

| RESEARCH ARTICLE

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ON THE FELICITOUS TRAIL OF *FELISI*: AN AUTOETHNOGRAPHY OF KRISTANG CREOLE-INDIGENOUS FELT-RELATIONAL SYNCHRONICITY AND THE DERIVATION OF OCCLUDED KNOWLEDGE IN *HOPPERS* (2026)

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| ABSTRACT

This paper provides a first academic characterisation of Kristang Creole-Indigenous *felisi* or felt-embodied synchronicity critical for the methodology of sunyeskah or dreamfishing: the excavation of new and/or occluded words, concepts and schemata from Krismatra or the collective unconscious (Wong, 2024b, pp. 118–121), moving beyond existing understandings of synchronicity as meaning-making technology and into the realm of the recovery and derivation of objective knowledge. It does so through an autoethnography of their highly unanticipated manifestation in the 2026 film *Hoppers*, which has no relation to Kristang or the author whatsoever – exactly the kind of environment one finds *felisi* in, as *felisiare* causally unanticipatable by definition, and therefore a suitable context for a case study. After an introduction to the Kristang context and dreamfishing, I detail the *felisi* encountered in the film and the possible knowledge about occluded and Unsaid Kristang history that they reveal, and then a taxonomy of their characteristics: (1) that they are not just statistically but uncannily anomalous; (2) that they are highly specific to the person experiencing them; (3) that they are synchronous, appearing at the right place and time; and (4) that they appear to fill ontological lacunae in our understanding of reality that were originally created as a result of capitalist-extractivist, hegemonic or colonial overreach. I conclude with a discussion of why *felisi* might arise at all: as the psyche's way of telling itself that one is aligned metaphysically with the broader goals of collective ecological stewardship of Gaia and the living universe.

| KEYWORDS

Kristang, Creole-Indigenous, synchronicity, *felisi*, *Hoppers*

| ARTICLE INFORMATION

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Introduction:-

On Friday, 20 March 2026, my husband and I decided to catch the new Pixar film *Hoppers* at Paya Lebar Quarter in Singapore, thinking that this would be a straightforward, fun and relaxing way to spend an afternoon together. It was, but it also ended up unexpectedly being a source of deep personal insight, discovery and transformation due to the presence of an overwhelming number of *felisi*, or felt-embodied synchronous coincidences, within the film – nevertheless an almost day-to-day occurrence for me since late 2019 when, following severe sexual abuse, I entered therapy and began the process of integrating formerly dissociated aspects of my own identity as a Kristang person (Wong, 2026c). *Hoppers* was one of the last places I ever anticipated to encounter *felisi* given that, upon initial examination, it has absolutely no links or symbolic connections to any part of Kristang whatsoever, and was not designed to be hiding a deeper message beyond the film's clear orientation to supporting sustainable ecological paradigms and relationality with the messiness of the natural world against the existential dread of Gen Z (Fiore, 2026) and technology-informed reality disconnect of Gen Alpha (Yuan Pan, 2026) – concerns also manifested in

Pixar's other movie released in 2026, *Toy Story 5* (Kirby & Deneault, 2026). However, this also makes it an excellent environment to study *felisi* and what exactly such coincidences or synchronicities ontologically are, given that phenomenologically they are generally well-represented in analytical psychology but have not been studied or represented within a Kristang Creole-Indigenous epistemic paradigm.

