

Spinning Gold Guest Teacher Interview With Dyana Valentine: Transcript

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SPEAKERS

Briana Saussy, Dyana Valentine

Briana Saussy 00:09

All right, Dyana. Yes. Hello. Hello, thank you so much for joining me and for being willing to be one of the biggest teachers in spinning gold. We're very, very fortunate to have you.

Dyana Valentine 00:23

It's an honor. Thank you.

Briana Saussy 00:24

Absolutely. All right. So this guest teaching is part of our Creating Ceremony module. And we're specifically going to talk about working as an oracle, which is something that you do.

Dyana Valentine 00:41

It is!

Briana Saussy 00:42

So, I'm very, very glad that you do it because first of all, the world needs more oracles and second of all, there's a lot to talk about that and I think participants in this program can really learn from you and from the work that you do. So, you know, whenever we talk about creating ceremonies, or the role that ritual plays in our lives, one of the things that I feel really strongly about is that we have to make room to talk about the liminal, the in-between spaces, the realms of imagination, and the realms of dream. And so as I was putting this together, I thought, well, there's no one that can talk about this like Dyana, I just, I knew -- from you and I talking and working together, that you were the person and that our need to understand how to work with images and messages that aren't always logical, when we get them the dream world or from the liminal, and then having a sense of how to work with this highly subjective material, but in a practical, real-time kind of way -- that you were the person to talk to about that. So thank you, again, for joining us. I'm very, very happy to have you.

Dyana Valentine 01:57

I'm really excited to talk about it, and it's such a primary part of my life in the way that I express my identity in the world, that it means a lot to me to be able to talk about it -- and especially to talk about it within a community of people who are truly seeking and truly, like generously, investing their lives in the work as well. It means so much.

Briana Saussy 02:21

Yeah, thank you. Thank you and here, here! So I'm just gonna tell people who are listening, who you are. I think everybody who is participating in this program knows, but for those who don't, Dyana Valentine is a dear friend of mine. And we've been friends for a few years now. A few years now! And she is an oracle and creator of SuperConditions™. She cares most about making the world more humane and she dreams on behalf of people around the world in a singular offering called Woke Up Knowing. You can find her and her work at DyanaValentine.com. So I thought we would just start casually by me asking you: How are you? What's going on?

Dyana Valentine 03:07

You give such good interview. I love it. I'm great. I'm great. I am coming -- I'm sure some people listening can relate -- I'm coming out of like a really kind of Dark Night of the Soul -- big callings, big identity shifts -- time which looks like, in practical terms, my face under a pillow for a while. But even when I was underneath that, I could see and feel the work in a way that was more reassuring than it's ever been in any other time of my life because I think when you're under it, and when you see a gleaming, clear, light shining, you think, "Well, I'm gonna stay under here for a little while, but I know that light is there for me." And I was very pleased and surprised that when I asked that light to tell me about itself, it told me about my own work, which shocked me. It shocked me that that could be the one thing that I could count on, that I could trust, that I could believe in, that I could know was waiting for me. And when you asked me to do this interview and you told me, "I'll ask you how you are," I'm like "I'm gonna TELL her . . ."

Briana Saussy 04:25

I'm so glad! I love that because there's nothing that makes me sadder than to ask somebody how they are and I just get like the "okay, I'm okay I'm great," you know, and not really get a sense of like, "well, how are you, what is happening? Because you know there's been a lot of shifts on a cosmic level for people and a lot of people have been in various, I call it the Underworld Adventure. Are you descending, are you in, like, the depths of the depths? Are you ascending? You know, there's so many different levels. But, I really appreciate you putting it out there and saying "this is how it's been." Because I think that we have to do that. I think that those of us who have a calling to any kind of Sacred Arts practice, any kind of lifestyle that includes the sacred, (which I believe it's all of us) we know, we have to really own where we are, and be honest with where we are and, tell the good stuff too. I love the fact that the light was your work. It was your work. How beautiful is that?

Dyana Valentine 05:34

It was stunning. It was a stunning moment, because of course, I didn't believe it when the light was like "Woke Up Knowing and SuperConditions™" and I was like, "Yeah, well, no. Really, really? What's the answer? No, really tell me who you are." And I asked over and over and over and finally the light was like, "Dude! Do I have to plunk you on the forehead? I'm telling you that you can count on me." And that was a really deep, pivotal moment. But also, I love the idea of reframing the question, "How are you doing? Or what are you up to? Or how's it going?" into "Tell me about where you are on your quest?" Those are the kinds of conversations I want to have.

Briana Saussy 06:22

I think that those are the kinds of conversations we all want to have. And I think that there's a lot of fear of like, you know, well, if I started down this road, though, I'll never come to the end of it, or you know, people don't really care. And I think that if you're talking to somebody who asks you how you're doing, and they don't really care, like you're talking to the wrong person, right? You need to talk to somebody else come call me -- call me or Dyana --we will talk to you.

Dyana Valentine 06:49

We will go deep!

Briana Saussy 06:51

We will go, we will go deep, that's exactly right. And I love the fact that you asked the question, "What do you need me to know?" that is such a foundational question in any kind of, of Sacred Arts work, any kind of liminal experience, right? "What do you need me to know about this?" And then you argued. I do that, too. I do that sometimes with the Tarot reading, I'll be pulling cards and I'm like, "okay, yeah, I hear that, but what about this?" and I'll get like this, you know, I'll give them a card that has such a similar meaning and then, you know, finally, like, I'll get like the devil card or the death card, and it's like, "we're not talking to you anymore until you would like to listen to the first accurate answer you were given and enact that, we're just going to take a hike over here, and you get back to us when you're willing to listen."

