

Untitled

Date: September 6, 2025

Participants: Jean-Baptiste (Araili), Debbie (Tamarra), Julie (Fontine)

Topics:

- *Creation of time through choices.*
 - *Language as a reflection of perception.*
 - *The art of juggling creations across time.*
 - *Evolution of language towards Subjective-Objective integration.*
 - *Introducing Angelo as a new essence in the Fah'ra group.*
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Monday, September 6th, 2025 (Group/Zoom)

Participants: Jean-Baptiste (Araili), Julie (Fontine), Debbie (Tamarra)

Title: Time and Languages

"All that you are expressing is a form of language. All your creations are statements of something."

Topics:

- Creation of time through choices.
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FAH'RA: Good morning.

DEBBIE and JULIE: Good morning.

FAH'RA: How are you all?

JULIE: Wonderful.

DEBBIE: And who are we speaking with?

FAH'RA: Someone different. Someone far from the stars. That's poetic.

We have invited someone today. Because we are also expanding our group. You are talking to your friends (note: The Fah'ra).

And the first energy that came was... Angelo. Now, what direction do you want to give this talk today?

We give you the choices.

JULIE: We're really excited about the expansion of what we're doing and creating. That seems like a direction we're following already. And we're also exploring the subjective objective and how they are the same.

One, self and motion. And I'm curious about how that interplays with time. And the time language that Jib was talking about.

And I'm exploring that a little bit myself. Like time moments, moments of time. And how it encompasses everything.

Maybe you can weave it all together. Or Debbie, do you want to add anything first?

DEBBIE: I like that.

I like the expansion, subjective and objective motion that we're all moving into. And the time and language. I couldn't have weaved it together myself as a starting point.

Angelo?

FAH'RA: We are the group (note: the Fah'ra) now. Do you want to speak more with Angelo?

JULIE: No, just the group is fine.

FAH'RA: Time is created in the moment. You create your necklace of pearls as you choose the pearl you create in one moment. And how you choose to string them together is also a choice.

One that is strongly influenced by the design of this dimension, of course. And you can also say that, to move further, you create the whole necklace in one moment. You could generate an entirely different timeline.

You also have at your disposal the ability to explore countless paths, countless ways to string your next pearls together. Your language will reflect that relationship to time in how you organize the different building blocks of your language together. And how you allow yourself to string

them together to form your sentences, your words, your paragraphs.

And it's also all very tied in with the way you tell stories. When you start playing with your perception of time, when you allow yourself to become aware of yourself creating all those different moments together—or all those different probable selves, even, and your other focuses—you will start including these aspects into your language. And you don't have to have only one way to organize your words together, organize your sentences.

And it will all depend on the medium you choose to express that language also. The way you speak at the moment is all tied with, or it's intricately connected with the passage of time. One syllable comes after another, one word comes after another.

And depending on the language, the key elements of your units of meaning and how you assemble them together to create that sense. And to allow you to recognize what elements correspond to what item or action or connecting word. All of that passage of time through this medium of your voice and the sounds make it likely that you won't necessarily be able to reconfigure that perception of time through that avenue alone.

You, at the moment, you already use your images, your pictures, and how you connect them together to get free of that sequentiality. This is one aspect that allows you to get rid of that constraint of that design. That's why in that movie, the written axes or the groupings of elementary units together as a ring, as a loop, is so powerful.

It's because you get rid of that sequentiality and you can receive the whole meaning at once. In a way, it's very similar to looking at the bigger picture. And it's how your awareness does it.

You recognize at the moment how your awareness connects or is interwoven in each moment. And as you move into your meditation or some states, you may become aware of a wider picture of how all the moments connect together. That they exist all at once.

And it is a matter of you learning how to shift your attention from different configurations of what you call dimensions of space, time, and how it connects with the non-physical aspects of your mind, the psychology, your worldview, the entirety of your memories. You can see yourself as artists or jugglers. And you can train yourself to create different patterns with a different number of elements, a different choice of items also, just like you can juggle with balls or juggle with torches.

You can juggle with projects. You can juggle with relationships. And you can find that balance in how you spend your time in contact with the different items you juggle with.

But as you juggle, you have to maintain the pace because the items that you have thrown up are coming back again, going down, and you have to keep the movement alive. And that creates at the same time the appearance of a sequence in your hands, but you have that ring of all the items, all the balls, all the knives, the projects, everything is constantly moving, evolving into your subjective exploration. But they appear temporarily in your objective awareness as you get involved with them

objectively.

And by expanding your awareness to the subjective aspect of it, you can become aware of more of your movement and see how some aspects of your objective creations let the place for what's coming next. And as you juggle with these, you don't have to always create a circle. You can create different patterns with your juggling.

And that is a choice also in the moment, which will be the next item you are going to receive and where do you want to throw the other one so that you can catch it later on. Your connection with language is that all that you are expressing is a form of language. All your creations are statements of something.