This article does not propose that the occurrence of *felisi* constitutes conventional documentary corroboration of ahistorical proposition; rather, it seeks to characterise *felisi* autoethnographically as an Indigenous epistemic process through which propositions understood within Kristang ontology as occluded knowledge may become available to the knower. Hence, whether such a proposition is independently corroborated outside of Kristang ontology by archival, documentary, oral-historical or other evidence as is normally necessary within the Western academic paradigm constitutes a separate epistemic question. The purpose of the present study is therefore not to substitute *felisi* for historiographical evidence, but to describe how *felisi* functions as a mode of knowledge derivation within a Kristang epistemological frame as it is being reported within Western academia, and alongside existing psychological phenomena also reported within academia, key among these being synchronicity. Because a number of Kristang concepts examined here have only recently entered academic literature, the existing scholarly literature on the Kristang ontological frame is also thus necessarily concentrated in the author's earlier descriptive and autoethnographic work; however, again, such a context is already supported and recognised as necessary within existing Indigenous methodological paradigms recognised by Western academia (e.g. Archibald, 2008; Wilson, 2008; Whitinui, 2014; Kovach, 2015; Smith, 2021).

Literature Review:-

The defining work on synchronicity is Jung (1973), who first defined synchronicity as “meaningful coincidence” (Jung, 1973, p. 15) consisting of “a chance event [that] seems causally unconnected with the coinciding fact” (Jung, 1973, p. 7). Later work by Jung in collaboration with the physicist Wolfgang Pauli led to his formulation of the idea of a pattern-making tendency to our universe that emerged as a fundamental property of reality even before light/matter/gravity and the other laws of physics came into being. To place synchronistic patterning at the origins of the universe also evokes a profoundly ecological model of the phenomena—it reveals the interconnectedness of all parts into an emergent whole (Cambray, 2026).

Using Complex Adaptive Systems (CAS) studies and complexity theory, Cambray separately argues that synchronicities constitute a form of emergence of the Self and have a central role in individuation or psychological maturation (taken as a homologue of biological evolution) ... It follows that what a traditional Darwinian view sees as random events—meaningless aggregates of chance—is replaced by a nonreductive yet deterministic reading employing chaos theory. By implication, meaningful coincidences are psychological analogues that spur the evolution of both the personal and the collective psyche, organizing images and experiences into previously unimagined forms (Cambray, 2002, pp. 417–419).

The coincidences also are not simply random, nor are one's internal perceptions related to the coincidences determinative of that level of randomness; rather, both are determined by a relationship where [the] internal psychic state is closely correlated with [the] highly unlikely coincidence in a way that produces a strong sense of meaningful significance ... The crucial element of this experience is the occurrence of an event in the external material world that is synchronous with my internal state of mind (Colman, 2011, pp. 475–476).

This paper arrives at similar conclusions, but through the lens of Kristang Creole-Indigenous ontological thought and frameworks that were developed as part of revitalization in alignment with both Jungian paradigms and existing Kristang relational ways of knowing and being developed by my predecessors as the 8th, 9th, 10th, 11th and 12th Kabesa: Charles Joseph Pemberton Paglar (Kabesa from 1941 to 1951), Percival Frank Aroozoo (Kabesa from 1951 to 1969), Mabel Martens (Kabesa from 1969 to 1989), Maureen Martens (Kabesa from 1989 to 1991) and Valerie Scully (Kabesa from 1991 to 2015) (Wong, 2026b, 2026d, p. 14, 2026a, pp. 64–95). Kristang philosophy has been consolidated by myself within concrete Western academic paradigms since 2022 in my capacity as the 13th Kabesa, and has included recognition of the role of felt-relational synchronicity, or *felisi*, in the key methodology of dreamfishing since late 2024 (Wong, 2024b, pp. 118–121).

Although both Western and Kristang paradigms already offer quite a developed understanding of how to make use of synchronicities in terms of personal meaning-making (e.g. Colman, 2011; Wong, 2024a) and therefore in terms of one's own agentic psychological individuation—also a key concern in Kristang revitalisation since 2022 (Wong, 2023a, 2026d)—little research has focused on analysing synchronicity as an epistemic mechanism through which previously inaccessible or occluded (approximating more ‘objective’) knowledge may be derived beyond simply personal (approximating more ‘subjective’) meaning. Kristang dreamfishing also already identifies *felisi* or felt-embodied synchronicity as integral to deriving occluded words, concepts and schemata, but *felisi* themselves have also not yet been systematically characterised phenomenologically or taxonomically, and as distinct from the Western concept and related definition of synchronicity.