Dyana Valentine 07:42

Now, that right there, that is the money shot. When you -- this, to me, Creating Ceremony, the Woke Up Knowing experience, channeling SuperConditions™ (because that's exactly how SuperConditions™ came to be, was a channeling moment) was all about: "we are talking to you, and we're going to talk to you until you hear it. And if you hear it and we know you heard it, we know that the words transmitted and it wasn't because you were in an altered space and you actually were not able to comprehend it. We know you heard us. And that's that." And when you're able to create -- what I call it is cultivating a space for hearing and understanding -- when you're able to cultivate a space for hearing and understanding and you hear it and you understand it, it's then on you. That's your job. The messengers have spoken and they know you heard them, and now I can really hear it because there's a particular energy signature that comes through with that kind of information. And I also get reinforcement in my body. And I also get fun art and intellectual reinforcement, so I have like a nice little system now that I can trust. But when it first starts happening, which I would imagine some of your students are exploring

new ideas or at transitional points where they're not sure if they heard that right and I think that's important to point out that that's major, major, major, major,

Briana Saussy 09:21

Absolutely. And, you know, and what I find (and I wonder if you find this too), is that when you're getting that kind of a message, you're also just going to keep getting it again and again in maybe slightly different forms or very different forms until you get it. Until there's a message received, confirmation. And so, you know, first it may be a dream and then it may be a series of coincidences, but you know, at some point, it's just gonna keep repeating until you say, "Okay, I got this. Now I have to figure out what to do with it, but I got it." Yeah. And I love that you bring up the body because that's super important, right? You feel it in your body.

Dyana Valentine 10:04

Well, what is ceremony if not an embodiment of spirit?

Briana Saussy 10:08

Yes, absolutely. Absolutely.

Dyana Valentine 10:12

What is ritual, but a calling to the embodiment of spirit, right?

Briana Saussy 10:18

Yeah. Yeah. The way that we sing through ritual and ceremony, the way we move, the fact that we have ritual motion, the fact that we're working with physical materials, all of that. And often part of creating any kind of ceremony is the creation of a little world, you know? A specific world, for this place in time.

Dyana Valentine 10:43

Yeah, it's a specific capacity-building activity. And it has a clear -- not just a, sort of, like a hopeful intention and aspirational intention -- it has an operational intention, which I think is a big distinction, and I think really calls people to up their game and be very clear about what they're doing and why. You know, I hear people talk about ceremony and ritual, and it has this kind of, there's some popular stuff going on that really casual-izes what it is and it's problematic for me, because I see a lot of people dabbling and kind of dicking around, but the thing is, you're dicking around with your messengers, and they don't really play that.

Briana Saussy 11:34

No, no. You're dicking around with your messengers. And you're also, as you said, you're dicking around with your sense of intentionality, with your clarity. So is that is that really the area you want to muddy in your life? I think not.

Dyana Valentine 11:56

I wouldn't think so. Listen, I mean, it's very convenient, if you're interested in abdicating. So for me, I spent many, many years abdicating my responsibility as a creative, abdicating my responsibility as what other people had called me. So other people had called me an evangelist. Other people had called me "oracle" years before I ever used either of those words. And so I was interested, I was sort of curiously aroused by those ideas, but because of my like, I'm a hyper-pragmatic intellectual, "How can we measure it? What am I actually doing in the world and how can I explain this to the 10 people in the world whose opinions matter to me?" I went to the abdication route, which was like, "Oh, hahaha, thank you so much. Yeah, well, no, I wouldn't use that word." And I would just say "No." And I would push it out. And it also, I think it confused my messengers, too, because they were like, "Wait, what? Like, I'm sending you the message that says you're on the right track. And you're saying no, 'thank you.' Really? Okay, well, let me know when you're ready to work."

Briana Saussy 13:14

Exactly. It's like "We're here and it's here. And you know, nothing will change until you come back and claim it as your own because it is your own."

Dyana Valentine 13:23

Yeah. And stepping into the words, the names, that — I mean, think about rituals. They are all about naming, labeling, clarifying. Embodying. So when you're in that mode, and I think of Stargazer Lee, when I say "in" -- she is really interesting, she teaches time traveling and she teaches star art and she says about the "in-ness" about finding what is "in" -- and to me, the being "out" was the abdication and being "in" was the stepping forward and saying, "I heard you call me an evangelist, what do you mean by that? And let's see where we meet in the middle on that." Because if you look at the true sense of the word -- celebrant of light -- I am that.

Briana Saussy 14:14

Yeah, yeah. And I like how the "stepping in" happens with a question, as opposed with a "Well, I know what evangelist means, but it doesn't make sense to me, can you explain it to me?" but more along the lines of "Tell me what this means to you, like, show me what the real meaning is here that I need to be aware of?" There's a lot of talk in the sacred arts about humility and pride and what kind of relationship we need to have with both of those aspects and I think that there's a lot of bad ideas out there about both of them, but I think a useful one is the humility that comes with an honest question. So "I don't know what this means, I think I do, but it doesn't make sense with what you're telling me, so you explain it to me. You tell me what it means."

Dyana Valentine 15:09

Yeah. Because and what's underneath that for me? Two things. One, I'm a huge fan of questions. And I'm really interested in the real questions. So I have a distinction between, you know, the wrong questions, the right questions and the real question. So I'm interested in getting to the real question, because the real question allows us to be together. Yeah, the wrong question sets me apart as a jerk. I call it an asshole questions, the ones that like the question itself makes you feel bad and sets you up for failure. The right questions are the ones that like society says you should be asking, and you should answer thusly in a seven point plan that then labels you as part of X group or Y group. That may be it

may be supportive for you to be there for a while, but really, you're working on somebody else's paradigm and it's about your reputation, and you looking good. The real question, lets us actually joined together and do some work. Right?

Briana Saussy 16:16

Amen to that. Yeah, I you know, I'm a huge fan of Plato and Socrates. And I studied classics and studied ancient Greek. And I think that's what's so beautiful about the quote, unquote Socratic method is that it's the real questions, it's the questions that really matter. And that's where we can learn about one another. And that's where we can learn about ourselves. And, more importantly than both of those things, it's where we remember some really deep truths that we've always known, but that was extracted from.

