

The Silence is Your Door

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Participants: Jean-Baptiste (Araili), Jackline (Katie)

Topics:

- *The texture of silence*
 - *Different meditations as doorways to Self*
 - *Using silence to dissolve sedimented noise*
 - *Family ties, birth and choice*
 - *Astrology as an art form*
 - *Language as vibration*
 - *Drama, contrast and experience*
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ANAIYAH: Good morning, my friend.

JACKLINE: Oh, Anaiyah, Good morning. Good morning.

ANAIYAH: How are you?

JACKLINE: I'm doing very well. How are you?

ANAIYAH: I'm good, too.

JACKLINE: Oh, good.

ANAIYAH: And what have you been busy with?

JACKLINE: Oohh, well, first I... and some of the things I'm going to say don't come out like questions. They come out with what's going on, but I would like any comments if you have them.

ANAIYAH: Okay.

JACKLINE: When we last talked, I was absolutely insistent. I wanted to know what I was doing during the blink out.

ANAIYAH: Yes.

JACKLINE: I wanted to know where I was. And.. but I didn't really understand what I was asking. I had no clue what I was asking. And you helped me to understand what it was, and that made me realize what I really do want.

ANAIYAH: And what is it that you really want?

JACKLINE: Well, it's not that I need to be aware of the blink out. Um... I do love this physical focus. I... It's... There is so much to explore... so many levels of it that are extraordinary and magnificent. And I'm... I do have a great faith that whatever I need to know, whatever energies I need to support me, will... will come in my way, will come to me, will arrive. And I don't need to know in my mind what my other focuses were, what influences I have. I just want to be ready to receive them, be grateful for them, and create with them. And at... but one other piece that I do want to be aware of is where I come from, who I am, and that infinity that I'm a part of. So, I've been practicing a little on the breath in to connect with

that energy of who I am and everything that is just right in that moment to enter. And then use that to create on the out breath.

ANAIYAH: Good.

JACKLINE: And...remember... to remember and be grateful for the whole thing. And to know that the way I understand it is... I am programmed with the objective in order to experience the objective in its many many levels or many aspects. And that's what I want to do to the fullest that I can and still know that I come from an infinity of consciousness. And that's what's...

ANAIYAH: Yes, and isn't that wonderful?

JACKLINE: Oh, it is wonderful. It's... it's...Yes. So, I wanted to thank you for explaining and for bearing with me.

ANAIYAH: You're welcome.

JACKLINE: Because I kept saying, no, no, no, this is what I want. You said, is it really what you want? Well, if you really want it.

ANAIYAH: Yes. I will always comply in answering your questions. But sometimes you don't know, as you know now, you don't know what you ask.

JACKLINE: Yes.

ANAIYAH: Or what that means.

JACKLINE: Yes, yes. And I thought I did. Oh, yeah, I thought I knew, but... uhh... So, I'm just so happy. And another part that I've been working with... I went to do breath training with my friend who does this. And she reminded me of something that I have known all my life which is to listen to the silence.

ANAIYAH: Ahh.

JACKLINE: I don't tend to meditate because my mind is constantly going, and it's hard for me to keep it still. And so I like to be by myself. I like quiet, but I don't tend to sit and meditate. And she started...

ANAIYAH: And where do you find the silence?

JACKLINE: I... It just happens. I sit and I listen to it. This is... I mean, well, I'm not going to say, do you think I'm crazy? Because I know. But people would think I'm crazy. But I sit and I listen to it. And the more I listen to it... it's... I can see it. It's as if I can open my eyes and see it moving like little dots.

ANAIYAH: Ahh.

JACKLINE: And I can hear it. And then it embraces me.

ANAIYAH: Interesting.

JACKLINE: It's really as if the silence is profound.

ANAIYAH: And where was the most surprising place where you found the silence surrounding you?

JACKLINE: Well, I've been able to do it all my life, but I forgot about it. And she reminded me. We sat, and...

ANAIYAH: Excellent.

JACKLINE: and I could open my eyes. I guess that was a surprise that I didn't even have to close my eyes. That once I was just inviting it and enjoying it, not inviting it... it was already there.

ANAIYAH: And what texture does it have for you?