All your creations are part of this game that you have chosen that can explain why you don't necessarily need to keep the same things always like some people do, focus always on the same ball, on the same project, explore it for a lengthy time framework. You want to explore the weirdness of your subjective and not only how it translates into the objective. And you can even exchange your balls with other people to juggle in group.

And each person is adding their own energy, their own momentum to the project. And once again, the image is expressed in the configuration of your dimension. But when you move subjectively, you can throw the same ball at the same time, you can explore different directions with the same ball together, you can create, depending on what you want to explore, either fuzzy appearances or well-defined manifestations, just like a photograph can play with their different settings and move their camera

as they are taking the picture to get a fuzzy picture.

To keep track of the movement that has been generated, you can change your language, expand it, find new ways of adding that exploration of the subjective and the objective, how they are moving together. And at the moment you are still in need of labeling them differently, but at some point you won't need two words. You may want to get rid of certain words, because you have found new ways to express what you want to express as you have graduated into a different understanding.

But continue to play with what you have in this moment. That is why you are here. That is what you want to explore.

And as you come together, you don't necessarily explore the same assets or aspects, but you can use the same imagery, the same contact point if you want, to explore the texture, the qualities generated subjectively, and how that intersects with the different perceptions as your explorations ripple outward. Because you are influencing people by what you express. And if you pay attention to how the symbols are generated in that movie, they are not static, they are not fixed, they are wavy, they undulate, and they dissolve once they have been expressed, just like your clouds in your sky.

You use them to recognize patterns at times, as a game, but they are always changing. And you can create a language that is always changing also. Not expressed in absolute, but expressing the interconnectedness, the fluidity.

You can create worlds through your words, with sentences that never end, that always contain new openings and new directions to follow. You can embed in your language layers of meanings, and your language can, as you become more open to your subjective aspects, can start to include that subjective movement. And you can, as you speak, become aware of how your subjective moves, both outward, inward, and how you are knitting that all together.

And you can create conversations that happen at the same time, and you each contribute to the sentence that is created. Just as you can see when you have a chorus, or an ensemble of singers in your musicals, and they are all singing at the same time, creating with their songlines a woven landscape that you can receive and allow it to move through you. Because the sounds move your organs, they vibrate your cells, they have the power to take the held energy from your bones, from your...

they can change the flow of circulation in your body, they can even reverse the flow—even if you don't want to try that. You can listen to your nature and see how they all express together, insects, birds, other creatures. They don't only create sounds through their beaks or mouth, but also with their body parts, with how they move.

And as you listen to these sounds, you also listen to the story of the nature that is told to you. And including the subjective into that, as you listen, you will also allow the communications from other essences, from other focuses, come to you.

And you can include that into your language if you choose so. Create creative ways to express that this information is coming from one of your focuses, this information is coming from another dimension. Also, this information comes from a probable self, just as in some of your languages you have different ways to express the I's, the You's, the Them's, the Us's.

You have been a very creative species in how you wanted to express and how you wanted to see the world. It's only recently that you have created global languages and that you have started to believe that everyone thought similarly, everyone perceived similarly; but humans being humans, they take what you give them and they transform it into something else. So, you can be assured that once you become more familiar with being intentional, you start creating new ways to express, new ways to expand, new ways to fold in and unfold out your inner dance, your inner smile. And be also confident in your own perception. In any moment.

Don't compare it with others. Don't [think] that you are missing something if you don't use a particular sense or inner sense, or if you don't move in a certain direction, just like composers in music or painters in... when they create their pieces, their paintings, their symphonies, they choose which instruments or which tools, which brushes, which colors they will use into their compositions. And some, they just use black or white and you can explore all the textures, the shininess of black.

Or you can explore how white reflects the different colors around it. How it... brings light everywhere.

Your creations. And as you asked about language or languages in relation to time, your expressions are [stamped] into (pause), let's say, the fabric of your physical creation and they are [such] powerful expressions. Some of them last for very long periods.

Some of them, you have traces in your myths, in your memories, and they continue to nourish your dreams, your creations. And you may not physically perceive them, but you are aware of how they ripple through consciousness. And you are able to pull that in and include that into your reality.

And you can do the same with words, just as any other expression. You have, just as other teachers previously expressed to you, physical sounds and inner sounds, and you leave these or those into different places, into different objects, and they can be reactivated later. This can be a fun exploration for you and your team, to play with sounds and how you can affect matter around you with it, how you can encode information into objects or places.

And that can be very perceivable. And even if some people don't objectively include them in their perception, some layers of their awareness are aware of them. Now, what do you want to state about yourselves, about who you are now?

And who you are, not only in this moment, but maybe as an exploration, as a source event of sort.

DEBBIE: I see myself as Deborah. I am a catalyst. I stand on the bridge.

I am the bridge between what was and what will be. I'm drawing in more resources and support of that knowing, and allowing that expression and that forward movement.