Dyana Valentine 16:46

That's it. Where we remember, where we remember ourselves, and we remember our place and we remember -- it's almost, you know, I did a poetry, a series of poetry in photograph that maybe I can contribute one or two to your process and I'll share a couple with you -- but it's called Choreographing the Journey. And it had to do with remembering what I understood to be true. Because remembering sort of makes me want to conjugate my verbs and past tense but it's actually not past tense. It's not-- it's present and future blue perfect or something. It's like, it's this combination of an understanding of what the energy signature is right here and right now and that language -- you know, I had a conversation with Hiro Boga once, and I was telling her that I was just like, beside myself, and I couldn't figure something out. And I was totally pissed off and I was just ranting, and, you know, Hero doesn't really do ranting and I said, like, "They're yelling at me, they're yelling at me, like my messengers, were yelling at me," you know. And she said, "They don't speak humanese. That's your job." And I thought, okay, so if they're speaking a language that is timeless and does not have place or that they don't need assignments like that, it's irrelevant. But we are here, and we have these assignments. And so us remembering is actually a way of being "in" it's not about you know, we have to like time travel to the past to understand who we are today. It's not like that, it's not linear.

Briana Saussy 18:45

No, it's not. The way that I think of it, there's a song called The Hymn to the Virgin by Benjamin Britten -- really beautiful songs to the Virgin Mary -- and it's usually performed around Christmas time. And there's a line and it says, "the well springeth of out me", and that's what I see the process of remembering or recollecting to be that there's a well in each of us, and that it's springing through now. It's giving us water in all of the places where we need water for the land has been dry. And of course, living in Texas, this has a very practical resonance for us as well, but that's how I see it. So very much like a, not a Past, Present, Future but progressive: It has happened, is happening. So, then I think that this segues really beautifully into some of the questions that you and I had talked about because all of what we're discussing, in a way rides on one's relationship with the other world. And of course, different traditions have different ways of understanding the other world but one, that pretty much every tradition agrees on is the world of our dreams — this world that we dip into every night, you know, or part of the day for some of us, depending on our work schedule. So I want to, I want to first talk about the word oracle, you describe yourself as an oracle. So tell me about that word. Tell me about being in that word.

Dyana Valentine 20:41

Well, you know, as I mentioned before, other people called me an oracle, before I ever stepped into that nomenclature. I resisted it for some time, because, you know, names are very important and I don't take it lightly. So I resisted it for a while because I didn't, I couldn't reconcile myself as a member of this incredible tradition that's taken on all kinds of other meanings because I don't have training in it, I don't have supervision around it, I don't have even an academic understanding. I mean, I have some casual kind of pop and, you know, personal little bit of research into Pythia, and a couple of other oracular traditions, but it was really hard for me to step forward into it because I felt like if I hadn't been named by someone who had been named by someone who had been named, then I wasn't really a proper member in that way. So when I use the word now, I use it in a very internal, individual -- I use it with a small oh, let's put it that way. It's a small oh, because I feel that this is the the, that is the most appropriate and the closest verbiage to use for what is actually happening, not what I'm sort of making happen or proclaiming. It's literally after a couple of years of people who are very well rooted in their work very, you know, I see that they are not using it as a light term. They're not saying "ooh, she's an oracle!" or something like that, you know, they're really saying, "No, sister, I'm with you and I see where you're walking, and I support you, and this is your name, this is part of your thing." So I look at it as a novice identity, because it's only been a few years that I've really been stepping forward into it, and I take that with humility. So I step into it knowing there is much to learn, there is much community for me to build around this practice. I have an extremely, very small community, I mean, two or three people who really I consider my community of practice. And I actually include you in that because I know that you know, and that you have reference points that are really helpful to me, and I'm looking forward to even expanding that exchange more with you. But so I take it with, you know, with great reverence that I'm stepping into a practice, I'm building a practice, I'm learning things as I go, I'm documenting it on my way, and also testing it a lot. So, it's not a finished product, "Yes, this is what I am. And here are all the definitions of my identity" to clarify it for people, it's an ongoing emergence. So that's how I look at that identity opening. Was that clear enough and informative enough?

Briana Saussy 24:22

Absolutely, it was, it was so clear. And I really -- I love everything that you said -- but I really love the point that you bring up about, well, "this didn't come to me from a specific tradition and so there was this question of like, "do I get to use this name or do I get to use this word?" I hear this a lot from my students, and I hear it a lot from Sacred Artists. You know, my the term "Sacred Arts and Sacred Artist" very similarly presented itself to me and was one that I started using because I I felt like there was no language that I really wanted to use to describe what we were doing, but this not having a tradition or a formalized training, be it academic or otherwise, has kept so many people from using names that otherwise feel right. And what I was taught about that is that there are you know, there are people who are book-taught, and there are people who are taught through the doing of something, and then there are people who are Spirit-taught. And being Spirit-taught, it doesn't have like, "I can point to the certification process," but often, it gives us the richest soil. And I really, I love the entire process that you described. It sounds very, in keeping with the tradition of being an Oracle, from what I know of it. Your community member sees you and witnesses you and says "yes!"

Dyana Valentine 26:06

Yeah. And I mean, what is claiming, and what is certification, if not that? You know, someone said, "I certify you." And then if a bunch of people said, "Ooh, that's cool," then all of a sudden, that's like the

thing? But when you look at it at the core, for me, you know, my grandmother, saying, one line: "You do know what happened." Like, we were talking about something and I was like, "I don't know, it seems like this is what was going on . . ." She would always ask me after church -- she would take me to church with her -- I loved church for the singing and my favorite part was the "peace be with you" part where you get to turn around and shake grownups' hands because I was a little kid, you know? I would stand up on the pew and I'd be like "Hi! Peace be with you! And also with you!" because was so excited, you know? And then we would come home across the street, because she lived directly across the street from the church, And she would say, "So, what did you notice today?" And I'd say, "I don't know, it seemed like this was happening. And it seemed like, you know, Ruth seemed like, she didn't feel very good." And she'd say, "Oh, really?" And I'd say, "But I don't know," and she says, "No, you know."

Briana Saussy 27:30

You know, that's grandmother-taught. You can't be better than grandmother- taught.

Dyana Valentine 27:36

Well, and you can't be more certified than a grandmother's love.

Briana Saussy 27:40

You can't. That's right. That's it.

Dyana Valentine 27:42

So why is it that we flip flop and go back and forth and think like, "oh, well, I must not really know this, maybe I'm making this up," you know, whatever, but one of the things that I thought while you were talking is about the liminal. So the liminal. I wrote down that the liminal is not linear, or logical, and may often not be legitimate. And so I think about the legitimization of certification or of terms or of titles that have been given in history, that are only earned one way or the other, or in order to be properly ensconced in your identity, one would never call oneself that. You know, those kinds of conversations, I think, can be incredibly discouraging, but also quite damaging to someone who is emerging into their awareness. And I know that was true for me, you know?