JACKLINE: What texture?

ANAIYAH: Yes.

JACKLINE: It's thick. It's moving. It's warm and embracing. And I may have told you this analogy, but it reminds me of the silence. One time I went to speak with my dead husband, and I didn't leave my body. I'm still in my body, but I float up, and he and I, I know he doesn't have a body, but I'm imagining, and he's embracing me. And we are just energetically moving in space. And then I turned around as we were weighing in this ether without an energetic body, so to speak. And I could see little dots all around. And I knew those dots were... they were like energy of creation that weren't yet orchestrated into creation. And then later I realized that this energy was not all outside me... it was all through me.

ANAIYAH: Yes.

JACKLINE: And this is what the silence reminded me of... this... except that when I was with my husband, those energy little things, dots, were

almost waiting to be formed into creation. The silence are the same dots, but... and they're moving, but they're not... but they're relaxing.

ANAIYAH: Actually, the silence is what allows you to move through that place where you can experience the texture of your reality, of consciousness. And you can see it like... as a doorway that will allow you to visit different places, different realms. And you may find it in unexpected places.

JACKLINE: I think it's that doorway I go through when I time travel, because it's.. I just go into this sense, this quiet.

ANAIYAH: And the silence is you.

JACKLINE: Oh, really? The silence is me?

ANAIYAH: Yes, in a manner of speaking. This is the You without all the noise.

JACKLINE: Wow. Well, it is embracing, and it is so relaxing. And it can be loud.

ANAIYAH: Yes.

JACKLINE: I don't know if I feel the texture, but I can hear it, but it's not a sound that I hear. And I can see it. I can see it, even with my eyes open. It's very strange that I can look, and then it just covers me up like a blanket, and I'm so happy in it.

ANAIYAH: Have you tried to taste it?

JACKLINE: Nooo, I haven't.

ANAIYAH: You can.

JACKLINE: So all of my senses...

ANAIYAH: Yes.

JACKLINE: ... can be affected by it. I can smell it too, probably.

ANAIYAH: Yes.

JACKLINE: Oh, It's cool. It feels warm around my body, but I can breathe in this fresh fresh silent cool.

ANAIYAH: And it will give you information about what's surrounding you, and the exchanges of energy that you are a part of.

JACKLINE: So there's my blink out, without doing much

ANAIYAH: Yes.

JACKLINE: But I have a question about something you just said. It'll give me information, you said.

ANAIYAH: Yes.

JACKLINE: Oftentimes, I can see different old judgments and burps, as you put it, or things, and for the moment, I believe it. And that's information, but it's not information that is feeding me. It's limiting me. And so when you say this gives me information, I want to be selective about what information I would choose.

ANAIYAH: First, your silence will allow you to let go of the shells.

JACKLINE: Okay.

ANAIYAH: Of the outer layers that you may see as the crust. That have sedimented and that are (pause) blocking your sight. As you infuse and breathe in and out the silence, you will be able to dissolve those crusts.

JACKLINE: Okay, okay. I'll recognize them and be able to dissolve them.

ANAIYAH: Yes, that's the... that's what you imagine as information, but isn't. It's the noise.

JACKLINE: Okay, got it. Well, it's so interesting, because I've always for all my life been able to taste it, to recognize that, ah, the deep, deep sound of the silence that was so wonderful, and I forgot all about it. Well...

ANAIYAH: And how does it feel to reconnect with that part of you?

JACKLINE: Ohh, like magic. Ohh, like, not a tool, but a place that a focus that I can put attention to and become. Let go of every stress and just be safe. But I know that it feeds me also. It's a source of that exchange.

ANAIYAH: And it's a celebration of yourself, also.

JACKLINE: Oh... Yay! Thank you. Well, there's one other thing that she told me, and I want to just throw this out. I have not meditated much, even though I have always been able to listen to the silence when I remember, but she suggested, because she meditates every day for about 40 minutes to reach this enlightened place. And I have no desire particularly to do that. That makes me a surface person. No, no, I'm joking. But she

suggested, she said that, you know, the thoughts won't go away, just ignore them. But for five minutes, I sit with this mantra, "Allow everything to be as it is. Allow everything to be as it is".

