

DC. *Hey Fazle*

FS. Hi Devika

DC. *Hiiii baba. It's so good to have you here today, in this conversation. Let's start with a check-in: how are you feeling at this moment and is there an intention you would like to place for this conversation?*

FS. Wauw, well I'm feeling great actually to be honest. And very honored to be the first one for this podcastseries that you are developing. And yeah I think my intention is also very much connected with that, because I do hope that with this conversation we will inspire many others aswell and that this will lead to many other beautiful conversations between us, but also with others. And that it will also be a very beautiful healing moment of reflections.

DC. *Hmm beautiful let's go for that! Alright for the people who don't know you, tell us something about yourself.*

FS. So I'm Fazle Shairmahomed and each time when I'm invited to introduce myself I like to challenge it a little bit aswell: what the story is that I share. So yeah what I think I find mostly important to mention here is that I am a very hybrid person, which is rooted in many histories coming together. Many histories of resistance, many histories of coming together, of coming existing out of this need for connectedness, and also for love. Like from this desire for love. Yeah and also ofcourse very much rooted in a lineage of healers. And yeah if I would translate it a little bit more into what is expected of us nowadays, it also brings me to this question. In the Dutch language especially, but I think in also in English language, we ask often "who are you" and then we quite instantly go to into narrating.. ehm no actually.. sorry maybe I have to rephrase it a little bit. So very often we are asked in this language: "what do you do in life?" And then we instantly go into narrating about ourselves as what we are. So, but when we don't do that then often we're being categorized into certain boxes. And I have noticed throughout my artistic career especially, that I had to claim certain identities also for myself in order to connect more with the different communities I also belong to. So I do identify as queer, as Muslim, as a Surinamese-Hindustani person or Indo-Caribbean, which is actually tapped into a much larger group of people. Yeah, but also very much a person who grew up in a very multicultural neighbourhood in the Hague. A neighbourhood called Transvaal. Ironically named indeed after the province of South Africa which the Dutch colonised and with streetnames of Dutch colonisers, but in a neighbourhood where mostly people of colour live. Ehm ja, these are really important communities that kind of have shaped the person that I am today.

DC. *Allright. How I know you, is once you invited me to take part in a decolonial ritual that you were creating and in your rituals you oftentimes center queer people of colour. What is your take on combining healing and reparative justice and why do you think it's necessary? What does healing mean to you in this context?*

FS. Wauw it's such a beautiful question

DC. *Thank you baba*

FS. It is actually also already one of the most difficult questions that I have received in a long time. And that's not weird ofcourse, because indeed we know eachother already for quite some time. I think you are definitely the person I have been working most intensely with and have had many many beautiful and nurturing conversations with. So it makes totally sense that you are asking me this question. And when I think of this then I'm actually mostly thinking about being queer as something spiritual. And that means to me the process of becoming. And I think everyone is actually going through that process in life, but being queer ofcourse it's often

associated with this process of coming out, but I would rather like to shift this narrative a little bit. It's more about a process of becoming and really embracing your full potential of who you are, of who you want to be. Taking that into your own hands. So it goes beyond sexuality, it goes beyond gender identities and the process of embracing sexual identities and gender identities is very much this process of becoming, because it says everything about how we relate to one and other. And even on a short note on that I think it's often funny when people complain about how every year a new letter is added to the LGBTQIA+ and I'm like yeah but that exactly shows how much we are invested in this process of becoming. And we are very much capable of pointing out that complexity of identity.

And what that means in the context of healing and reparative justice is that I do feel our role as a kind of leading role. A spiritual leading role in this world, in the societies that we also live in. Because we can explicate so many mechanisms, right, that are still oppressive to us, which still exclude us and which still reproduce a lot of the trauma that we live in today. And there is this one question, especially, in the last two years that I have been kind of dealing with and that is actually what does healing look like, when the trauma is the same trauma that you're trying to heal from, is manifesting right in front of you? Or when those mechanisms that have shaped the traumas that we are still suffering from today are very much alive or even advancing in certain ways as well. So it is a very dynamic painful relationship, healing and reparative justice, but it is not a linear process. It's a process which constantly goes back and forth. So there is not a period in which healing has been finished, when justice has been just done. No, it's something that's constantly in conversation.