Briana Saussy 28:45

Yeah, yeah. I have, I have a good friend and teacher who is a very well-respected psychotherapist, and analyst, and she has her PhD and I was talking with her several years ago, and I was like, should I get my PhD in psychology? Or should I do this? I mean, I know that I could. And, she's much older than I am, she's in her 70s, and she, she just patted my hand, just patted me like "settled down girly", and just said, "You have everything that you need to have already. I certify you." And that was that was huge for me because it really opened up for me this idea of sovereignty and the importance of sovereignty in sacred work and that's something that we need more of, so I think that this is exactly as it should be: grandmother-certified. You can't get better. You can't. So for you, what does an oracle do? There's a lot of different actions from super academic to like, super fictionalized stories about what an oracle does. But, what is your understanding?

Dyana Valentine 30:05

Well, the principle of my work, and this is true, whether I'm doing SuperConditions™, whether I'm talking to people about how they present their work and bring their work out into the world, or whether I'm teaching 18 to 20-year-olds about how to go to college, it's all the same core principle. And that is, how do you learn how to make humane decisions, period. And so, the dreamwork has informed my process of supporting people and their capacity to make humane decisions. And the expansion of that capacity to make humane decisions is different for everyone. And I also really strongly believe that my foray into dreaming -- these are my dreams, for me, I'm not fantasizing that I'm dreaming by proxy, or that I am implanted by someone else's psyche, when I go into a dream state with their question or anything like that, I'm very, very clear on that. These are my dreams that are to me and from me, but they are for us, and for our collective process of educating our intuition, in service to making more humane decisions. And it may be that the decisions have more humane outcomes for us, or that they amplify humanity and the application of humanity and our systems, our primary relationships, our families, our work experiences, our communities, and our society, as a whole. And it may mean that the process of decision-making is more humane. So it could be the outcome, it could be the process, and it could be the ripple effect that happens, so it has a lot of points at which it touches the earth. But at the core, that's really that's the human decision-making piece informs all of my work, and, P. S. and by the way, I did not know that until probably just a little over two years ago. I couldn't call it that and I couldn't rooted in what the essential element of it was until very recently. So, I say that to normalize the experience, but I also say it as an invitation to those listening, and seeking, and studying, and applying themselves that your course -- it's in there doing what it does. You don't have to always name it, and publicize it. And it may or may not be useful for you to have a huge handle on it that is all glossy and ready to put on a website for some time.

Briana Saussy 33:20

I think that we just need to take those words and carve them into gold and make necklaces for everyone. Because there are so many, so many programs out there of all stripes from all different genres that start from the premise of, "you completely know what your core raison d'être in this lifetime is" and people who don't, or people who are identifying strongly with several different possible answers to that question, or people who haven't even gotten out of bed to ask that question can feel really like they're behind the time. And I think that it's so essential to know that, a) not everybody needs to have, as you said, like that really strong handle-- a lot of people may not need it. And secondly, it's there and when you're ready for the name or the understanding to present itself, it will, but it doesn't mean that it's not doing what it does long before you have words for it.

Dyana Valentine 34:38

Well, and it's it's one of the most inhumane pursuits -- the pursuit of legitimacy.

Briana Saussy 34:45

Yeah. So, I want to talk about that because that was a question that I had when you were talking about humane decision making and then you said -- I love what you said about the liminal that the liminal is often not legitimate -- I want to talk about the intersection between making a humane decision and legitimacy. Which I know takes us totally off of the questions we talked about --

Dyana Valentine 35:16

I think it's actually really on-topic. Yeah, I will leap those crevasses with you, babe, don't even worry about it! So let's look at it this way: I'm hyper-intellectual and you're hyper-intellectual so we can say, humane decision-making: yeah, we're all on board with that. That makes perfect sense. We understand it, and we believe in it. We will spend money and time on that. Right? And if I'm proposing that, for me, my liminal machinations have deeply supported my humane decision-making. Right? And they have taken the asshole card out of the equation of the wrong question. The wrong questions for me are those questions that say, "I'm not legitimate; There must be something I have to fix; How do I find out what's wrong with me? How do I diagnose what needs to be surgically removed from my personality, identity, whatever?" Those are the wrong questions. Those plus the right questions, which are the societally right questions, those two, in combination have everything to do with the pursuit of legitimacy. They are "How do I look good to others? How do I make sense to others so that then I feel good about myself? How do I fix what's wrong with me?" Those all hang out in the little legitimacy corner that says, "I need my stamp of approval, I need this bracelet so other people will know I'm important, and that I'm welcome. I need this VIP pass to this experience so that I will be shown in the pictures and I will therefore be signified, and therefore be legitimate, and be welcome and be supported and have what I need to have, or at least seem to have what I need to have." That's why I say that the pursuit of legitimacy is the most inhumane thing you can do to yourself to other people, you also set an example for other people that that's the right way to do it. So as that connects to humane, I think it's a truly inhumane decision to do that to yourself. So that would be my connection. What do you think?

Briana Saussy 37:44

I think so. And I think that it works the other way, too. One of the things that I love about oracles is they don't necessarily give you new information. They give you -- I mean, this goes back to this idea of remembering and recollection -- they give you information that, you know. You know that it's true, you know, that it's relevant, you know, that it's resonant, but they give it to you at an angle or in a way that you can open up to it, and you can be in it. And I love the idea, and the practice of humane decision-making, because I think that it's something that we all look for. And I think that a lot of people who are drawn to the sacred arts are looking for exactly that. How do I be? I talk about it a lot as right relationships, like how do I be in right relationship with myself, with my community, with my family? With my day? And a huge part of that is what kind of choices am I making? And I think that even the idea that you could make choices from a place of asking, "Well, is this humane or not?" I think that's really revolutionary to people. It's totally missing from our political discourse. It's missing from our academic discourse. It's missing from a lot of self-help discourse as well.