And I made it into the gerund rather than the imperative allow. "Allowing everything to be as it is." So I've been sitting for five minutes, because that's all I can manage. Uh... I can sit for a while with the silence. But this... I sit and I'm allowing everything to be as it is. And it is... it is relaxing and a place of quiet and acceptance, certainly. But I just wondered, am I just someone who meditation does not.. it's not my own natural process that I find other ways, like, for example, the silence or I channel silence.

ANAIYAH: Yes. And part of it comes from its unfamiliarity. But part of it is also because you are more in tune with movement. And you can very well allow everything to be as it is while you're moving. It is not a matter of being completely still. Do you understand?

JACKLINE: Yes, very much so, because she told me that it would be deeper if I sit absolutely still. And I would say allowing everything to be as it is, and my head would bob like a baby. And my hands would sometimes move and touch my shoulders. And there might be a little swaying. And I say, okay, well, she said, you know, stay still. But I'm allowing everything to be as it is. And it just wants to move when it's ready to move.

ANAIYAH: You can go there gradually if you want. But what's the difference for you when you sit in the silence and when you follow the instructions of that person?

JACKLINE: That is very interesting. I can sit in the silence and be there, and I have very few thoughts that are moving, you know, like background. When I meditate in those five minutes, the thoughts just keep coming. And the silence is a place I can rest. I can just...

ANAIYAH: Yes, and that's your door. Different persons have different doors. You don't all resonate with the same methods or the same paths.

JACKLINE: Okay.

ANAIYAH: You can try it if you want.

JACKLINE: Yeah.

ANAIYAH: But you already know your path.

JACKLINE: I've tried it off and on during my life. And it doesn't... I like allowing everything to be as it is. I say it during the day as I'm doing my thing, allowing everything to be as it is. It's a nice mantra, a nice reminder to just relax into everything. But the meditation is different. It wants me... somehow I'm supposed to change my energy or something. And that doesn't... When I listen to the silence, that's...

ANAIYAH: Let me say something first. Meditation is what allows you to reconnect with yourself. It is not one way to do things. What you're doing with the silence is a form of meditation.

JACKLINE: Okay.

ANAIYAH: Some people swirl around and dance until they're exhausted, and they're connecting with the divine through that movement. One way

or one method is no less than the others.

JACKLINE: Okay. Well, that's what I've been doing. And the reality is everything's just perfect as it is.

ANAIYAH: (chuckles) Yes.

JACKLINE: Uh...I still have my list of questions. (giggling)

ANAIYAH: And what of those remain after your realization of yourself?

JACKLINE: Oh, well, three pages instead of four.

ANAIYAH: (Laughing) That's a start.

JACKLINE: Um... oh...where do I want to start? These... I don't want to say these are mundane, but in a way, they're how things work. I... and this is just part of who I am in this focus. I just love to know how things work. So, I'm going to start with a...

In the physical world, there are people who look up genealogy and what's the DNA connection and blood ties of family. And some people are adopted, but they want to know their biological parents, even though they've never had any natural connection with them in the physical.

ANAIYAH: Yes.

JACKLINE: So, what's the importance? It's... I personally... personally, I don't... I'm not... I think it's interesting, the genealogy. I think it's interesting, but I don't place so much importance on it. But some people do. And I'm wondering, is there, when we choose our family, but the blood

ties... is there an importance to blood ties or DNA connection?

ANAIYAH: You've answered your own question in a way, saying that for you it's not that important or not important at all, and for other people, it may be very much important. And that's a preference or a choice that you make as you choose your own family. You choose your families for many reasons, which are not necessarily love or support. But that's all very much connected with your own intent in this life. Because that's the (pause) birthing ground where everything that will influence you later in life will be (pause) put into play, if you want.

You're going to experiment with many different forms of relationships, many different interactions, how you will be... how your needs will be answered, how your curiosity will be fed or starved. And you also have the tie, the connection with history with the past and the future.

For some people, family is very important, and their explorations turn around that domain. They become part of families that create dynasties or that create legacies. For some people, they will move in the direction of choosing a family with which they don't have much chemistry, because they want to live a life without all those ties. And then they feel freer to discard it from the start. You can say that you choose your families for the different potentials they will allow you to experience or to cultivate. Do you understand that?

