

Why Do We Choose the Physical Experience?

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

Topics:

- *How time travel is changing them.*
 - *Experiencing simultaneous and sideways time.*
 - *Tuning into time through sound and energy.*
 - *Being a “dream weaver.”*
 - *Power, influence, and morality.*
 - *DNA, ancestry, and time.*
 - *Arriving in different times while connected.*
 - *Why essence chooses physical experience.*
 - *Understanding the shadow.*
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ANAIYAH: Good evening. Morning.

JACKLINE: Both. (laughs) Hello Anaiyah.

ANAIYAH: How are you?

JACKLINE: I'm really doing great. And a lot's happened. I've moved. I traveled. I've changed my life in many ways, and it's just really nice. It's just a natural flow that I didn't expect...

ANAIYAH: Excellent.

JACKLINE: to happen, but I chose...

ANAIYAH: And what are you flowing with?

JACKLINE: Ohh, well, okay. I have two groups of questions. One I've not asked you, because I never got to, and it's about the physical and the non-physical and what happens to people. But the other...

ANAIYAH: Ahh, your growing a list of questions.

JACKLINE: I know, I know. But... they touch me, so I'm following them. But the other part is about our time trips.

ANAIYAH: Which one interests you the most in this moment?

JACKLINE: Oh, they're like, I don't know. I want to do them all. I want to do it all. I want to ask the other questions because it's been so long since I've gotten to them. But I want to say something first about the trips. Our trips are getting more and more far out. Bizarre.

ANAIYAH: And how do you like that?

JACKLINE: Well, ohh, golly, ohh, golly. Well, what I want to say is, I think, and I can't pinpoint in an every day, but I think our trips are changing me, us, all of us. I think that they are...

ANAIYAH: Yes.

JACKLINE: I mean, expanding in amazing ways that are awareness, awareness of possibilities, of opportunities. And sometimes I can't, I don't know what's real. And I've talked to the group about it. And Jib says, what's real is whatever we make real. Whatever we create is real. And these trips are so real for me, but it's more than that. And I don't know that I want to get into it, but I just wanted to touch on it, because a couple trips ago, we didn't all end up in the same place. But we were all connected to millions of years and all simultaneous time. And... and it's like, I didn't know... my brain, my physical brain doesn't know how to process simultaneity and process everything at once. But I know it's true because I've felt it. So anyway, I was going to say that.

ANAIYAH: Your physical brain doesn't need to know. It just does it. Once you become familiar with it through repetition of your experiences, it will adjust. And that's what you feel as being changed by your trips. They are giving a different direction for your development of your brain and organs, and also the way your personality adjusts to these new possibilities.

JACKLINE: I think that's true. I think that it's changing my body as well as my awareness... that they're connected.

ANAIYAH: And how do you feel it is changing how you relate to your body?

JACKLINE: I feel more delicate energy. I've always felt... sensed energy around me, but I feel, I feel my body's emanating energy. I feel... sometimes repeatedly every day...I am creating with my hands. I'm creating. It looks like musical notes, but I'm creating dances with my

hands. And I don't know what I'm creating. I don't know what it's evolving into, but it's something happy and joyous and glowing and scintillating. And...and I'll be lying in bed and I'll be dancing with my hands. I just feel my whole body.

ANAIYAH: And that's a beautiful gift you give to all of creation.

JACKLINE: Well, that's what I don't understand either. How does what I do...? Well, I know I can picture it goes into the ocean or the water and it ripples. I can think of analogies, but my brain doesn't get it, but you're saying that's okay.

ANAIYAH: Yes. It's okay. And it works the same as when you meet with somebody, and they tell you a story, and they're excited and they are joyful and you can feel that joy, and you can participate in what they express. And it changes you in some way, if you allow it. And for your own expression, it is the same. You are... as you are dancing or creating that music by your explorations and enjoyment of your experiences, then it is received by other awarenesses, other consciousness. They can hear that just the same as you can hear sometimes the music someone in another apartment is playing.

JACKLINE: Yes. Yes. And it had in the past seemed to me that it just changes for the moment, but it doesn't.

ANAIYAH: It's made with you.

JACKLINE: It changes a movement, and one movement creates another movement.

ANAIYAH: Yes. And as you are aware now, you can always connect to something that happened in your past or what you perceive as your past.

JACKLINE: And how does that relate? When I look at the past and create it in the present, what am I doing?

ANAIYAH: You are dancing again.

JACKLINE: Ahh, I like that imagery.

ANAIYAH: To the tune of your own music.