Dyana Valentine 39:26

Oh my god, yeah. I want to really say something very strong that I cannot edit and I need to say it out loud.

Briana Saussy 39:36

Say it.

Dyana Valentine 39:37

There is so much violence in self-help. It's devastating to me. How much "you better do this or you won't belong, you won't whatever, and you better pay this or you won't blank and you better . . . You know? And look like me, be like me, a lot of identity mimicry. It's devastating to me to look at and watch. And yet, you know, there it is. So I want to say that out loud because I also want people to hear that there that there's another way.

Briana Saussy 40:26

There is another way. There is another way that does take what is humane into consideration, in a real way. And, what do you give up to be humane? Well, in a lot of cases, you're going to give up what I would say is a really fake kind of legitimacy.

Dyana Valentine 40:46

We are going to give up the violent self-torture, and you're going to give up the "I should fit in this package."

Briana Saussy 40:54

Yes. Or if I, if I don't have you know, 5,000 followers here or 10,000. There, I just might as well throw in the towel, because I don't have anything to offer. I've heard so many people say some variation of that and it breaks my heart. So I, I hear that oracular pronouncement that it's time to make humane decisions. And I say yes, yeah, this is something that the world collectively, we need, we really need it.

Dyana Valentine 41:30

And I think we need it so much that we can't even see it. It's like not feeling well, and going to the doctor and nobody -- it's undiagnosable in a way because it has been so ingrained and so routinized and in our social, you know, in the social fabric of business and of, of energetic commerce. The vocabulary is all really routinized. And we know just what to say and where to say it, and what emoticon to put on it, and it does not mask the destruction that it's causing. Yeah, so I feel really strongly about it. Hey, I want to go back to something you said though. So you were saying about you were talking about oracles and that, historically, they're not telling you anything new, but that they tell it in a way that you listen. And I think I think I want to put a pin in that because I think that ceremony and ritual play into that. And in terms of the exalted states, and in terms of the context in which you receive your message. So for me, I want to talk about the context, when you talk to me about how I actually do my work. So the context is very important. But I also want to say something about that is one of what I'm being called to do, and what I think I'm very good at, is that it's true that this information will feel very familiar in a certain way because the conversation is communal, and it's based on my clients' questions, right? So I'm, I'm focused on attending my clients through their questions and through their language. But more often than not, I get -- and I get this in my waking work, as well as my Woke Up Knowing work -- people will say, I don't understand what you're saying, but I agree with you.

Briana Saussy 43:41

Yeah. Yeah.

Dyana Valentine 43:43

They'll say it just like that! "I am gonna have to listen to this recording because I have no idea what just happened. But all of a sudden, I feel better, and I feel lighter. And I'm not sure." And I'll have clients who circle back to me and say, "I transcribed this paragraph that you said, can you tell me what you meant by that? Or tell me more about this, I want to go deeper in there," and it will be right on the hot button of the thing. So, I think that oracles do tell us in a way we can hear, which often may include distortion and distraction to the point that you're in a kind of altered state and you don't know what's happening. And it's our job to create an environment that is safe for you to release the need to understand everything and to put it into a fucking soundbite.

Briana Saussy 44:38

Yeah, yeah. And don't you think that part of that, too, is that you respond and answer the real question, right? And sometimes it's not the question that gets asked.

Dyana Valentine 44:54

Well that's the first thing that happens, is we clarify the question and we take it from wherever it is to where it needs to be, because I can't work on a wrong question. I used to work on lots of wrong questions, and I would drive myself completely batty trying to get the answer to the wrong question-- for years! I mean, I would say easily the first six years of my business I was answering the wrong question. Now that is something else. I sure did invest, but at least I know, I know now. So I had to figure out a system for understanding the real question. Now, keep in mind, this is a very -- I don't say this in an arrogant way -- I understand also that in creating or agreeing upon the real question that we will address in our work, that means that the question is relevant to me, it's relevant to you. And it makes sense in the interest subjective space that we've created together. So I'm not saying I'm making YOU get to the real question. I'm saying WE'RE agreeing on the real question that you and I are going to work on. You may have other real questions. I certainly may have other real questions separate from this one experience, but because we're working together, we're going to agree on what we're working on together. And I think this is a really important practice question or consideration for people developing a practice, because there's a lot of pressure to well, I'm paying you so just answer my question.

Briana Saussy 46:34

Oh yeah. That's a huge, that's you're absolutely right. That's a really big, big thing. And I see I like what you said about people being like, "I don't know what you said, but it feels right." Because in my experience, that kind of a response is a, "I got the answer to the real question, or I got insight on the real question. And maybe I'm still circling around even to like, the fullness of that question. But it's resonant. And so I know that I can work with it. I know, I can sit with it and create the space I need to for it."

Dyana Valentine 47:09

Right. Right. And from a practitioner standpoint, I think the important point is, you are not a low-vibration prostitute. You do not have to hang out in the wrong question. If something doesn't feel right to you, and you cannot bring your highest form of work, that is your spiritual responsibility to get clear on what questions you're interested in and entertaining, to say no to the people who won't collaborate with you

on the on the questioning, composition, et cetera, et cetera, et cetera. But I'm like, just kind of calling your students on the carpet to say like, this is really important, and that you understand that it is a collaborative question. It's not: somebody's asking a question and I'm simply answering it. It's never that.

Briana Saussy 47:59

Yeah, that's exactly right. Even when an individual is doing the asking themselves, right, like, I'm gonna dream on this for myself -- it's collaborative, and it's not going to be an A to B kind of process. And yet, you go in expecting it to be that way. It's gonna be confusing, and you're in for a world of disappointment.

Dyana Valentine 48:21

You're gonna have a bruise on your forehead.

Briana Saussy 48:23

You will have a bruise on your forehead. You will be cross-eyed for the next three days. Yeah.

Dyana Valentine 48:30

Yeah.

Briana Saussy 48:31

Well, this is beautiful, because it it brings us really beautifully to one of my questions about ceremony and ritual for you, which is, what kinds do you do? Or do you rely on any rituals or ceremonies to assist you when you dream? When you do your dream work?

