Kristang Creole-Indigenous (and neurodivergent) epistemology: the body is not only not subordinate to cognition, but is its primary sensor.

Synthesis of Image and Text

In "Early Access", image and text again operate together just like in "The Truths You Didn Want Me to Process", but this time as a defensive epistemic structure under conditions of threat, where the photograph asserts embodied presence and territorial integrity and the poem articulates resistance, coherence, and ethical refusal. More precisely, the naked body communicates: I am here. I am intact. I am not available for extraction; and the poem adds: I understand what is happening. I will not participate in my own instrumentalization. Again, without the image, the poem could be read as abstract distress, while without the poem, the image could be misread as erotic vulnerability. Their coupling forecloses both interpretations and instead enacts reclamation, counter-projection, aesthetic integration, and somatic epistemology simultaneously, transforming attempted sexual and political exploitation ahead of the General Election – the semantically ambiguous Early Access of the title that also references the often extremely exploitative and super-extractive nature of sex work – into culturally legible and highly subversive resistance.

Discussion and Theoretical Positioning: Dreamshining as Creole-Indigenous Method and Counter-Extractive Public Praxis

The two case studies make visible why I describe *sunyaxah* as Creole-Indigenous rather than merely personal, where both works enact a recognizable Kristang logic of knowledge-making where meaning is generated through relational hybridity rather than through singular authoritative statements. Image and poem are not separate "genres" attached for aesthetic flourish, but form a dual-key system in which each medium constrains the other's misreadings, and meaning emerges from their coupling. This is continuous with the broader Creole condition of language and identity, where legitimacy is rarelycr given by a single source and is instead assembled across multiple registers, audiences, and situations. Dreamshining operationalizes that Creole reality at the level of method, and produces knowledge that can survive contradiction, because our community's survival has always required the capacity to hold contradiction without fragmentation.

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A second reason dreamshining must be theorized as Creole-Indigenous is that it is grounded in collective historical dynamics of sexualization and moral surveillance. Kristang men, and especially queer Kristang men, are not merely "sexualized" in the abstract, but are positioned within long-standing colonial and postcolonial regimes where desirability and shame are structurally entangled, and where bodies become sites through which respectability is policed. Within such regimes, the body is never neutral evidence and arguably has to be read as moral index, political signal, or social threat. Dreamshining further responds to that condition by also refusing the usual bargain that comes with this positioning: to be accepted only through sanitized legibility. My nudity – and my nudity as Chief, *Kabesa* and Cowboy of Heaven – instead functions as sovereign transparency, an epistemic strategy that collapses the space where others attempt to fabricate "what I must really be" behind the scenes. This is not a claim that visibility prevents harm; rather, it is a claim that visibility, when ethically governed and paired with high-density metacognitive framing, can interrupt the mechanics of projection that require opacity and narrative control.

This is therefore also where dreamshining becomes legible as counter-extractive praxis, because extraction in this context is not only economic or institutional, but psychoemotional and semiotic: the attempt to take my body, my sexuality, my sincerity, my leadership role, or my perceived public value and repurpose them as fuel for someone else's stability, image, agenda, or power. In both case studies and other examples of my dreamshining, the works record moments where external forces attempted to organize me into a role that would be easier to govern, shame, or instrumentalize, and dreamshining counters that by converting the attempted extraction itself into raw material for a new artifact that I author on my own terms. Put bluntly: what is taken is returned as a public object that I control, and a durable form that can circulate and do work among adult members of the Kristang *eleidi*.

The processural structure I articulated earlier also further clarifies why dreamshining is not reducible to "my own individual artistic performance." In performance studies terms, dreamshining is not primarily staged for spectatorship; it is staged for the unconscious epistemic stabilization of an entire community. My body is not displayed to be consumed; it is deliberately positioned to become legible to me and to others as evidence of coherence, historical trauma and growth. This is why mirror-based photography, or any other similar form of reflection of the self, matters theoretically: the mirror preserves reflexivity in how the image records not only "a body," but the act of self-observation under pressure, resulting in the documentation of an ontologically-bounded and discernible event, not merely an aesthetic pose, and the generation of a concrete metonymic site for this event where subject, object, and analyst remain collapsed into one frame. This is precisely the condition in which projection normally thrives, and which is inverted by dreamshining such that the same collapse becomes the mechanism through which that projection is instead diagnosed and refused.

Dreamshining art also can only operate when one understands that they are peppered with Kristang-standard triple or quadruple entendres and layered registers. Because Kristang life has long required speaking across multiple audiences and power gradients, and speaking in roundabout or Unsaid ways (Wong, 2023), Creole meaning often needs to remain simultaneously direct and non-exhaustive, legible and resistant, intimate and public. In my practice, this thus shows up as poems that can be read as interpersonal processing, political critique, historical commentary, and

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metacognitive self-audit at once; the point is never to hide meaning, but to prevent the collapse of meaning into a single reductive interpretation that would re-enable extraction. This layering thus protects the work's integrity and allows it to carry multiple truths without being flattened into scandal, pathology, or pornographic consumption.