JACKLINE: Well, I'm not going to ask the big question I had about our last trip, but I'm going to... I'm going to side travel to another related time travel.

ANAIYAH: Very well.

JACKLINE: Because this has been repeatedly questioning in my mind for weeks and weeks. Oh, man. And I may never get to the... you know... like one of my questions is why do we choose the physical experience? And then anyway, it goes back into the brain.

But let me ask you this... on a trip, on two trips, at least, I met someone, Sylvandar Grey, and he's a focus of Jib. And Sylvandar Grey, I have a feeling that... I don't focus on my other focuses. I focus on this life and whatever comes in I figure is what I am calling to receive it or need it.

But I do think... a couple different, there are a few focuses that I am aware of. And one of them is that I might have been his assistant at some time, because we definitely when I first met him, we had this relationship that

he knew me. He called me, and I went to him, and I knew him, and I trusted him. And we met him twice. And the first time was in the New City, and he took strands of my hair, and he electrified them. And I read his mind, he didn't talk, really at all. But he said to me in his mind, that he was helping me to time travel through each thread, each strand, electrifying it, I think to make it more sensitive.

ANAIYAH: Yes.

JACKLINE: And then another time in the Land of the Speakers, Jib and I were on a trip, just the two of us. And there was a hut. And Sylvandar had appeared, created the hut and invited us in the hut. And he programmed us with sounds, so that we could tune into different places better. He seems like he understands the physics of time...Jib calls him The Watchmaker... and of time travel, and that he's related to us in our quests or efforts now. And my question relates...

ANAIYAH: Yes, you can say that.

JACKLINE: I'm sorry, say it again.

ANAIYAH: You can say that.

JACKLINE: Okay, well, that's nice. I'm grateful for his help. But I'm wondering how the electrifying helps me, or I feel it's changing me. And the sounds that were programmed so that we can tune in to more sensitive energies as we travel, or not just when we travel, every single day, every minute. That was my sense. But I wondered if you could elaborate on who is Sylvandar ? What's my relation with him? But even

more importantly, what did he do to us? And how do we use it?

ANAIYAH: And, what is your impression about your relationship with that person?

JACKLINE: Well, I believe he was a teacher of sorts for me. But I was his assistant in the sense that I was learning by helping him with the physics of time with... from a non-physical connecting forming into the physical somehow. And that that... maybe that's why it's so natural for me to time travel, because I studied with him.

ANAIYAH: Yes.

JACKLINE: But there was not a parent-child, but there was a bond between us of trust and respect in work ethic. I would say, I mean, it sounds so physical, but disciplined work ethic that was important to him and important to me.

ANAIYAH: Yes. And it develops into a partnership also.

JACKLINE: In what way? In his way of, that we're vehicles of what he's accomplishing?

ANAIYAH: In a romantic relationship.

JACKLINE: I didn't sense that.

ANAIYAH: That lasts for some time, but not for the entire focus.

JACKLINE: I see. It didn't destroy the relationship in that whenever... when it ended.

ANAIYAH: No, it's just that at that time, people are... enter or generate partnerships more easily than you do in your current time with all your rules about partnerships and romantic relationships.

JACKLINE: Well, there's definitely a love that I feel for him. I don't feel romantic, but I feel an awe because he knows so much more than I do, at least in the New City, he was, oh my goll, he was a physics person.

ANAIYAH: Maybe because you connect with that time before the relationship develops.

JACKLINE: Oh, maybe. I was younger when I met him in the New City. I was more of a younger apprentice, so maybe it was more the beginning, but I definitely felt a bond and a respect. So what was he doing to me with my hair? And I want to say, Jib thought of it as romantic when he was pulling at the strands of my hair, and I didn't. I thought of it as scientific.

ANAIYAH: That's your current gaze.

JACKLINE: I see.

ANAIYAH: If you are so choosing, you can dive into that aspect of your relationship, but it isn't the one that was prevalent in your life together as explorers. It happened, and then it faded, and it was okay.

JACKLINE: Okay.

ANAIYAH: But what he did with your hair was activating certain areas of your energetic structure and your brain, so that your antennas got connected to certain areas, unused areas. And so that you can, when you

choose to activate that ability to, or that sensitivity to time fluctuations and the flavor of a particular time period, [so] that you can recognize the subtle differences and variations between different dates and different places, not only in a linear fashion but also sideways.

JACKLINE: What does that mean, sideways?

ANAIYAH: Exploring the alternate paths of those timelines, the probable paths, also.