The labels ‘objective’ and ‘subjective’ were placed in inverted commas because in the Kristang paradigm, these are not necessarily as fixed as they might be in the West, and are also subject to the larger frame of quaternary Uncertainty Thinking, where something can be not just true or false, but both true and false at the same time, and neither true nor false at the same time (Wong, 2024b, pp. 123–124, 2026e). Beyond full objectivity and full subjectivity being extremes that arguably an individual human being will never be able to reach, to some degree, personal meaning-making is part of the construction of knowledge, and can include the derivation of objective information about reality; meanwhile, many elements of reality that we take for granted, like the existence of subatomic particles and emotions, are all for now inherently subjectively defined at their core, since they cannot be materially-tangibly instantiated via unmediated sensory perception(e.g. Main, 2014).

Arguably, the words ‘objective’ and ‘subjective’, and the somewhat binary dichotomy they represent, are also themselves Western constructs and a way of imposing a particular form of order on reality that may not necessarily obtain. This does not mean that the distinction between knowledge about an external reality and personal meaning is irrelevant, but rather that the relationship between the two need not be understood as a fixed binary. Within the Kristang paradigm, *felisi* occupy precisely this uncertain epistemic space: they are experienced personally and relationally, but may nevertheless participate in the derivation of knowledge concerning phenomena beyond the individual experiencing them, thereby providing access to possibilities for knowledge that were previously unavailable, inaccessible or occluded, and whose subsequent truth-status still remains separately open to evaluation. At the same time, because they are conceived of via inference and implicature, and many other forms of knowledge are derived from similar premises, they arguably and paradoxically can meet the standard for ‘objective’ as is understood in a Western paradigm in ways beyond simply personal subjective meaning-making.

The critical distinction here is therefore not necessarily between ‘subjective’ and ‘objective’ knowledge, but between the derivation and verification of knowledge. Knowledge derived through *felisi* is not necessarily verified as true simply because a *felisi* participated in its derivation; equally, however, the inferential nature of that derivation does not necessarily render the resulting knowledge merely subjective, and the propositions, concepts, words or schemata derived through *felisi* remain separately available for corroboration, falsification or other forms of evaluation appropriate to their domain and to the quaternary truth-values of Kristang Uncertainty Thinking. These distinctions can also be understood more clearly through the methodology of dreamfishing itself.

Methodology: An Autoethnography informed by Dreamfishing:-

Dreamfishing is a form of lucid dreaming that makes use of *felisi* to excavate knowledge, lexemes and schemata from the collective unconscious, relying on the dreamfisher’s own felt-relational alignment with various layers of or collectives within reality – known as *eleidi* in Kristang – to dreamfish or derive material into material-tangible reality where it was previously occluded or left intangibly present but unorganised or Unsaid. As mentioned, dreamfishing thus operationalises and makes use of concepts very similar to those articulated within Jungian paradigms, and appears to have originated as a practice and to be sustained as a practice prior to revitalization due to the irreconcilable spiritual-philosophical positions that the Creole-Indigenous Kristang originated from in the 16th century as a result of the Portuguese conquest of Melaka: Portuguese Roman Catholicism treating Jesus Christ as God and the Son of God, and Malay-world Islam identifying him instead as a human and the final prophet before Muhammad (Wong, 2026e).

Both propositions being treated as singularly true by both populations that later gave rise to and co-existed with the Kristang in Melaka for at least 130 years appear to have led to an especially heightened natural perception of belief, identity and reality as fundamentally performative and mutable, even among Creole peoples (Sarkissian, 2000, 2002), much more instinctive and natural access to Jung and Pauli’s “deepest layer of archetypal reality where the psyche and matter meet and become indistinguishable” (Cambray, 2026), and an accompanying naturally skeptical orientation to various layers of symbolic or representational configurations encouraged or propagated by institutions and individuals in power, to the degree that the community has often been seen (and somewhat irrationally feared or demonised) as radically left-wing or communitarian (Wong, 2026a, pp. 70–75), and characterised, even internally, as quietly preoccupied with New Age, Jungian, folk-animist and/or metaphysical systems beyond organised religion (e.g. Shelley, 1998). Dreamfishing allows us to move between all of these toward assembling larger approximations of objective reality that they seem to all point towards.