JACKLINE: I do, and...

ANAIYAH: How do you connect that with your own family?

JACKLINE: Well, first I want to say that as soon as you said it's a preference, I... there I go. I'm thinking the question was based on they're important or they're not important. They are or they're not. But it's not. In this world, it's all intent and preferences and exploration and desire.

ANAIYAH: But your preferences are what is important to you.

JACKLINE: Yes. And how it relates to me is... I love my family. I love my cousins. I love my kids and my parents. And... but my... I love them, and there is a bond there. And my children were a part of my body when I gave birth. And there is something almost physical...

ANAIYAH: Yes. And that's an experience of closeness and intimacy.

JACKLINE: Absolutely. And I nurtured them and raised them and fed them. And even if they are different going on their own path now, I still am bonded to them, for my part. And I think they to me, at a certain level. And yet my attachment to family is not at all what drives me. I have the connections, and I make choices to be with them and to support them, and they me, but that's not my driving force. Not really. So I'm very comfortable with that being not my driving force. I feel I can choose to be with them when I want or to do other things without feeling that strong pull of family. And I'm comfortable with that. But that leads to other...

ANAIYAH: There is another aspect to the family ties and the DNA and the genealogy. It is one of the ways you have chosen to remind you of how connected you are.

JACKLINE: Okay. That's great.

ANAIYAH: Even when you don't know, you still know that you come from someone, so to speak.

JACKLINE: Yes. So, to go a little further with this. We choose our family. We choose our culture and our time of birth. So when... someone once told me this, and it's an image I have in my mind, that when a soul or a focus is ready to come into the physical and said, this is what I want, I want this life, I want this, this is my intent this time, uh... are there in the non-physical what you might call genetic engineers that help design the time, the place and the family? Because it is... it is a complex choice.

ANAIYAH: But remember that from that standpoint, you have a different awareness. You are more aware of yourself, what you want to experience as essence, and there is a cooperation. Some essences may help you in a manner of speaking, although not in the form of agents from the reincarnation company. But they may give you information about the time, the place. And don't forget that you are also, as essence, connecting with your future parents, your future siblings. You have time to know them, to interact with their energies. And when you're in the womb, when you choose to enter the fetus or the body, you are still able to choose to end the experience if that's not to your liking, so to speak. So, it's not that you choose to enter and then you are stuck with what you chose. It's always a choice at every step of the way, whether you want to remain or whether you want to change direction.

JACKLINE: So to go one step... one question further about astrology... At the time of birth, do the astrological influences affect the pattern, and do they continue to affect or is it just the birth pattern that is unfolding? Is

it... what's the... not significance... the potency?

ANAIYAH: You choose the moment of your birth. You choose your parents in relation to that also. And remember, you create your reality. You will choose to be influenced by these elements of your astrology. Or just like with your family, you may choose not to be affected by them.

JACKLINE: Okay. It's always a choice... every step of the way.

ANAIYAH: Yes, but your astrology is also a way for you to connect with deeper aspects of yourself that they help you reflect. That's why it's so popular. Because it's always going to reflect something about you.

JACKLINE: But one doesn't need to use astrology if one observes.

ANAIYAH: Yes..It's just a matter of preference and of resonance.

JACKLINE: It's a tool.

ANAIYAH: Yes, and it's also more than a tool for some people. It may be an art form.

JACKLINE: Explain that to me.

ANAIYAH: Astrology is not only about telling you who you are. It's also about connecting with the person who is reading your chart. Whether they are you personally, because you have learned how to interpret or how to read the movements of the planets, or whether you choose to do that through an intermediary, someone that can read that, that can connect with those movements. And they will use it also as a template that what has been said about the planets or the houses or the stars, they act like

guidelines, but they are more like pointers to allow you to connect directly with the energy.

And this art form of astrology is a way for you to remind yourself of how vast you are, that even the stars reflect you. Even the stars tell stories about you, and you move along with them, and they continue to follow you along your journey.

JACKLINE: That's true. I have studied astrology, and I have read charts. And recently I got... uh... not so much... I was motivated to get back into it momentarily anyway, but because some people I met were into it. And so I started reading charts of others, not professionally, but we would discuss it. And I... when you say the art, I can sometimes feel the energy of the other person in the chart. I can see... see, because there are so many possibilities, so many interactions in the charts.