FAH'RA: And what form or shape do you take as a bridge?

DEBBIE: I see myself as a cross at this particular point in time, allowing the past, in a manner of speaking, to flow, create a whirlpool and allow it to flow from that forward. More. It's more.

It's involving all. It's as if a beacon to bring in, to be in that whirlpool, to bring in all those who want to participate and, as you said, bring in it from dropping the water to play more with. It's a time of percolation.

It's a time of coming together to create, as you said, another piece of the source event.

FAH'RA: Excellent. And just as in your stories, you see the different layers of gas, pieces of asteroids coming together to form the solar system, you can see you as that. Also, all that swirling and pulling together through gravity, through the attractiveness of your energies, all these matter qualities that will give rise to new futures. Have you thought to include that bridge into your talisman?

DEBBIE: Ah. I have included, I've been, I believe I've been using the symbol of Hecate to symbolize that place of the crossroads, to be including not only between subjective and objective, but in all directions as we are in this, what would you call it? I keep thinking of Julie right now as the nursery holder, if you will, also that mothering quality. But back to

your question, the Hecate reminds me of the importance of not rushing, but just to be solid yet fluid on that bridge, of that bridge.

FAH'RA: And be the center that willed all of that. Yes.

DEBBIE: Can I ask?

FAH'RA: That is a strong statement.

DEBBIE: Thank you. And I know I want to give Julie space for that, but I have one thing I'd like to ask. I feel Julie, as it relates to me in my statement, that mothering, that holder of the nursery, can you share at that layer what Jean Baptiste is for me in that position?

As we create our triangle.

FAH'RA: And what is your assessment?

DEBBIE: I'm feeling strong, other dimensional, as well as Asian energies. So is he a bringer of languages to this, a translator of sorts perhaps?

FAH'RA: A shifter of configurations.

DEBBIE: Say again, please.

FAH'RA: He's a shifter of configurations.

Of language, of energies.

DEBBIE: Thank you.

FAH'RA: Adding some kind of bringing forth the awareness of all potential communications or configurations.

One moment. You can say that through that awareness of potentials, he holds space for others to experience.

JULIE: Hmm.

DEBBIE: That makes sense. Thank you. I'm complete.

And Julie, I...

FAH'RA:

And you, what do you want to express?

JULIE: I don't know. I want to express community building, harmonizing, growth, flourishing of nature and people thriving. Thrive is a big word for me. That's what I want to express.

FAH'RA: A very powerful statement also. And how would you say you represent yourself into this pyramid?

JULIE: In this pyramid. I don't know. I see myself as a contributor.

FAH'RA: Hmm.

JULIE: I don't know. What would you say?

FAH'RA: One moment. You bring that inner depth, the awareness of the receiving and the ability to infuse life into your creations. That spark of life that makes relationships, connection with nature still alive to you and enrich your community with that.

How would you represent it in your talisman?

JULIE: Maybe a tree, a tree of life.

FAH'RA: Very well. A tree also connects with its roots to other trees, to other plants around it. It liberates chemicals through its leaves also and participates in bringing the rain to the soil.

It also gives it gives different layers for creatures to live and to be nourished and to play. It creates a whole space. And bridges also the underground of the heaven.

JULIE: Thank you.

FAH'RA: You're welcome.

JULIE: My heart is so full.

FAH'RA: You can appreciate that and bring it with you. It is your light. Do you want to ask any more questions today?

JULIE: I'm complete.

DEBBIE: A beautiful interaction. Thank you.

I will ask, unless you want to leave that to Jean Baptiste, of what you would like to be called. So if you would be so willing, we can come and chat with you again.

FAH'RA: We are the Fah'ra. We are merely expanding just like you are.

DEBBIE: Julie, I would say that you are spot on with that. Just to give you that nod. It was very familiar.

Yes, thank you. Was Angelo a conduit, in a way, as Jib was opening himself up? As in, Angelo was a conduit before connecting with the Fah'ra?

FAH'RA: Angelo was the energy you met at the beginning of this conversation today.

DEBBIE: Oh, the one far from the stars.

FAH'RA: Yes, he's a new addition to our group.

DEBBIE: Excellent. We appreciate his introduction. Excellent.

FAH'RA: You're welcome. And he enjoys very much being part of this adventure with us and with you. We are always with you, of course, in your explorations.

Leaving clues and games into your reality for you to discover. You can use that as a hunting game.

DEBBIE: What kind of game?

FAH'RA: A treasure hunting game.

DEBBIE: Sure, a treasure hunting game. Yes.

FAH'RA: And we are looking forward to when you will find what we leave for you.

JULIE: Aha. Okay.

FAH'RA: In the meantime, have fun. Take care of yourselves.

JULIE: Okay.

FAH'RA: And good job, all of you.

DEBBIE: Thank you.

JULIE: Thank you.

FAH'RA: Au revoir.

DEBBIE: Au revoir.