JACKLINE: Wow. And...and...

ANAIYAH: You have many possibilities, and you choose as a focus, physical focus, to filter out all those variations to experience something more stable and more solid. But you may access those alternate paths that lead to the same outcome.

JACKLINE: Ohh, that lead to the same outcome, not a different outcome, but like a circuitous roundabout way or even a more direct way.

ANAIYAH: Yes.

JACKLINE: Wow. Because one thing in that trip that I was referring to, oh my goll, oh my goll. Well, Jib was in the body of an Aborigine girl who was going through an initiation, and he began to experience all time at once and then sideways. And I thought, what's that mean? Oh my goodness. Wow. Ohh!

ANAIYAH: There are endless possibilities to your travels.

JACKLINE: Oh, they're changing us.

ANAIYAH: And you are discovering them and also paving the way for others to start experiencing that in their dreams.

JACKLINE: I don't know why I...

ANAIYAH: Because you also have that ability to connect with others through your dreams.

JACKLINE: Ahh, okay. Oh, wow. Waking up to another question. But before I do that, the second time we got with Sylvandar Grey, he programmed Jib and I with sound. And it just seemed like because, I mean, it's all connected, the senses, that this is another way we can discover the same thing, the same variations of energy and know it, know it and respond to it accordingly. Is that interpretation correct?

ANAIYAH: Yes. And it also gave you some kind of blueprints that will develop later on...on your trips, and that you will understand better the different layers of every physical experience as it connects to space, to time, and to your non-physical exploration. What constitutes the juice of your physical experience, what gives it meaning and triggers your interest.

JACKLINE: Okay. Well, one way I think I'm changing, and my guess is it relates to the trips, at least in part, and maybe just I'm growing up, is that it's so much easier to let things flow. I mean, I went on this trip for three weeks. I was with my family. I decided I wanted my own place. I wanted to be near, closer to my friends and family. I found a place, decided to move, packed up, moved, and now I'm unpacking. And it's like, Okay, let's just let it happen. It'll all work out. And to my wonderful surprise, people have

offered to help me, come over, help me hang paintings, help me unpack. And I haven't had to beg, or I haven't had to struggle to do it. It just flows.

And all the while, Anaiyah, all every day, every day, I am thinking of all times. It's like the time travel, the movement, how do I want to say it? The experiences of moving through time at will have become, I don't mean I'm not in my physical world, but the awareness that all of this exists is at the same time as my everyday life. I'm becoming so aware that everything exists at the same time, even though I have no clue what it means. It's changing me, I think.

And there was another event that happened, and I just want to share it with you. I was so happy about it. Our session, I think it was our last session, I asked who you were, and you told me about some lives that we shared, just generally as mother and child. And I remember, this is a few weeks back, when I was about to go on my trip. I remember thinking, how come I can't remember these, here's Anaiyah, this great, amazing being who's enormous, whose being is so enormous, and I can't remember this. I can't remember. And then all of a sudden, I still couldn't remember, but all of a sudden, I became as big as you.

ANAIYAH: (inaudible)

JACKLINE: And I don't mean that in an egotistical way at all. It was all of a sudden, my being, I could see it and know it in vastness, in the similar imagery, as I imagine your essence and energy. And it just lasted probably a few seconds. And that's when I realized it really didn't matter if I remembered these things, because I'm here in the physical to experience

this amazing physicality. And the only way I can do it is with certain boundaries of memory. But I had this flash of the vastness of who I am and my essence, I don't even know the words for it. But that was so amazing.

ANAIYAH: That's excellent. And let me tell you that it's a glimpse to what you really are.

JACKLINE: Well, that is, it's quite amazing. Um...while I'm on the subject of beings, Sylvandar Grey, there's another one. Oh, I know what I wanted to say. You talked to, see, I don't have, I don't know, maybe I like to connect to other people, but I don't have a need to do charitable things or to help make the future better. I just don't. I don't, I don't know why. I just want to see the beauty and go ding dong, how wonderful it is. Um... but you were saying how my joy expressed affects everything. Well, okay.

I had a dream one time, a lucid dream, that who I am, my... one of the roles, and this is more in the nonphysical, is not a dream walker, not a dream walker, but a dream weaver. And it related to something you just said. It just reminded me of that very very strong image that I had, that I love to listen to other people's stories and share connections with one and the other and the other and the other, so that everybody grows from the stories. I don't mean private stories, but I mean, everybody grows from the other histories and the other experiences. And that what I do, what I love to do is weave in dreams a connection from one person to another to another to another. And I called myself a dream weaver, just because I saw it as a tapestry.