Ofcourse when we think about healing we should think about, yeah, like ways of healing. Literary our bodies and our soul, right, to break with patterns that we often have come to believe in. But on the other hand, when we talk about reparative justice then it also literary means, well, I'm thinking reparations. I'm thinking money. I'm thinking changing the infrastructure and even the whole fabric of the world we live in that we have come to accept. We have kind of accepted it as "but that is what us humans are and this is the way we function". Like no no no actually it's not! We are living in a certain period in time and the ways in which we relate to each other have not always been like this.

There are a lot of beautiful things in the way we can travel around the world, but then we also see this is restricted by the way in which nation states are dominating the way we perceive the world, or the way in which the whole world functions. Some people literary do not have access, because of the borders we have created or because of the legislation that exists around the relation between nation states. And these are all imagined communities. And I do think that this sense of imagining community is very much a human thing to do, but the consequences that it has, today in particular, are quite problematic I would say. So that is the space in which I need to see more healing in relationship to reparative justice. We need to break with these kind of borders, we need to break with that infrastructure in order to be closer to one and other. In order to be able to do more healing together. Yeah.

DC. *Yesss, let's let that sink in for a moment. Let's zoom in on your artistic directions for now. Because referring back to your rituals, you create them in performative context. How does inviting the realm of performance art enhance and/or undermine your rituals?*

FS. Yeah so for rituals I think first of all we need safer spaces, right? But unfortunately, the society is not very safe. And even the neighbourhoods we live in are not very safe. And even our homes are not very safe, because they are being controlled by the state. And ofcourse, in different countries around the world it can take different forms and it can also take more violent forms in

certain parts of the world. But nonetheless, we live in a reality in which the nationstate has the power to dictate what we can do in our homes and what we cannot do in our homes. So even though we need safer spaces, safer realities, it is important to acknowledge that what we are doing is actually explicating that. Explicating that we need more safety, or that we need a different kind of safety. We don't only explicate it, but we also negotiate it.

So performance space, the institutions we often function in, are not safe by default, because they are created and rooted within the violent mechanisms of colonialism. And I think first of all it means that art, culture, spirituality, have been forced to separate from one and other in order for those spaces to exist. We can see that for many different artistic practises or spiritual practises around the world. I'm not a specialist in any of those practises, but I do want to point out, for example, Bharatanatyam, an Indian classical danceform which was forbidden during the British colonial era of India. And also the process of reclaiming that practise, which is an ancient practise, an ancient tradition that has existed already for millennia. So reclaiming the space of institutions to do this work, to do this spiritual work, is very important. Because on the one hand, it confronts that what others have been trying to erase from us and at the same time it's the space where we can reimagine. It is the space in which we can start breaking with dogma. And that's also, I think, very often in the ways which we experience our spiritualities, yeah, have been harmed in that way aswell. Our spiritual practises and religious practises have become dogmatic. They take shape in certain ways that people will tell you "but you're not allowed to do this, because of this and this and that" Or "you're not allowed to engage in this because you are not clean enough or because you're not this and that enough" And I think that is important, it's important that we have rules within rituals. I also play with rules within rituals, but I think it's much more important that it's something that happens in conversation. And when one person or the one leading institution will define or decide what that looks like, than we are not really creating safer spaces and we are also not creating a very nurturing space to come closer to one and other. Then we are just more busy with excluding one and other.