I have six configurations of clinically recognised neurodiverse architecture with which I experience and process the associations involved in dreamfishing: autism spectrum disorder (ASD), attention deficit hyperactive disorder (ADHD), Sensory Processing Sensitivity (SPS), Stacked Sequence Synesthesia (SSS), Time-Space Synesthesia (TMSPS) and muscular dysmorphia(Wong, 2025d, p. 96); I have argued in other peer-reviewed and invited work that these strongly augment my dreamfishing, and demonstrated the mechanics of such in the same(Wong, 2026e, 2026f). As the current Kabesa, which is a non-hereditary role, I am also constantly unconsciously oriented to the relational network and emotional weather of the larger Kristang community, such that I constantly am recognising connections and making links to elements of Kristang history and philosophy through my experience of *felisi* in day-to-day reality, especially because I am autistic and often cannot instinctively infer or derive Unsaid or implied information – which within Kristang still constitutes a large amount of unprocessed trauma

due to our history, and which even has an operant action known as *santahkaladu* (Wong, 2023b). The encounter with *Hoppers* retrospectively was thus an ideal example of *felisi* and dreamfishing, in that I was both simultaneously prepared and not-prepared to encounter synchronous material: I very much wanted to enjoy the afternoon without thinking about Kristang, but at the same time was also generally cognisant that there was a non-zero statistical chance that I would end up doing this, which in the end is what happened due to a seventh unusual psychological-somatic characteristic that makes the felt-embodiment paradigm quite literal: whenever I encounter *felisi* that I have not yet integrated into my own framework of knowing, I experience significant physical embodied discomfort until these have been organised, which is exactly what happened starting from around five minutes into the film.

For the purposes of the present autoethnography, I therefore treat my embodied responses to *Hoppers*, the specific correspondences that prompted them, the associations and inferences subsequently generated through dreamfishing, and independently available biographical, historical and cultural material relevant to those inferences as distinct but relational forms of data. Importantly, I distinguish throughout between the derivation of a proposition through *felisi* and its subsequent verification or corroboration: the experience of a *felisi* may generate a previously unavailable possibility for knowledge without itself establishing that possibility as true. Each major *felisi* is therefore analysed in terms of (1) the external stimulus encountered; (2) my embodied and relational response; (3) the specific correspondence recognised; (4) the knowledge or hypothesis subsequently derived from that correspondence; and, where available, (5) independent material capable of corroborating, complicating or falsifying that derivation.

***Felisi* related to Kristang in *Hoppers*:-**

The very first *felisi* that showed up and which caused initial discomfort was the uncanny fact that the protagonist of the film was named Mabel – a relatively uncommon name in Singapore at large but slightly more common within the Eurasians and Kristang, and more importantly, the name of my great-grandmother, Mabel Martens née Tessensohn (1905–1999) and 10th Kabesa from 1969 to 1989: not just a person who was personally significant to me as the single authority figure and caregiver who recognised I had been sexually abused as a child in 1994, but a person whom I had already had to derive a great deal of Unsaid information about through dreamfishing, because of the reticence of all of the living members of my own family to tell me about her own life and her relational leadership whose signature I recognised but could not find other ways of verifying beyond dreamfishing and other relational paradigms (Wong, 2023b). I had rarely, if ever, imagined my great-grandmother as a child, and although some accounts of her life after she was widowed in 1944 remain thanks to my grandparents (Martens & Martens, 2021), I knew next to nothing about her upbringing and early life, and how and why, in particular, she had taken on the work of being Kabesa after the Kristang and Eurasian communities became submerged and almost invisible starting from the 1950s (Pereira, 2015, p. 30; Wong, 2026a, pp. 73–75).