ANAIYAH: And that's a very good translation of what you're doing.

JACKLINE: What I'm doing now?

ANAIYAH: That you are already doing it in your dreams, but you don't yet realize when you are doing it.

JACKLINE: When we time travel, are we also connecting threads?

ANAIYAH: Yes, in a way, yes.

JACKLINE: Okay.

ANAIYAH: You are creating connections between different times, different places.

JACKLINE: There's one more. I don't know that this was my focus. I think I was his assistant, but I had a lucid dream, very very very strong of a man, probably in Egypt in a white robe.

His name is Morpheus or Morpheo. And Morpheo was a wizard of sorts. And what Morpheo could do, he wasn't a shape shifter, but he was very powerful in the ruling class.

And what he could do, and I was his assistant, but when I flashed into it, I was very uncomfortable with what he did. Because even though he... he was moving the patterns of society and of events and managing them by feeding his thoughts into others who could... who would then act upon a certain path that would make events happen. I mean, he was brilliant. He could see things at a wizard level. He could see patterns and put a thread from one person that would make a movement, and then it would change how events work. And his aim...

ANAIYAH: And there are some parts of that that are connected to another dimension.

JACKLINE: Okay.

ANAIYAH: There, you are mingling that Egyptian focus with other dimension focus.

JACKLINE: I don't know if it was Egyptian, but it wasn't Greek, but he was dressed like Greek. But it seemed that I knew him, but I was... Okay, so here relates to the question that really has not gone away for a few years. In this physical, there's right and wrong. I mean, we're here to experience, but for me certain things are right and certain things are wrong. For somebody else, it may be the reverse.

ANAIYAH: Yes.

JACKLINE: Well, for me, it's not right to surreptitiously change somebody's thoughts and go into their brain and change the direction of what their action would be. So, is that right in another dimension? It's sort of like lying here. You tell somebody information, and they act on it, but you know it's a lie and you're doing it so that they will act on it.

ANAIYAH: Yes, but some people don't perceive lying or lies as bad... even in your own dimension.

JACKLINE: That's true. Morpheo was doing this for what he believed was the benefit of the society, the politics, the...

ANAIYAH: Yes, for his own vision of what were the benefits of society. It wasn't necessarily what the society or the people of that society considered as beneficial, but he thought that was the way.

JACKLINE: Okay. Well, but so much power. I mean, I can think ill thoughts, and sometimes I'm not very nice and I think ill thoughts, but I'm glad I don't have the power. Maybe I do, but it doesn't seem like I can, you know...

ANAIYAH: That's not necessarily a direction you want to develop yourself.

JACKLINE: No, it isn't. It really isn't. So you think that Morpheus is just someone I tuned into at some dream level?

ANAIYAH: No, it is a shared focus. You are his assistant in that focus.

JACKLINE: Okay, that's what it felt like.

ANAIYAH: In that other dimension.

JACKLINE: And I didn't like it.

ANAIYAH: Indeed.

JACKLINE: But here's the thing. Is it me now that's not liking it? Because I don't know if when I was his assistant, I didn't like it as his assistant. Maybe I did like it.

ANAIYAH: And what is your impression about that?

JACKLINE: My impression, unfortunately, is that as his assistant, I enjoyed the power of the position.

ANAIYAH: Yes.

JACKLINE: I enjoyed his skill. I was not going to give it up.

ANAIYAH: Yes.

JACKLINE: But I had... even then, and I don't think it's just how I feel now, even then there was a question of whether it was fair, whether it was respectful of the other's choices.

ANAIYAH: Yes, but it was a slight interrogation, not something she would linger on for a long time.

JACKLINE: Well, there goes my sense of morality.

ANAIYAH: And remember that Morpheus can also shape other's thoughts...

JACKLINE: He did.

ANAIYAH:... other's inclinations. She wasn't impervious to his spell.

JACKLINE: Oh, I hear you. Interesting. So my focus then had some doubts about it, but it didn't stay long. It came and went every now and then.

ANAIYAH: Yes. They are, if you want, repelled by the aura of the master, just like an energy field can, or a magnetic field can repel other elements that are expressing the inverse of that magnetic field.

JACKLINE: So you're saying Morpheus changed the positive, negative...?

ANAIYAH: It is not that he changed the positive or negative. It is that his area of influence was repelling the thoughts that were contradictory to his own direction, his own vision, just like high pressures repel clouds or storms.

JACKLINE: Okay. So then they didn't have the force to contradict him?