So I do find it a very interesting dynamic space to do rituals within, within institutions, but yeah ofcourse it does also undermine in a way the function of a ritual. Because we have to deal with capitalist mechanisms. We have to deal with value systems which are about us, but that are not defined by us. I'm literary thinking money. Theaters have defined what is a reasonable fee for certain work or for certain type of performers. And there is actually often very little space to acknowledge how much labour comes into play. For example, the work that we have been doing together. And I'm even thinking about the ways in which we bring communities into the spaces that have otherwise not been welcomed into those spaces. And how that also gives the institutions access to people who are actually very much in need of space. But as we know, we are also living in an era where we are talking a lot about Code Cultural Diversity here in the Netherlands. So that means that an institution will be credited for the fact that they have brought in more people of colour or more queer people into their space. Both in audience and in artists that function in that space. But we, for example, are the ones, as artists, who will bring in those people. But nobody will really acknowledge that and also we will not be paid for that labour. Also we will not be paid for the labour that we are doing to have certain conversations the theatre would otherwise not have. So expanding the scope of what it means to have a queer artist or a person of colour, who is an artist present in your space, is a really important question. And I think we really need to think more about what that means in relation to reparative justice.

But also I think it does enhance. The fact that we perform in institutions, that we create work within institutions, also enhances very much the role of a ritual, right? Because that is the power of a ritual: it claims space, it reshapes space. And it is also something that we have been actually doing for millenia. Or centuries. Our ancestors have always been reinventing themselves within

violent structures. They have been creating rituals. They have been re-negotiating with certain practises that they were doing. And I feel that we are very much living in their footsteps. So yeah, I think it's important. Yeah, I keep coming back to that it's important.

DC. *It is important and also important to keep on repeating it. Well talking about ancestry, what is your lineage when addressing the intersection of art, healing and reparative justice. Could you name some of your ancestry, inspirations, practises, thinkers?*

FS. Yeah so as I kind of already said before, my reality is very multicultural. And I do like to reclaim that, because also we live in a time where a lot of people have really negative associations with the term "multicultural", right? Because of the dominant discourse which was kind of imposed on us by the nation state: as an idea that people of different cultures can live with respect next to each other. And I'm like: No, it's not really simple like that, it's way more complex.

It's rooted, well ofcourse, in the fact that I grew up in a neighbourhood with people that are from many different cultures indeed, but we are obviously not homogeneous. So even when we speak about those cultures we often tend to speak about a "Surinamese culture", or a "Turkish culture", or a "Moroccan culture" and so on. But obviously in those communities there is huge diversity. So, that reality has inspired me very much and also brought me to acknowledge that my parents and my grandparents came from a multicultural reality. Surinam was also a multicultural nation. And even before that, even if I would go to India. I'm not sure if they still use that narrative, but India did call itself for a period of time the most multicultural nation in the world, because it does consist of so many different languages and so many different people within the borders of the nation state. Also if we look at who exactly came as indentured labours or as forced labour migrants, to Surinam. They come from various regions and where they mixed up and how certain languages came into existence are all very fascinating questions to really study. To understand much more of this complexity what then identity means and what then ancestry means.

So it's rooted in all of these things and if I would make it a bit more concrete then I would say that particularly different Islamic rituals, traditions and practises have been inspiring me. I grew up as a Muslim and I grew up in a very particular Reformist movement called Ahmadiyya movement, but it was very common to me to engage with Muslims from various backgrounds. Muslims who had Alawi background, who were Shia, different Sunni schools, because we have different lawschools within the Sunni branch of Islam. And people from so many Sufi traditions aswell. And this has inspired me from a very young age, because the ways in which we practise our religiosity and spirituality would defer sometimes. I mean there is a lot of spaces in which we come together, but there are day to day practises that also very much differ from one and other and that has fascinated me. And I was brought in too many different spaces when I was young. In the homes of people, where we would engage in the songs and dances of many different cultures and traditions, which would be very particular to a particular village or a particular region within those countries that my friends came from. So I'm thinking of Sufi rituals, specifically like Zar and Gnawa. Both of them very fascinating, because both of them came into existence because of the forced migration, mostly forced migration, of Black African enslaved people to Northern Africa. So from the west of Africa and the east of Africa they kind of went a bit into different directions, but they came together with local cultures in Northern Africa and in the Middle East, where they created, or recreated, rituals that connect with other dimensions, with spirits, with ancestors, with histories. And that were also very much there for healing. To negotiate with the kind of pain and suffering they were going through aswell. And the ways in which the pain and suffering would manifest themselves also in what we would call today, I think, psychological problems.