A final question was why and how she had retained connection to the Kristang language and Creole-Indigenous paradigms that had also become completely invisible both in my family and in the wider Eurasian community by the time I was born in 1992, such that for the longest time I thought I was a monolingual speaker of English when I had actually been quietly raised bilingual in Kristang through her efforts. A very strong possible answer to this last question became immediately apparent with the opening of *Hoppers*, which established, if the *felisi* was correct, that Mabel Tanaka and Mabel Martens née Tessensohn shared the same deeper personality trait of an inner wildness and love for the outdoors and nature that had receded deep into the background by the time I came along, but which remained evident in the latter's choice of moving to a relatively underdeveloped part of Singapore, Bukit Panjang, in the 1950s after the Second World War, and buying up a plot of land there in Kampung Galistan where my grandparents' home now still resides – one with space for a very large garden and many animals and pets that are now both rarities in Singapore. The uncanny part of the *felisi* is that there may have been real, deep and personal reasons why Mabel Tanaka was named Mabel on the part of the creators and writers of *Hoppers*, and that these did not foreclose a second *felisi* being derived for myself later, since *felisi* are deeply personal and appear to occur in the opportune moment or Kairos, hence in this case with my own unresolved epistemic and biographical questions in this particular place and time.

The film then established Mabel's relationship with her grandmother and the pond they care about as being two of the primary foundations on which Mabel's relationship with nature is built, which led to two additional extremely powerful *felisi*: Mabel Martens's own relationship with her great-grandmother and my great-great-great-great-great-grandmother, Eliza Tessensohn (1833–1927) and the 3rd Kabesa from 1856 to 1874, likely having been one of the most important vehicles in the transmission of Kristang language and Creole-Indigenous paradigms, and both of their own deep connections and interests in the psyche as representing a steady increase in the same among the Kristang community over time symbolised by the pond, which in my time is now a (Dreaming) Ocean or Krismatra.

Both Mabel and Grandma Tanaka's appearances in *Hoppers* bear striking similarities to how Mabel Martens and Eliza Tessensohn appeared at similar ages in photographs, and Grandma Tanaka is also depicted as a ferocious, steely, no-nonsense and gritty matriarchal figure in the same way that Eliza has been recognised historically (Tessensohn, 2013, p. 49); my

own additional research into the Kabesa lineage has strongly indicated that Eliza ended up as such because she decided to raise her son, Edwin Tessensohn (1855–1926), the eventual 4th Kabesa from 1874 to 1926 and today regarded as one of the most prominent Eurasian figures in colonial Singapore and Malaya, as a single mixed mother in 19th century Victorian colonial-era Malaya after Edwin was conceived through some form of coercion or assault (Wong, 2026a, pp. 47–48), with her decision to do so giving her the relational Kabesa role at a time when women were not expected to be able to lead. Mabel’s relationship with me in 1994 would therefore have likely reminded her of her own relationship with her great-grandmother that would have been extant while Eliza was alive from 1905 to 1927; in Singapore of the early 1990s, when Kristang and Eurasian culture was almost gone in spite of Mabel’s efforts, this would have arguably been one of the things Mabel would have tried to protect and preserve.