ANAIYAH: They wouldn't even arise.

JACKLINE: Got it. Okay. All right. Well, that's interesting. I guess I'm going to go back to the time travel and not ask these other questions.

ANAIYAH: Very well.

JACKLINE: This last trip, the trip before last that we had, we went to an Aborigine tribe. And normally, we all arrive within a few seconds at the same... within the same area, you know, a few feet away, up the hill, same time. There was only one time in Scotland when we arrived like 10 minutes behind each other, and we kind of had to consciously readjust so that we were all there at the same time. But this time... and I'm going to read you what Jib said.

We first go into this time hub. That's our portal. And Jib saw circles and circles inside circles, like a big gyroscope, and he sensed that there was some calibration happening. And then, this is the first time he did it. He connected us with a golden thread connecting DNA strands to that time and place, thinking that we might have focuses there. Now, I've asked you about DNA. And you said, if you believe in it, there's DNA. If you don't believe in it, you don't have to have any import to it. That was what I got.

Well, I'm in the hub, and I don't feel that. I hear him. And I'm standing there with this sparkling energy all around, spinning around me. And then we go back in time, and we arrived at 2415 BC in Australia at an Aborigine tribe. But Tracy is millions of years earlier. And there's a DNA strand coming from her down to this time and place. And I thought, oh, it's a mistake like when we were out of sync. And I wanted to pull her down, but she was so happy there. And she was like with a pre-human there who was smiling. She didn't want to leave there.

And then Jib went into this body of a young girl who was a little nervous and then went into the initiation. And he's feeling all the time at the same time and sideways, too. And it got a little overwhelming.

And me, I'm in the body of a young Aborigine teenager, young teenager. And I'm feeling maleness and energy. And he's playing game with his friends. And I'm just enjoying his energy.

But when Jib and Tracy are telling me where they're at, I left the body because I wanted to know what... I was really curious why Tracy is millions of years, but yet connected. And Jib is experiencing all time. And I didn't merge with them. I could sense what was happening with them, but not to be in full mergence, because Jib was already getting overwhelmed by all of the time at the same time. And the girl was protecting him a little from the fullness of the experience.

But my first wonderment is about the DNA connection from millions of years ago that this person that Tracy was next to, observing, was an ancestor millions of years before, pre-human or a type of human. And

what is then the importance of DNA? Is it just...not just, but is it focuses and being rooted at a certain thread or is it just a physical thing? And just, I don't mean just, is it part of our physical design?

ANAIYAH: Yes.

JACKLINE: There are some things... we breed, we reproduce, we eat, we walk. I mean, there are things that are a part for all creatures of this physical blueprint. And it seems like DNA, the thread has some connection from one point to another.

ANAIYAH: Yes. And DNA contains information. It contains what is manifested in a moment,

and it also contains what is unmanifested. The importance of it in your dimension is it allows for a flow of life and connection between not only human beings, but also with creatures that you function more or less the same as your, what you may call your closest relatives according to your theory of evolution.

But it is also purposeful that you share similarities with other living beings, because as you nourish from one another, you need similar proteins or other manufactured elements to ingest and metabolize, to integrate to your own lived experience. You, just as with objects, you also integrate the energy stored into the flesh of the animals, of the creatures. And you use that as bricks to build or regenerate your organs to replace the old parts that need to go and to change the energy also.

JACKLINE: So the psychological importance of it is our choice, but it does have a place in our physicality, in our physical world.

ANAIYAH: Yes. How it influences you into your own manifestation is a choice. And a lot of you choose to allow for certain traits to appear and for others to be dormant or to become unmanifested that sometimes depending on the circumstances or even depending on your own experiences.

JACKLINE: Okay. So if I were to describe what I know after listening to you, if I were to describe what I got out of trip, from Tracy it is the connection of all times and places for millions of years from one another through that informational thread.

ANAIYAH: Yes. It is also part of what you call your family lines, your ancestry.

JACKLINE: And what importance does that have?

ANAIYAH: You can tap into that energy to create history.

JACKLINE: Oh, to read it, to bring it new, to make other stories.

ANAIYAH: Yes. Or to create some type of coherence through certain cultures that would gather around certain families to lead them to be the symbols of certain elements that can be social status or that can be certain physical traits, also. And that depends on whether a culture or a people of a certain time period deem those aspects to be interesting for their own exploration.