These traditions particularly have inspired me, but also the Afro-Surinamese Winti culture has inspired me strongly. Hinduism has inspired me very much. Again, as a young kid, it was very common for me to have friends who are Hindu and I would go to the Mandir, but I would also partake in rituals in the houses of people. I mean I was also fed by my grandfather with the Mahabharata as a series. It was a series which was developed I think in the late 70's early 80's and my grandfather used to have all those videorecordings.

DC. *Ha, who didn't*

FS. Yeah, whenever my grandfather wanted us to shut up he would be like "Yeah go watch the Mahabharata". Not being aware of course how much it was going to influence me. From that I took very much the relationality between creative energy and destructive energy and for both of them to be present. Only when both of them are present we can establish transformative power. So it goes very much beyond the dichotomous way of thinking that we learn in the society that we live in, right? The binaries which this society feeds us with. And it is much more complex. There is much more flow. And that feeds very much into the way I speak about my work. It feeds into the ways I create work. And there is so many other practises just to point out a view out: Japanese Butoh, Body Weather, Vogueing, Caribbean Bubbling

DC. *Yaass*

FS. But also the various Caribbean dances. And yeah, they have all shaped me very much in the ways in which I'm able to connect with something that I would call spirituality as well. But also in the ways in which I can connect with other people.

DC. *Well, talking about connecting with other people, how I know you as a person and also something that's quite strong in your works is like the bridging of different communities and the gathering of people from all walks of life. What are some keyconditions for you when creating and cultivating such spaces?*

FS. Yess, this is also another very beautiful question

DC. Thank you

FS. And I really had to sit and think about this a bit, because yeah I was wondering indeed what are my conditions? But I think in general, also in my work and in my working ethics, I love to invite people to be vulnerable. So this is a condition, also for the audience, the communities that engage in my work. To be vulnerable or to become vulnerable or to atleast confront themselves with what that could mean to themselves.

Another keycondition is understanding the urgency of the work. I mean, I do pose questions which tap into different periods of time. I find my work very historical. And therefore there is also this urgency to kind of understand that I'm building together with the people I'm working with. On approaches and methods that have been with us for a very long time. The urgency in it is because there is actually very little acknowledgement for that. And in many ways people also do not want to embrace the necessity of spirituality in their lives. So this is another important keycondition. I mean, I do make explicit in my work that it is spiritual. Even if you relate to it or not. To the kind of spirituality that I kind of want to share with the audience. They will be invited to atleast think about what it means to them in their everyday life, but also in being part of a ritual. Yeah and also another important condition is to connect personally with us.

DC. *And with "us" you mean queer poc's?*

FS. Queer poc's, the people I work with in general in the space, that I have been creating a work with together. Yeah, I think it's really important indeed to connect with us personally. So that translates into inviting family and friends into the space. I do think it's something radical, because in many ways our families, maybe even more particular, but even past friends. We have maybe moved away from them sometimes, our processes have not always been together and that again is also rooted in a lot of trauma and pain. But creating that kind of space, that becomes a moment where many of those people who have not been with us or our process, can then be invited in. And also understand maybe better for themselves what these questions mean to them. "Okay so Fazle and Devika are queer, they had their own lives with their own queer people in their own queer bubble". Like great. Maybe some people accepted, maybe others didn't, but when we are in that space together, they are being confronted like: "Okay so this is how that looks like for them, today". Which they were maybe not aware of. And then maybe they are invited in a different way to become part of that journey of becoming. Of also acknowledging that they have a process of becoming as well.