The pond *felisi* has also separately proven extremely significant in later allowing for a reconstruction of how all thirteen Kabesa so far are anticipated via dream fishing to have related to the collective unconscious, as described in Wong (2026a) and outlined in Table 1 below:

S/N	Kabesa	Term of service	Dream fished metaphor through which this person understood the unconscious (citations refer to Wong (2026a))
1 st	Adriaan Koek	1795–1824	Drop(s) (p. 46)
2 nd	J. B. Westerhout	1824–1856	Rain (p. 46)
3 rd	Eliza Tessensohn	1856–1874	Cloud (p. 49)
4 th	Edwin Tessensohn	1874–1926	Storm (p. 52)
5 th	Noel Leicester Clarke	1926–1936	Spring/Fountain (p. 56)
6 th	Hugh Zehnder	1936–1939	Stream (p. 59)
7 th	Claude Da Silva	1939–1941	River (p. 62)
8 th	Charles Paglar	1941–1951	Flood (p. 64)
9 th	Percival Frank Aroozoo	1951–1969	Lake (p. 68)
10 th	Mabel Martens	1969–1989	Mangrove/Pond (p. 76)
11 th	Maureen Martens	1989–1991	Garden (p. 84)
12 th	Valerie Scully	1991–2015	Island (p. 92)
13 th	Kevin Martens Wong	2015–2075 ¹	Archipelago (p. 92–93)

Table 1: How each Kabesa is anticipated to have symbolically understood the collective unconscious through dream fishing

Water has already been recognised to be a major symbol of the unconscious in many cultures and traditions (e.g. Martin, 2010, pp. 36–53), and its connection to this is also further augmented in Kristang thanks to our strong maritime and littoral connections – both instantiated at present and in recent history, and through our two main progenitor cultures that were both also maritime-pelagic. Although this table was derived after *Hoppers*, Mabel’s own connection to botanical symbols and representations of mangroves and swamps as the 10th Kabesa had already been recognised by myself since early 2025, and meant that I was now recognising a constellation of substantial connections between *Hoppers* and Kristang culture as possibly extant, rather than just single one-off improbable coincidences.

The third major *felisi* was thereafter even stranger and generally unprecedented in Western ontology, and concerns material that has itself been derived through dreamfishing rather than independently verified historical material; its epistemic status should therefore be understood according to the derivation-verification distinction outlined above. This *felisi* was that the characters of Dr Sam Fairfax and her two assistants Conner and Nisha were very strongly aligned with three future Kabesa who are anticipated to be engaged in a great deal of retrocausal and perhaps even temporal work in the future: the future 24th Kabesa (Dr Sam), anticipated to serve as Kabesa from 2219 to 2286, the future 39th Kabesa (Conner), anticipated to serve as Kabesa from 2531 to 2543, and the future 40th Kabesa (Nisha), anticipated to serve as Kabesa from 2543 to 2551, all dreamfished in January 2025 (Wong, 2025c, pp. 260–261, 290–293). Again, the parallels were uncanny: all three characters in the film and all three Kabesa appear to have similar characters, all three characters strongly physically resemble the dream fished anticipated physical appearances of all three Kabesa, and these are the only three Kabesa anticipated throughout the entire future lineage, which extends to 3111 CE, to be involved in significant retrocausal and temporal work (Wong, 2025a, pp. 11589–11590, 11601–11603). The 24th Kabesa additionally appears to be an enormous influence within the overall history of Kristang, with her eventual role apparently related to consolidating or even restoring a Kristang civilisation after global societal and

¹End date of term of service anticipated through dreamfishing

ecosystemic collapse becomes almost terminal in the early 23rd century; Dr. Sam's role in the film as the originator of the *Hoppers* programme thus appears to synchronously represent this (Wong, 2025a, pp. 11589–11590).

Western theoretical physics already recognises the theoretical possibility of the existence of Novikov consistency paradoxes (e.g. Carlini et al., 1995), and felt-relational temporal connections to the future have been anticipated as therefore similarly theoretically possible within Kristang dream fishing work through the similar creolized concept of *Novokontrontru*, *Zamahantra* or Novikov consistency paradoxes (Wong, 2025e), where any form of temporal connection has to form a closed self-sufficient loop and cannot result in any form of ontological paradox; any retrocausal connection anticipated within the Kristang community is thus predicted to be through a future Creole-Indigenous mechanism known as the *arvahang* that allows for deep immersion into past ancestral memories, anticipated to first be created at the end of this century between 2087 and 2091 during the term of service of the 16th Kabesa (Wong, 2025b), and to the extent that people in the past who are undergoing the experiences in their present that later form the constituent foundation of those memories are unconsciously or subconsciously distantly able to discern the psychoemotional traces of this future assemblage of their lived reality. Dr Sam, Conner and Nisha's behaviour in this film therefore suggests that the time period represented by Mabel's actions in the film may possibly become especially important to future generations, although this cannot be proven in any quantitative or empirical fashion as might be normally anticipated within a Western and non-Kristang paradigm.