JACKLINE: Okay. The other thing that I got was that another experience from Jib's all time is happening at the same time, and as you say, the sideways of all possibilities, so many probabilities, possibilities, interconnections, so it's quite... The experience is changing me, but in a subtle way, because I'm still here physically sitting in my chair in California.

So, I'm going to ask the first question, the ordinary physical question not about trips that is coming along the line of what we're talking about. Why does essence choose the physical experience? And in what ways does the physical experience enhance essence that is different than in the non-physical?

ANAIYAH: Just the same way you may choose a particular experience because you are curious, because you want to discover new ways to express yourself or different ways to interact with other elements of consciousness. It is just one of many different ways you have to generate flows and movements. And you will choose certain subjects depending on whether they resonate with your intent, the original thought, if you will, that led to your own creation, so to speak.

JACKLINE: Are we here solely to experience, in agreement with others, but solely for an experience of that physical creation?

ANAIYAH: What do you mean by solely?

JACKLINE: Oh, well, see, this is a trick question that I'm asking, because my next question relates to, this is value, this is my duplicity, duality. If we're just here to experience the physical creation, then why do we even

care about cultures? Why do we care about the shift? Why are collective events important?

ANAIYAH: Because this is one of the ways or those are some of the ways that you can experience physical reality.

JACKLINE: Okay.

ANAIYAH: You don't want to limit yourself to certain ways only. Your curiosity is unbounded as essence.

JACKLINE: Okay, well, that makes sense. But there's no have to's or shoulds. It's all what my intent is and what my curiosity and desire is then.

ANAIYAH: Yes. And they may contain or lead you to many more experiences than what you are allowing yourself to envision in this time period, not only you, but all of humankind. You have very definite ideas about what should be human experience.

JACKLINE: So, in our last session, I asked you about your relation with Jean-Baptiste, and you said that you and he made an agreement in this focus to explore some aspects of consciousness and awareness that you may call the shadow that are hidden or unseen, not bad or negative.

ANAIYAH: Yes.

JACKLINE: Can you explain? And I want to add something.

When I first saw you, Jib said that you came to him and you were a shadow consciousness or a shadow being or something. And I saw you immediately when he said that, and I saw you, and I saw a hugeness that

you could make worlds and break worlds and build worlds. And when I first asked for a session with you, I was afraid that I would be crushed by your power, that it would be, oh, that it would be too much for me to breathe.

ANAIYAH: And look at how it turns out to be.

JACKLINE: Not at all.

ANAIYAH: You are as vast as I am.

JACKLINE: Say again. I'm sorry, I didn't hear you.

ANAIYAH: You are as vast as I am.

JACKLINE: Oh, well, it doesn't feel quite like that way in this moment. But I imagine the shadow side as working behind the scenes, possibly sometimes from time to time destroying things so that new things could be built, because that's what has to be done often. But I wondered, I don't know if that's just my physical brain interpreting the energy that I felt that first moment. But can you explain what the shadow, the shadow aspects are, the hidden and unseen?

ANAIYAH: That's how most of you would usually in this time associate with the shadow elements. But that particular expression is when you are in opposition with your shadow or with the shadow aspects of reality.

JACKLINE: What does that mean?

ANAIYAH: In a way as you enter the psychological realm, the shadow is all that you have left in the dark about you or about your human nature, all that you have pushed into the darkness so that you wouldn't see it, so that

you wouldn't be bothered by it, shamed by it, even though those aspects are not shameful, they are not necessarily destructive, but they become like that when you label them as negative, as unwanted, as destructive, because that's how you have defined them. And the only way you allow them to be manifested is through those definitions.

JACKLINE: I understand.

ANAIYAH: But the shadow is your own misunderstanding of your own nature and of all your potentials.

JACKLINE: So in working with Jib on this, is it related to him specifically or related to general people in general?

ANAIYAH: It can be with other people, yes.

JACKLINE: So he can help other people when he understands it better?

ANAIYAH: Yes, and I can work with them also during sessions just like we engage today.

JACKLINE: Okay. Well, it's time. The clock is out. So I hope to see you again soon. I just feel privileged, and...

ANAIYAH: And so am I to speak with you.

JACKLINE: Thank you, Anaiyah. Thank you. And I know you're with me.

ANAIYAH: You are welcome, my friend, and I'm always with you. And we'll continue our interactions in your dreams and also during your travels.

JACKLINE: Thank you.

ANAIYAH: Enjoy all the experiences that you draw to yourself.

JACKLINE: Yay!

ANAIYAH: And just flow.

JACKLINE: Thank you.

ANAIYAH: Goodbye.

JACKLINE: Bye.