DC. *And what are some of the hardships you have encountered in your role as a community builder?*

FS. The first one I think of as a hardship, I think, in my role as a community builder is loneliness. And this is really about the feeling of being alone in what you're doing. In the ideas that you have. In also the responsibilities that you are actually creating for yourself, but also for others. And it's a challenge, because it's a falsehood, right? Because in a way, I'm physically not lonely and in the process I'm also spiritually not alone. The moment however, of kind of translating something, an idea that you have, or communicating it to others, can be a very difficult process in which you feel misunderstood, misinterpreted. And that actually makes it a very beautiful process, because it's a demon in itself. It is also rooted in trauma. Like this feeling of not being understood. This feeling of having to do things all by yourself. So I do think it's important for myself as well to connect with that feeling. Instead of kind of getting rid of it or ignoring it. I have to negotiate it. Like sometimes, I have to accept in this very moment with this very particular vision I have, I might feel alone. But I do understand and I do know this is a feeling that I have in this moment, but the vision or views that I have are rooted in a much longer period of time. And they are not just rooted within me as a person and they're not only rooted in that particular work that I'm doing. Maybe certain things are also not the right time. Maybe the shapes or the forms that I envision will manifest only after many years or maybe even way beyond that. Or maybe it has already manifested before me in many other ways.

So it's also very much about confronting the ego. And kind of letting go of that as well: that my ego is central to that process. But that is of course the challenge, because I first depart from myself when I do work. And you already phrased it in the question: Me as a community builder. And I'm invited to actually emphasize that it's me as part of a community, right? Maybe I'm a community builder, but there are many other community builders as well. There are many other people who have many different roles as well within the community. So it's really about embracing all of that. Confronting yourself with what leadership means. And that is also really a hardship, because I feel that very often in the society we reproduce what leaders mean to us. We glorify leaders. We have certain expectations of leaders. People can cling unto leaders in a certain way as well. And that is also personally rooted for me in a childhood trauma, where I was almost kind of forced to be an Imam in the Muslim community I was part of. Even though I very much always loved the religion and I still do, I don't think it's healthy to force or create expectations unto people. That they should become leaders or that they should remain leaders in a certain way. We should much more accept that there is fluidity within that. But that is again also a challenge for myself, because where is the fluidity when I have created certain responsibilities for myself?

Yeah, those are questions that I'm dealing with. So expectations, but also value conflicts. In the process you might discover that people value, for example, joy more than confronting trauma. That is a very interesting one in itself actually, because sometimes I would say "yess" to that, and other times I would say "no" to that. But then the ways in which people would read into that often kind of becomes a solidification of then what I am about or what my work is about. And that happens vice versa as well, obviously. From me towards the other. Like as if joy for that other person is always more important than confronting trauma. No, I think again that it's rooted in these moments and in this process of setting boundaries for one and other. And negotiating with one and other. Yeah, and that is a hardship. It's not easy, because again in that process as well, we come to restrict each other as well. So that is a very different form of boundaries. It's beautiful to set boundaries, but when we start restricting one and other then you come into a dangerous place. Yeah, I just wanted to point out that tension actually.

DC. *Hmm. Well I think it's a good bridge to my next question actually, let's talk about care and sustainability. What does collective care look like to you?*

FS. Allowing each other's vulnerability and acknowledging each other's humanity is very crucial to me. We all have a lot of things to learn and nobody is perfect. And again in the process of community building we create hierarchies as well. And then when people are in a certain position of the hierarchy, as leaders for example, then we expect them to show better. To always be an example. I don't think it's fair to those who are in those positions, but it's also especially not fair to the people who are expecting that. And then what I said with acknowledging each other's humanity. It mostly means to me that we all make mistakes, but also that it takes time to acknowledge that. Like it's very difficult for people to acknowledge in the moment "Yess I was wrong here" or "Yess you are right, that person's perspective is also interesting". Because indeed, we ourselves also claim very much on certain ideas.