Dyana Valentine 48:52

Yeah, I get asked this question a lot. And one thing I want to say about it is I'm curious about where the question comes from. Because for some people -- I don't think this is true for you -- but for some people, listening or thinking about this work might be thinking, "I can't imagine doing that. How does she do it? How does she get into that space?" as a logistical kind of "that seems magical and otherworldly. And I can't do it, and I don't understand it. So there must be some magic in it." Or some forced magic, I will say. And so I just want to clarify, because I would have thought that. I would have been like wait, do you smoke something? Sounds fun, or can I repeat it? Because it's like a scientific method.

Briana Saussy 49:40

Is there a protocol that I too can do? Yeah.

Dyana Valentine 49:44

Or show me your methodology. So there's part of that that happens. I just want to say that out loud, because that's been my experience. And I think that's also been my experience for myself to like, wait,

okay, what do I do the day before that, so I can do that again. That's not what's happened for me, but it's not repeatable even for me, so I'll just put that preface on it. I do my documentation of my process with hindsight. So, I don't know how certain things happen, but sometimes I will get my deductive mind wants to put some pieces together and see if I could recreate circumstances that gave me like a major breakthrough or something like that. So one of the general concepts is comfort, ease, and a certain degree of -- I call it Givanchi -- a certain degree of elegance and of spatial comfort. And that's, I'm sure, my Taurus Moon screaming loud for stage time.

Briana Saussy 51:03

That's right, that's I hear your Taurus Moon saying exactly!

Dyana Valentine 51:09

For example, I wouldn't have called this ceremony a ritual until really, I started to think about the question, and thank you for posing the question, but: clean and beautiful sheets. My room is well-appointed and the floor is clear, you know. So when I'm in that space, I can move around. And I don't have to turn lights on because lights wake up the brain in a way that isn't helpful. And keep in mind, I say this on my website, I believe that we have access to these tracts of information and that when we're in our waking, socialized, exposed states, we tend to edit that information according to the stimulus around us. So if we are trying to impress someone, or if we were in one kind of environment -- here's a great example -- we will talk about our work or give our little pitch: Hi, what do you do? -- Answer -- We will give it in different ways in different circumstances if we are in a waking state, and we're editing ourselves. We want to accommodate the situation, we want to make sure we don't get eaten by saber-toothed tigers. So, in this space, this is an unedited space.

So one of the conscious ceremonial things I do is I agree with myself, going into the space that I will say, what comes even if it makes no sense to me, and I will do my best not to over-edit or intellectualize what I heard, saw, or felt. And that actually, for me, because I'm such a hyper editor, and I'm constantly composing language and wanting it to be right and wanting it to make sense -- and in my historical life, I've wanted to make sense, I've wanted to be legitimate, I've wanted to be seen, I've wanted to be invited, welcomed, and invited back, so reputation stuff has played a big part in my development of identity. I had to consciously put effort into releasing that. Releasing the caveats, releasing the "I'm sorry, I'm going to wake you up in the middle of the night" kind of thing.

So now it's gone to a sort of whiplash to the other level, where I have a very clean agreement with the people I work with. It says, "You are on call now, you're on call for this process, be it a 24-hour process, a 48-hour process, whatever it is, you are on call and I am expecting you to be available. Because you denigrate my work and my process and my ability to do this if you don't -- you break it. And I will respond accordingly and you won't like that." And instead of having a big reaction after the fact and having a big tantrum, I lay it out way beforehand. So the ritual and the ceremony begins with the first interaction. The first ping where somebody says, "I'm interested. I have a question. I'm interested." That begins the process. So the quality of that communication starts to lay the foundation of this sort of "we're paving the portal," right? And I love that phrase, I use it. I like the sound of it. I like the feel of it. I like the practice of it. So we're paving the portal.

So part of that is internal for, part of that is internal for the person or persons I'm interacting with. And part of it is environmental. So we've covered the sort of lux surroundings and the clean floor and the low lighting, and in the places that I've loved to dream the most, they've had a very heavy and deep rooting in nature, right? So there are places my vision of my work is that all will dream around the world. So I have very specific places that I'm interested in dreaming there are I have pictures of some of them, and I had the picture in my mind and have since found the exact location. So one is in the leeward desert, one is outside of Copenhagen, one, you know, etc, etc. So there, there's this map that's come with the Work that says, "go to these places, and dream and be." So part of that understanding of the situational setup informs the preparation for the work.

So yeah, so we've talked about the communications preparation, the boundaries preparation, the yielding of editing, the corporal needs -- so often I will do a like a massive kind of house clean, and maybe even a purge before a dream series. Depending on when they're scheduled, I've only done a few that were very spontaneous, like talking to somebody the same day that I started a dream series, that's pretty rare. I like them, because they're really like frisky and athletic. But almost always, there's a decent lead time, so in that lead time, I've already started processing. I'll often dream for somebody well before their dream session, so it's already begun. It's already been open. So things like that all informed the process and the ritual. There's also, you know, if somebody hires me for a 24-hour process, or you know, I mean, we put these labels on it, it's sometimes it's 24 hours, and sometimes it's not, it's not measured, like --

Briana Saussy 57:11

Right, right, exactly.

Dyana Valentine 57:13

But that's for sure, that's two days before that, and two days after that, that I'm in active process with that particular expression, that particular delivery of service. And that took me a long time to figure out how much time I needed. And that's something I would say to everybody listening, like, what do you really need to provide your service? For me, it's about a five-day span.

Briana Saussy 57:41

Yeah, yeah. I like either there are several parts of that I find really helpful. One, is that -- and I'm sure that you know this -- but one is that this is also very traditional to what we know of how oracles actually worked in the past, which is that they were open for a season, or for a specific time of the year, it was not always open.

Dyana Valentine 58:06

Ohhh! That's good to know!

Briana Saussy 58:07

Yeah! And usually, their off-time, their off-hours, were far greater than their on-hours.

Dyana Valentine 58:17

Well, that's true of me and I've really criticized myself for that, and it's something I've had to really get through. So that's really interesting to know. Very reassuring.

Briana Saussy 58:30

Now, you can know that you don't need to criticize yourself. This is just exactly as it shouldn't be.