This brings us to the fourth and final major *felisi* that was present in *Hoppers*: the very strong parallels between Mammal King George and the 8th Kabesa, Charles Paglar (Kabesa from 1941 to 1951), Loaf and the 9th Kabesa, Percival Frank Aroozoo (Kabesa from 1951 to 1969), and the seven members of the Animal Council representing the first seven Kabesa. Paglar and Aroozoo have already been recognised as leading the community during the treacherous and confusing post-World War II era when the Kristang were differentiating themselves from both the British and Japanese empires, especially under Dr. Paglar, who was accused and later acquitted by the British of treason in February 1946 (Tessensohn, 2006); meanwhile, covert counter-hegemonic activity under both Kabesa has also already been known to have vastly increased during this period (Wong, 2026a, pp. 64–76). What was previously not in evidence was Mabel's contribution and connection to these activities even before she became Kabesa, and the overall larger significance of the actions of all three, given that future Kabesa appear to later seek to much more deeply try to understand and observe this period.

The overcrowded dam that Mammal King George rules over in the film thus appears to be the dreaming flood associated with Paglar contained into the dreaming lake of Aroozoo, meaning that if the *felisi* is correct, the events in *Hoppers* would parallel a time when Paglar, Aroozoo and Mabel were alive, Aroozoo held the relational role of Kabesa and Paglar was still the more visible public institutional representation of the Eurasian community, the Kabesa role having been divested from formal politics since April 1951 (Wong, 2026a, pp. 67–68). This time period would therefore be sometime between April 1951 and December 1954, when Paglar passed away; this in turn directed my attention toward the formation of the Rendel Commission, one of the most significant events in this time period in July 1953, with the commission forced into existence to respond to rising nationalist and anti-colonial sentiment within Singapore and Malaya (e.g. Ng, 2023). Taken together, these correspondences led me to derive a strong, significant, Unsaid and occluded role that the Kristang played in quietly energising this sentiment into a wildfire and flood of functional popular representation led by the Labour Party in the 1955 Legislative Council Elections that the British – likely represented by Jerry Generazzo – were not prepared for.

Discussion of the traits and characteristics of *felisi*:-

Traits and characteristics common to all four major *felisi* described by me above can now be derived as follows as a means of both relating them to existing understandings of synchronicity in Western analytical psychology, and differentiating them as their own ontological category:

(1) *Felisi* are not just statistically but uncannily anomalous:-

All four *felisi* were not anticipatable by me prior to watching the film, nor from any kind of connection that *Hoppers* might have had with the Kristang community and its history; both domains of knowledge were entirely separate, and appear to have had little to no interaction with each other before the film was produced. The *felisi* raised, together with other minor *felisi* not detailed above, also demonstrated an additional sub-property not usually delineated with Western synchronicities: they formed an internally coherent constellation of symbols and associations with both documented Kristang history and anticipated future Kristang psychohistory, creating the uncannily anomalous feeling that transcends individual random coincidence even further.