Conditional forgiveness. Is another very important value.

DC. *Wait wait let me pause it there. Conditional forgiveness? What do you mean?*

FS: Yeah conditional forgiveness. I mean to be honest I don't really know what I mean there because it's

DC. *It sounds beautiful*

FS: It is something I would love to have more conversations about with people. I grew up with a very particular notion of forgiveness and that was really more rooted in "yeah but we are all coming from the same Source. We are all children of the Creator and therefore we should forgive each other, because only God knows better", right? And I think that's actually a very toxic way of approaching forgiveness. This kind of unconditional forgiveness. Like, okay so no matter what you did to me or to others, I should forgive you. No, we are living realities where people are not reconciling with the things they have done wrong. Or they are not reconciling with the things they are being accused of. So conditional forgiveness for me, I guess, means that we can set certain conditions for our willingness to forgive situations or people. But it is a value that should always be present. And it is also a value that is always changing. So even though we set certain conditions today for what that forgiveness should look like for a particular situation, I think it's important that those conditions can also change. After a certain period of time. Yeah.

DC. *Allright, and on a personal level: how do you keep all of this sustainable to yourself? Like this radiant multidimensional being, what are your practises of self care and how do you build resilience?*

FS. Wauw, well I have a whole list.

DC. *Name it*

FS. I need daily reflections. Like daily. Like if not in the moment, then atleast daily. And I do that for example by writing to my ancestors. Literary by staring at a blank wall for some time. Listening to music. Dancing ofcourse. Meditating. Taking showers. I do love taking showers 2-3 times a day, maybe sometimes even more. And they are often not just showers, they are very ritualistic. Like I consider them as Wasi's, I'm ritually cleansing myself with particular soaps. And then also rubbing myself in with different oils. And coconut oil is definitely my favourite one. But that moment, of touching myself, of being connected with my own physicality, allows me also to embrace my fragility. My human fragility. Also the fact that it's very temporary, this body. And the way my body feels today, even the way my body felt in the morning is different from the way my body feels in the afternoon when I rub myself in again with some oil right.

DC. *always oil*

FS. And yeah training the body. Working out, exercising. Creating moments of stillness. And really taking time to be in nature. And nature is a broad term. I mean you can create and find nature within your own house, but for me particularly it does mean that I need to get out there in spaces where buildings and houses and modern lifestyle does not dominate the space. Yeah.

DC. *Could you name 3 concrete tips or pieces of advice for someone out there who wishes to follow in your footsteps or like to follow the same direction, do the same work.*

FS. Wauw to follow in my footsteps

DC. *Yeab maybe that's a bit heavy formulated*

Both. Hahaha

DC. *The Great Fazle*

FS. I mean I hope that people will follow many footsteps. I am totally in the footsteps of many. And indeed it's important to acknowledge that we are. So the few footsteps that people hopefully will be following in their lives, that maybe are my footsteps, atleast I would invite them to confront their egos. And always negotiate with where your ego is at this moment of live. And you can never accept fully or at all that your ego is greater than anything else. And that means that you need to place yourself into the universe. It means that you need to place yourself in historical context. Into a larger notion of time than your lifetime. A larger notion of time than this very moment or phase of your life. Break with linear conceptions of time basically. We expect that we are gonna go through a certain growth in life, but life totally comes with it's ups-and-downs and sometimes you need to sink really really really deep in a period of life that you actually felt very very up in order to realize, again, what the place of your ego is. Within the larger world we live in, but also the larger timescale we live in. And also be aware that you're not going to do all the healing for everyone, right? I mean you are human being and yess we are capable of doing amazing things. Especially when we connect with other people and when we connect with nature. But we need to be humble and we need to leave some work for the generations to come. And for white people