ANAIYAH: Yes.

JACKLINE: And sometimes I can just hit right on it and say something that will, or they might say it to me, that will... oh, ah, that's another way to look at it. I like that.

But I stopped using it years ago, you know... although I did briefly get back into it this year. Uhh, I stopped using it because I felt that so many, and even me at that time years ago, used it and it was limiting. I was... it was fixed. And I didn't see the element of choice in it, uh.. where I could see where the possibility or probability was coming, but I still had choices. And... so I stopped with astrology.

But again, my question was not so much from a preference, but from a, well, is it real? Is it not real? What does it mean? And I have to keep reminding myself that we each have our own journey that has different tools that help us.

ANAIYAH: Yes.

JACKLINE: So this is a strange question, but I guess it relates to being born. I'm intrigued by languages. I don't mean that I'm good at learning them, but I'm just intrigued. Their sounds are different.

ANAIYAH: Ah. And what do you find intriguing?

JACKLINE: Well, I've studied languages. I don't mean that I've learned how to speak all of them or really any of them really well, except mine, English. But, and I just want to just say something right here. I'm just going to interject this, Anaiyah... I am amazed at the quality of your English language and Jib... It's not his mother tongue, but the words that you use... that are so in my mind, right on... that describe the images, the essence of the images.

ANAIYAH: They're like music.

JACKLINE: Well, okay. That's the basis of my question. I've been studying Italian for a while. In Italian, the words end with a vowel, most words. And when I speak, I'm breathing in... At the end of each word is a breath because it's a vowel at the end. And so when I speak Italian, I'm just so happy. I'm really quite joyous because I'm oxygenated more than normal, I guess.

And... but I've taken...I've studied in courses. There are thousands of spoken languages, and some of them are more guttural in sound and staccato, and some have click click click sounds from African languages.

ANAIYAH: Yes.

JACKLINE: And I'm wondering, and some are musical. And in the non physical, I don't believe there's a language because even though you're in the non physical as one or more entities, and you're translating through Jib... but I've talked to my, my late husband and it took him, he did not speak. It took a process for... to even be able to separate with any word or other. So assuming... I'm assuming, if that's correct, but there's not really, really a language like we have on earth in the non physical, but how in the physical... do the... when we choose our life... there's a mother tongue. And how does that pitch tone and cadence... really, it has to affect one's experience just like how sound does. It has to have a certain movement that becomes ingrained.

ANAIYAH: It's vibration.

JACKLINE: Hmm... I'm sorry.

ANAIYAH: It's vibration.

JACKLINE: Oh, okay.

ANAIYAH: It teaches you to vibrate in some ways. It allows you certain directions of expression, also. Not only through your words, but also through the rhythm and the variety of sounds, but more in terms of quantity is not necessarily more in terms of quality. It really depends on

how that connects also with your intent, once again. And with how you want to connect with your people around you, with your world. Because with language comes... with language come definitions of your world. And they teach you a manner of engaging with time, with space, with objects, and with ideas.

You know, because you've learned different languages that you don't relate to time the same way, or you don't necessarily define certain ideas the same. It is at the same time connected with the places where these languages were born. And it is also connected with the influx of different people who migrate and then settle in new lands. And their minds, the energy they carry with them is also influencing the languages of the people of the time. And your languages are not static. They always flow and change and adjust to allow different movements of your minds to connect with your world. They are very much like the currents in your oceans. They...

JACKLINE: That's interesting because what you said about movements at one... at some periods there was not a lot... there were not a lot of movements from one geographical location to another. There is now a diaspora of people moving together and so language...

ANAIYAH: There has always been movements of populations. You had invasions. You had...

JACKLINE: Yeah. True.

ANAIYAH: They don't necessarily appear to be steady and regular, but they happened, and they continue to happen. It's just that in this now with

your technologies, you can engage more quickly with different places and different times.

JACKLINE: So, human beings seem to love drama and storytelling. Ha ha.

ANAIYAH: Yes.

JACKLINE: I mean, I do, too. I love good stories.