Dyana Valentine 58:35

Yes, it's very natural. That's something that only occurred to me last year that this is an incredibly -- this is nature made -- and I have thought of it as an intellectual application of "this is what I'm doing," but it's really who I'm being.

Briana Saussy 58:53

Yeah. And then it's interesting because when you start to look at it, you'll see that the times when the oracle was available, what were your seasonally determined, right for like those specific parts of the world like, "Okay, seasonally, now, we're headed into the winter months. So this is the time, in this part of the world for deep dreaming. We will now make this available."

Dyana Valentine 59:22

Longer, sleeping longer, dark hours -- the darkness is really important, you know, I mean, I expanded my practice, only in the last . . . probably about 18 months ago. I really figured out how to do it all day long, you know, in different places, in different time zones, and all that stuff. I figured out how to do more cycles, which helped me expand the work tremendously, but it's like learning a new sport or something. You cannot go run a marathon today. If you've been eating sticks of butter and laying still. You just can't, you have to ramp up. And it has surprised me. It's sort of like going into the gym and being like, oh my god, I just completed my workout. And I'm not even sweating like what? How'd that happen? Well, it happened because you kept going! So, as I practice it more, I get not only better at it, but deeper at it, and I'm able to sink into the space, much easier. Also, here's a really big breakthrough for me: now the liminal is accessible to me in a in a in a very different way. In my waking state.

Briana Saussy 1:00:38

Oh, so talk about that. Tell us about that.

Dyana Valentine 1:00:41

Well, so I talked about this a little bit on my site about the, you know, being unedited, in the dream state. So I call it gem time, when I first wake up, I feel like it's my most smart, my most valuable, my most utilitarian, and my most effective time when just waking up and I'm still in that soft, receptive place. And so, ceremony and ritual have been, you know, proven over and over to bring people to a higher receptive state, right? So now with my practices, I can now access a more receptive state when waking and not consciously or concretely in ceremony, or in the ritual time, I can actually access it now. And I think that has to do with faster, you know, a faster sinking-in that I mentioned before, but I'm so deeply grateful for it because now I can access those tracks of information while I'm walking and being

out in the world, whereas usually I would have to be very quiet and, you know, the certain kinds of environmental things would have to be in place where I couldn't, I felt like, oh, no, I don't trust what messages are coming through, because I don't think I'm hearing them clearly. And now, because they're of the embodiment work, I'm like, "Oh, yeah, no, I'm right." And I'll just be like, on a bus or something. And I'm like, "Oh, yeah, yeah, I got it."

Briana Saussy 1:02:17

Give it to me, give it to me. Yeah, no, well, and it matches up with so much of what I know of liminal work as well, which is, you know, it's really a set of muscles. I think of it like that -- it's a set of muscles that you condition by the doing. And the more you do, the more conditioned you become. And then the easier it is to access that.

Dyana Valentine 1:02:44

Yeah. It's athletic.

Briana Saussy 1:02:46

It's athletic! It really is. And I taught a class earlier this year, about working with the liminal and it was a three-session class, and one of the sessions was just about the body and the roles that the body plays in that work because it's super, super important. But I love to — what you said about ritual and ceremony and the way that it's not a discrete set of practices — there's a few specific things that you need, but it's a frame of mind and it's a way of interaction and deliberate interaction that begins long before the act takes place, and continues after. And I think, because in our more separated time, we think of ritual or ceremony as -- like a really long one is like a Catholic wedding or something, right? -- where you go, and you're there are a couple of hours. But, you know, when you look at Indigenous traditions around the world, ritual and ceremony is not an hour-long deal. It's a "people start arriving and two days later, there's a little something and four days later, there is a bigger something, something and then there has to be a lot of eating and talking and dancing." It's a much more relaxed and longer period, and so, I think that's really important to bring to people's attention, especially people who want to cultivate a relationship with the sacred is that, you know, sometimes an hour of ceremony is going to really rock your world, but often, it's going to be more nebulous and longer.

Dyana Valentine 1:04:49

And or shorter! I mean, the thing with this obsession with time and measuring and I have to earn this many dollars, and I have to have this many followers, and I have to do this at this time, and here are the hours that I work, and here is -- that stuff it, again, it goes back to the violent systematization of light work, you know, and of healing work and stuff. We don't have a seasonal understanding of what we need and what we want. We're confused by, you know, "Why are we so tired? Where's the pill or the thing or the whatever that's going to make us ready to go and pretty and, you know, ready for public consumption?" I struggle with that a lot where I'm like, "I don't know what's happening, but I know that Friday needs to be wide open. I don't know why yet, but I know it does," and now, sort of closer to 80% of the time, I'm able to actually -- because I've consciously designed systems to allow my work to not need to be operating in a very fixed environment -- I've made it more fluid so that I can drop in and out and I have a more flexible schedule. There are certain things that can't be changed. I mean, we have like Corporal needs and bills are due on the days the bills are due. I'm not fantasizing here. But I do

think that as much as you can create space and listen to what your patterns are, so if you're a big old late night weirdo, then (because I call them weirdos because I'm not) --

Briana Saussy 1:06:38

I know me too, I'm such an early riser. But my husband can be such a night owl. So yes.

Dyana Valentine 1:06:45

Right, so if that's your jam, then design your systems to support that. Work with people in a timezone that's 12 hours different from you and market there, because that's when you're awake. And that's when you're working. And that's when you want to interact. Or do your stuff by email, do your stuff digitally so you can do it whenever you want to do it. I had a friend of mine, he said, "I can't believe you sent me an email at 3 a.m. Like, what? What are you doing? I hope you don't email your colleagues -- " She's also a teacher so she was thinking about like my chair, you know, somebody who would be concerned with the fucking date stamp on my email -- And I was like, "Are you kidding? Like, do you talk to your children with that mouth? Like, Why is that? Why? Why is that so important?" And for me, I now really have a very circular relationship with time. I mean, I might really be up from 1 a.m. to 4 a.m. Yeah, on a given day and actively working. And, yes, I will look at the time zones to think "Who I do know, in this time zone who I can like call and chat with?" Whereas I used to be like, "must make a schedule, and I will email and request the time." It's like, well, yeah, but I want to work now, I want to dance now, I want to play now, this message is coming through now and I need to sort it out and it's not going to work on a traditional schedule, and it's not going to look all measured. I mean, I dramatically changed the structure of my business last, I think it was last year, when I started to do the SuperConditions™ work in four-month blocks because I had done empirical research to figure out how much people can tolerate, how I can work, how long they can work, and what the framework is. And now the framework is-- it is Open Season if you, if we, are working together. You can call me, text me, email me anytime. I can call you, text you, email anytime because we are beast and there are going to be some times when we're working two, three times in a day and there are going to be several days or maybe even a week where we're both chilling out and hanging out in our bear caves.