Finally, I position dreamshining as Indigenous methodology because it treats embodiment as both archive and interface. The body stores what institutions deny, what communities suppress, and what trauma tries to dissociate. In my case, my body also often registers relational truth faster than explicit verbal reasoning, especially under conditions of chronic projection and moral surveillance, and dreamshining formalizes that embodied sensing as knowledge production. It takes those somatic signals arriving in my body, translates them through image, encodes them through text, and then tests them through public circulation and communal response. This is not knowledge produced despite being embodied, but knowledge produced because embodiment is treated as a valid analytic instrument. In other words: dreamshining is how I "think through my body" in public in a way that remains answerable to the eleidi, answerable to history, and answerable to my own ethical continuity as Kabesa.

The two case studies therefore illustrate the full theoretical claim of this paper: that *sunyaxah* is a structured Creole-Indigenous practice that transforms sexualization, projection, and institutional pressure into durable public artifacts that stabilize dignity and generate knowledge. It is both survival infrastructure and cultural revitalization technique, and does not simply represent Kristang resilience, but actively manufactures conditions under which Kristang dignity becomes harder to distort, harder to extract from, and harder to erase. Placing *sunyaxah* within this frame hence requires resisting the default interpretive reflex that treats nudity, self-portraiture, and erotic language as either exhibitionism or confession: those categories are arguably structurally inadequate for what my dreamshining is doing, because they presume a liberal individual subject who "expresses" private interiority outward, and they presume an audience that is primarily there to consume. By contrast, dreamshining emerges for me from a Creole-Indigenous epistemic condition: Kristang identity has already historically produced through hybridity, moral surveillance, racialized sexualization, and continuous external adjudication of legitimacy, and within that condition, "the self" is never only private, but continuously negotiated across family, community, state, and inherited trauma, especially for a public figure and leader like myself. Dreamshining therefore cannot be analyzed as self-expression alone, and is better understood as a deliberately creolized methodology of public thinking that metabolizes projection, converts bodily knowing into communicable knowledge, and stabilizes dignity under conditions where minority bodies are routinely treated as available for interpretation, extraction, and control.

Conclusion and Directions for Further Research

This paper has argued that *sunyaxah*, or dreamshining, is not reducible to autobiographical display or aesthetic provocation, and is best understood as a structured Kristang Creole-Indigenous methodology that couples image and poem into a dual-key knowledge system, converting bodily intuition, historical sexualization, and contemporary projection into ethically governed public artifacts. Across my own personal timeline, processural structure, and two case studies, dreamshining thus can be construed as a counter-extractive praxis that reclaims agency, negates reductive stereotype by forcing metacognitive self-audit in the viewer, integrates contradiction

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without fragmentation, and translates somatic signal into communicable knowledge. In consolidating and identifying dreamshining in this way, I have also sought to show that it further functions as a unique form of specifically Kristang infrastructural leadership practice and one embedded in revitalization rather than episodic self-expression.

At the same time, this study is necessarily constrained by significant methodological and ethical limitations. First, it is grounded primarily in autoethnographic material drawn from my own practice, which, while offering depth and longitudinal continuity, cannot yet represent the full diversity of dreamshining across the Kristang eleidi. These limitations are then further compounded by severe intergenerational trauma linked to colonial violence, sexualization, religious moral surveillance, and institutional marginalization, which continues to shape patterns of silence, self-protection, and distrust around public embodiment; many Kristang people and emerging dreamshiners remain understandably reluctant to have their work analyzed, archived, or contextualized academically, as visibility has historically carried real social, familial, and political risks. This reticence naturally restricts access to comparative data and reinforces the need for slow, consent-based, and community-governed research practices.

Further research should thus (1) seek to document additional dreamshiners (*sunyaxadorang*) across the Kristang eleidi wherever possible and safe for all parties involved to map variation, shared constraints, and emergent norms; (2) analyze audience reception empirically, including how different publics interpret layered semantics and nudity under Singaporean moral surveillance; (3) compare dreamshining to adjacent Indigenous and diasporic embodied methodologies while retaining creole specificity; and (4) develop an ethics framework for archiving, consent, and interpretive harm in long-term digital repositories of embodied knowledge. Ultimately, such work must prioritize relational trust, community sovereignty, and long-term collective healing over speed, visibility, or academic extraction, if *sunyaxah* is to continue functioning as a living Indigenous methodology rather than being once again reduced to an object of external, hyper-sexualized, shame-based and over-pathologizing interpretation.

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