DC. *For who?*

FS. Yess exactly, for white people aswell. I mean many people need to do work. All of us basically have work to do and this work will never be finished really, to be honest. Untill the moment that humanity doesn't even exist anymore on this planet maybe. And then really feeling that. Sitting with that notion is crucial. Because very often we can feel failed in this society, because again of many mechanisms that neo-liberalism and colonialism have installed into our society. You can feel very very failed, because you do not fit the norm, because with whatever you do in your studies or your work. Or even in your family relationships or social relationships, you can feel very very failed. But the moments when you have those feelings you are actually being gifted with consciousness. You are being gifted with a certain awareness of who you are and how important it is that we relate to one and other. And again maybe in this lifetime you won't be able to have peaceful, loving relationships with everyone around you. But having that as a vision for humanity will definitely help all of us to grow closer to one and other.

DC. *Hmm just have to absorb those words for a moment. Well moving towards wrapping up our beautiful conversation: what do you want your legacy to be? What do you hope to leave behind and how do you want people to remember you?*

FS. Wauw again such a huge question

DC. *I'm all about huge questions, you know me*

FS. Yess this is like.. wauw.. my legacy. I mean I think my legacy is manifesting itself in many ways at the moment and I'm super super proud of that actually, because it is rooted in the work that many others have done before us. Because it's also rooted in the work that many others will do in the future. So I kind of hope that that is also kind of my legacy. That it's acknowledged that I didn't start something or I didn't finish something, but that I have been grabbing with my hands and feet basically this notion and journey of healing. And also what that kind of means to us coming closer to one and other. Again I'm saying these things because they are not.. how do you say that.. like that you know? Healing is a very difficult process and in that process it actually often means that you do not want to be with certain people around you, because they have been causing so much harm to you aswell. Yeah so, I guess this is for me the most important thing.

And ofcourse I do feel that we need to embrace much more that spirituality is manifesting in many ways in our lives and that multiple dimensions exist. Yeah, I want to give this with my work and I want to invite people to also understand for themselves what that means, because in those different dimensions we have spirits. We have angels. We have ancestors. That are present for us, that are willing to communicate with us. In our dreams. In our everyday lives. In the moment when we go to a certain state of trance. When we dance. In the club. In another sacred space. Inside of your house. By yourself. And yeah those moments can be fearful for people often, because they are not the spaces and dimensions that we are taught to believe in even. In this kind of society, this rational, scientific society we live in. So kind of approaching that, that those realities and dimensions exist without fear is something that I hope I have been giving to some people throughout this journey. Maybe not to everyone. But yeah, hopefully to some atleast.

DC. *Well you can't please everyone, right?*

FS. Exactly

DC. *To me you gave it for sure my dear Fazle*

FS. Thank you and you also totally gave it to me. The journeys that we have been on. We have been on many journeys already I feel

DC. *Yeab and there is many more to come. I'm sure about that*

FS. Totally

DC. *Well my dear I want to thank you for this beautiful conversation. Do you want to do a check out? How do you feel?*

FS. Well, I feel like I have said so much and so little at the same time. A lot of it is rooted in philosophies. In ideas that I have that have come to me throughout the years. But I feel that this is maybe also another beginning of many conversations that will follow. As I also said in this kind of intention that I had in the beginning, I totally feel that this is a moment in which we gonna listen back to this and be like "Okay, there is a lot still to unwrap here." So this is how I feel already, like okaayy I wanna ask you all these questions back again aswell.

DC. *Well thats not gonna happen baba*

FS. Well not today, but it will in the future

DC. *Ofcourse, I'm sure*

FS. Or in another dimension

DC. *In multiple dimensions. No but really thank you. I feel super calm somehow. I don't know this whole conversation felt like a meditation to me. So yeab thank you*

FS. Thank you