ANAIYAH: That's one of the flavors of this reality.

JACKLINE: So, would you... would you just explain why? Because some of these stories are fantastical. Why do humans as a species love these... drama? They... not just stories, but drama. They create drama in their lives. They create these events that really don't need to be created for any other reason other than they want drama.

ANAIYAH: That's your own vision of it. But for them, they allow for more contrast. Maybe it helps them see better what they want to reflect to themselves about their energy, about what they are exploring in that moment. And just like some people on your planet enjoy chili and spices, some people prefer life with a pinch of drama, because it's more tasteful, savory. It gives...it makes them resonate with power and with thrills that they may not experience in silence.

JACKLINE: I got it. It's a preference. It's their intent. It's their individuality.

ANAIYAH: Their individuality, their intent, but also the... their preferred way of processing or presenting information to themselves.

JACKLINE: So, I'm going to expand a little. And this does not relate to any sense of good or bad, but we each create our different realities here. And I'm wondering if some of the realities we create are more affecting to our essence and our being. For example, if I give my life to save another person. Or if I invent a device that changes the direction of the world and I help affect that change. Or someone's imprisoned for decades or lives his life with handicaps because he's lost a limb or so.

The question is, we have so many different variations of our lives, and some are more calm and everyday routine, and some are very, very intense. And I'm wondering if some actions or choices when we're done with this life, when we disengage and are in the non-physical, are some of these focus events or lives more affecting to our being than the everyday life of a fisherman who has a routine or... I'm not... there's no good or bad to this...I'm just wondering about what affects consciousness.

ANAIYAH: In relation to what are you asking the question? Are you asking it in relation to you as essence or about consciousness in general?

JACKLINE: Well, you had said when I asked about suicide that for essence, it's just an experience. But for the focus, they may have to process... or when they disengage or go through, you know... what their life was, what it meant. What I... I'm assuming that when we disengage, we take the elixir, the wisdom from all of our experiences. I'm making up words here. We distill it, and it becomes a part of us. But if someone, out of love gives up his own life for someone else, or is of great service to many people in... with intense experiences, does that create... is there more depth to that? And this is not good or bad. It's all a choice, a variation, but is there more

expansiveness to that with consciousness, or is it all ultimately an experience? Because I don't know the difference between what you asked about essence and consciousness.

ANAIYAH: You can say both. The idea with which you started, that you all create your reality... you all create different realities. Take it as you create different realities, but you don't create separate or independent realities. You influence each other with your actions, with your desires, with your emotions, with your existence. Your very existence is very affecting of the people that participate in your reality in this now.

And your choices, as per the quality or the direction of your actions in this focus, they participate for you and for everyone that's involved, in harmony to create a certain form of balance also.

JACKLINE: Ahh...ahh.

ANAIYAH: So it is affecting, but not necessarily in the way that you would interpret something as being more important than another. They are all important, and they allow for different experiences or connections. And they connect to the rest. Not... they are not expressed in separation from everything else in your reality. They participate. They contribute.

JACKLINE: I forgot all about that. Ha ha.. Wow!

ANAIYAH: And from your focus point of view, you experience one life, one direction, one movement. But from your essence point of view, you experience all the directions that you have considered in your life. You create those alternate realities, your... the paths untaken. You experience

all that (pause) through your probable selves.

You also are nourished from all the people who are engaging similar actions and that you call counterpart. They inform your own actions, and you inform theirs. And you participate in so much more than you realize.

JACKLINE: And I don't need to be able to define all of those if I just receive and choose.

ANAIYAH: Yes. You only need, so to speak, to experience your own life. That's why you came here.

JACKLINE: I want to say that the buzzer went off, and so I'll continue with you sometime soon.

ANAIYAH: With great pleasure.

JACKLINE: Thank you so much, Anaiyah.

ANAIYAH: In the meantime, I will be with you in your own explorations and in your tasting of the different qualities of silences.

JACKLINE: Yay! Thank you.

ANAIYAH: Enjoy yourself and continue to be exuberant and loving of this reality. It is of great value.

JACKLINE: Yes, it is. Thank you. I will.

ANAIYAH: Goodbye, my friend.

JACKLINE: Bye.