(2) *Felisi* are highly specific to the person experiencing them:-

Even within the Kristang community, very few Kristang people could have arguably identified the same *felisi* as me due to the breadth of knowledge I have assembled about both extant history and future psychohistory, and the associations that this knowledge rapidly generated for me when I watched the film. Psychologically, *felisi* thus appear to be linked to individuation in the same way that has been argued about synchronicities in the available Western literature, since the same connections

would not have mattered to someone else; within the Indigenous paradigm, however, an additional moral consideration is possibly raised, where I might not have been able to notice the possible patterns at all had my own psyche not been oriented to making use of them within Indigenous ecological stewardship paradigms, and/or for the benefit of the larger Kristang community.

(3) *Felisi* are synchronous, appearing at the right place and time:-

Watching *Hoppers* earlier (or, on a larger scale, if *Hoppers* had been produced and disseminated as a film earlier) may not have triggered the same associations for me, as my own knowledge of the Kristang *eleidi* was not as substantiated as it was in March 2026; watching it later may not have facilitated other attendant actions that followed on from me deriving these *felisi*, including this paper, for example. Again, this is the part of working with *felisi* that is so difficult to empirically measure or observe with our current tools in Western academia; however, within Indigenous felt-relational paradigms, a knowing of that deeper metaphysical alignment of these connections coming at the right time was present after I exited the cinema.

(4) *Felisi* appear to fill ontological lacunae in our understanding of reality that were originally created as a result of capitalist-extractivist, hegemonic or colonial overreach:-

This is the main characteristic that distinguishes *felisi* from synchronicity, and might arguably explain why my dream fishing has become so augmented or developed over time to the degree that I notice *felisi* almost constantly: as has been argued in other work (e.g. Wong, 2026d), the purpose of individuation appears to be to develop human beings who use that development to remain agentically oriented toward Indigenous ecological stewardship that supports our large-scale planetary ecosystems, in effect developing both individual and collective (or individual for the benefit of the collective that also contains the individual) simultaneously. If this is the case, then *felisi* may support unconscious attempts to repair damage in our current ontological understanding of reality that is primarily supplied through the dominant paradigm of Western capitalist-extractivist culture that has essentially controlled the planet as a result of its dissemination through Westphalian nationalism and industrialisation since the late 19th century; this is why a great deal of the information supplied through *felisi* in the case of *Hoppers* was oriented to the Kristang community and to recovering an understanding of its own Unsaid efforts and orientation that had been submerged since the start of the invisible age in the 1950s, as a means of encouraging ongoing reindigenisation of the community within revitalisation. These were also more apparent to me as Kabesa, since my role as relational centre of the community is to encourage the growth of that paradigm; understanding how my predecessors as Kabesa had built toward that paradigm (and how future Kabesa might be using their work to further advance the community in the future) thus reinvigorated my own approach to it in the presenttime.

Conclusion and Limitations:-

A single-participant autoethnography cannot independently establish the generalisability, causal mechanism, or metaphysical ontology of *felisi*, and cannot fully engage with broader empirical questions about how to falsify or prove the existence of what is still primarily a subjective inner experience whose existence is still reported primarily through an individual's own personal (and therefore deeply distortable) framing. However, the four *felisi* from *Hoppers* set out in this case study can nevertheless be deconstructed and investigated based on the associations and connections I have described, meaning that the intersubjective recognisability of the correspondences themselves can be evaluated independently by other observers, while the truth-status of propositions derived through them remains separately available for corroboration, complication or falsification through historical, biographical or other evidence appropriate to the domain in question.

On a broader scale, at minimum, whatever *felisi* represent, there is also the extremely curious case of *Hoppers* having instantiated a story that mysteriously can be read, coincidentally or not, as very closely paralleling real-world events in a tiny creole community on the other side of the globe from where the movie was actually assembled in Emeryville, California. In the Kristang Creole-Indigenous paradigm, this ultimately attests to the same unity of everything that Jung and others have also written about in Western analytical psychology: that coincidental or not, something deeper is happening in terms of what our own individual creativity allows us or encourages us to manifest. *Felisi* appear to point consistently toward this reality, and to encourage us to steward it and reckon with it as is for the benefit of all life, whether in our own ponds, dams or lakes or outside of them.

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