Briana Saussy 1:06:59

That's it! I love that. I love, I love that. You know one of my versions of that is -- here in Texas, we have an indoor season and it's summertime. I always talk to my East Coast clients and they're like, "Don't tell me about your 70-degree December" and I'm like "Don't worry, I will get mine." And so in a lot of traditions winter is the time when you study and for me, it's summer because in the winter I'm outside -- It's the time. So it took me several years to sort of, like, get why I would set up, you know, an ambitious reading list for myself and January would roll around and I had barely like, cracked open the book. But then, you know, June was over and I had gone through all of them. And I was like, "What's up with that?" And then I paid attention to, as I call it, the boots on the ground, what's the boots on the ground situation and the boots on the ground situation is, it's pretty outside in December, I want to be outside but not in June. And I think that as much as possible, people who want a relationship with a sacred if you can cultivate that understanding of your own particularity, it does you a huge service in all of your work.

Dyana Valentine 1:10:53

Yeah. What is natural for you is not on someone else's proposed plan.

Briana Saussy 1:11:06

Yeah, yeah. So, I have one more question for you before I bid you adieu. And it's this one, it's the last question that I sent you and I'm gonna read it: So traditionally, oracles had a crucial role in the culture. And this is absolutely true. They were consulted on all major social, political, and spiritual questions, as well as more intimate and personal concerns. And so one of the things I've really noticed is that the sacred arts, they're becoming more mainstream, and all the good and the bad that goes along with that. So as that is happening, what kind of role or roles do you see oracles and those working and engaging with the liminal, what kind of roles do you think people like that are going to take on? And how will they relate -- how will they speak to society and the world? So it's just a small question, right?

Dyana Valentine 1:12:08

Just just like, you know, condense a philosophy about how the world works into three to five sentences. Sure, no problem.

Briana Saussy 1:12:15

Exactly, Dyana! And that's all I want from you.

Dyana Valentine 1:12:20

Well, I really have thought about this idea for a couple of days. And I wrestled with it because -- and one thing I want to thank you for is I want to thank you for asking the question in a generalized way. So you're not asking me to make an identity proclamation for myself, but this trend and this movement that we are part of and the impact that it has on the world. Well, you know, I will reiterate what my interest is, my interest is that we can build our capacity and make more humane decisions. And for me, I feel immensely grateful to be able to work with people in lots of different industries, from, you know, physicists, to salespeople, to stay-at-home parents, to young, emerging, you know, kids who are emerging from high school, to, you know, actors, performers, artists, creatives, to light workers -- I'm profoundly grateful for that, because at the core of all those major transitions and all that major work, comes a series of points that never really end. It's a progressive process of making decisions. Of "do I go right, do I go left? Do I stay here? How do I invest in the feminine and the masculine" -- there are lots of these invitations that the cosmos brings us that require a decision that leads to action. And so, to me, if I have enough information to make a decision, I may make a good decision, I may make a bad decision. But if I am rooted in the understanding that I need some information in order to know whether my decision is humane or not, and if I can help with that, or us oracles and lightworkers can help bring in as much information as possible to inform our intuition but also to inform our decision-making process -- which I do not think are separate. I just use separate words because I think right now we're using separate words for those things -- I think that is the ultimate service, and it pleases me to no end that I'm part of that movement.

Briana Saussy 1:15:08

Gorgeous. Absolutely. I really, really love that and I appreciate you speaking to it specifically because I think that, you know, there's a lot of different answers, I think that the answers all have a core of common ground. Which has to do with providing space for better decisions, has to do with providing a space for wisdom, like real wisdom that we all have access to. But I really appreciate you speaking specifically to it, because I think that's how we learn. Just as we were talking about earlier, you know, I can't as Briana, like I can't look at anyone else's schedule or rhythm, and apply it perfectly to my life, it's not gonna work that way. The same thing is true about our sacred work and the role that it plays in the greater world. And we can talk about it generally, but to see somebody who is doing it and to have them as you have shared, so generously their time and understanding of what it is -- that's how we gain insight into how to think about our own work. And there are conversations that we're not having, but we're starting to have more of, which brings me so much joy. So, I really appreciate that.

Dyana Valentine 1:16:39

My pleasure. It's my pleasure. Thank you for inviting me.

Briana Saussy 1:16:43

Absolutely. Absolutely. So, I'm just going to remind everyone, this is a no this is just like a taste of what it is to hang out in Dyana's world.

Dyana Valentine 1:16:55

This is the appetizer.

Briana Saussy 1:16:57

This is the appetizer. This is a light appetizer and aperitif, seriously. You can find her -- and we'll have links to your website, of course, up in the course material, but just verbally so that we all know -- you can find her at DyanaValentine.com and I'm actually going to spell it because, like me, Miss Dyana smells her name a little differently. So it's d-y-a-n-a, Valentine -- just like the holiday -- dot com. All right, Dyana thank you so, so much. This has been nourishing and deep and wonderful. And I know that everybody will enjoy listening to it as much as I have. I'm gonna go back and listen to it over and over again and say to myself, "She always makes me sound so smart. I love to talk with her! I love it. I love her!"

Dyana Valentine 1:17:52

You are smart. Thank you. And thanks for everybody who's listened this far. I'm so glad you're on the planet and keep doing what you're doing and I'm accessible. So if you want to talk more about it or ask questions about this conversation I had with Bri please feel free to email me at info at DyanaValentine.com, I mean it and so I'm here.

Briana Saussy 1:18:14

Yeah, it's beautiful too. You do, you really connect with people for real. One of the many beautiful things about you. All right, my love, thank you. Happy and sweet dreams and we will talk soon. Okay, bye.