

More on The Reality Game

Date: November 3, 2025

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

Topics:

- *A definition of the Reality Game.*
- *Rules or Features of the game.*
- *A definition of strategy in the Reality Game.*
- *Competition vs Cooperation.*
- *An example of game: moving towards harmony.*
- *The role of challenges and obstacles.*

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“Each choice you make is a move in your game.”

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An example of game: moving towards harmony.

The role of challenges and obstacles.

THE FAH'RA: Good morning, friends.

DEBBIE and JULIE: Good morning.

THE FAH'RA: How are you?

JULIE: Uh, excited.

THE FAH'RA: Excited about what?

JULIE: Oh, well, in my personal life, new ideas, but excited about talking to you, too, and being here with Debbie and Jib and you.

THE FAH'RA: And what kind of questions do you have for us today?

JULIE: Jib has some questions about the reality game and about strategy, and we would just like to have an in-depth conversation, or I love it when you do monologues, too, when you have a lot to share, because you kind of know what his questions are.

THE FAH'RA: Yes. We are, in a way, also guiding his questions.

JULIE: Okay. Yeah. Okay.

THE FAH'RA: Very well. So about the reality game, this is an analogy that we give [you] to start understanding how to engage with your reality framework in different ways now that you are shifting. This is not the only analogy that you can use to describe or try to grapple [with] your reality, or in a more... in a broader sense, all physical realities.

We are introducing that (pause) image to also give you a coherent and (pause) encompassing way to help different types of people to relate to your physical reality in a way that each person—depending on their own interests, their own intent, and their own desire for depth—will find an interest and a renewed sense of wonder for your physical reality. We chose that particular concept of a game because it helps you, at the same time, go back to that childlike attitude, knowing that excitement about what game you are going to play and how you are going to engage with the other players in that game. We are aware that some people would have the impression that, as we use that concept of a game, this is not as real as reality, or what they call reality.

But they don't realize that their idea of reality is in itself one particular game that they have set their mind upon and that they are playing. You

can define the reality game as a framework to allow you, as consciousness, to explore yourself through different experiences that are emerging or allowed by the design of a particular reality game— of which there are plenty—in order to create and invent, in that particular framework, different games that will allow you to engage in creative, and at the same time entertaining [games]; and at the same time they will give you the opportunity to explore the different facets of what is translated from other areas of consciousness into this particular framework of your reality game.

Just take that framework as a set of directions and degrees of freedom in relation to how you configure the actions of consciousness and the movements of energy that you are generating. The different frameworks are at the same time bound or hermetic; and at the same time they exchange information and flows of energy and influences. We may enter into that later when you are more aware of the kinds of games you are playing and of the basic principles of your physical reality game.

But know for now that you are currently moving from a state of the game where the players had forgotten their origin and the way they are connected together to a different state of awareness of who you are as players, as characters in the games and as... (long pause) and also becoming aware of the different layers of the games and not focus so much on the physical aspect of it. You are introducing the non-physical layers, the collective aspect of it. Collective not only in the sense of who is currently physically focused in your time frame but also all other time frames, your other focuses, your counterparts, your probable explorations

in the games and also other essences not necessarily physically focused in this now.

In a way the rules that you are aware of are changing. But the possibilities of new rules always existed in the design of this particular reality game. Do you have some questions about that? Are you understanding so far?

JULIE: I think so, but I would like to clarify. So what are the rules of this game? We're probably aware of them but how are you going to frame that for us?

THE FAH'RA: The basic rules are that you create your own reality; and you may not see them as rules but as features of the game. They are what allows the gameplay and the creation of other games into that platform, that particular reality game. Your perception is one of the features of this [reality] game.

It translates into physical reality (pause) whatever movements you are engaging non-physically; and these movements are explorations guided by your belief systems, or have been strongly tied to these belief systems. And one of them, of which you have based your previous rules [on], is duplicity, what's right and wrong, good or bad. And it even includes what's true or false.

But the way you define truth has little meaning outside of your reality game. And even inside your reality game, different people, different cultures, different views at different times in your life will see the truth in a different way. And what may be true from one point of view may appear false from another, or may appear a moot point.

So the way you define the rules of the games you play in the framework of your reality game is by using your building blocks such as your belief systems. And part of what constitutes your basic strategy in your life is informed by your guidelines, which is what is important for you in this focus. And some of the rules that you are playing or that you have been playing with up until now have been taught to you.

They are your traditions, they are what's considered to be good or bad in a particular culture, in a particular family, and even influenced by your own experiences, you may generate assessments of what's good or bad for you that may also differ from what has been taught to you by your family, by your culture, your friends. So the features of the game, the reality game, are loose enough that you can design whatever game you prefer playing. And generally speaking, you don't play just one game, although all of your games are connected together.

They... In a manner of speaking, you could say that the experience you have gained in one of these games can be used in another of your games. One of your games can be, as you focus on the physical aspect of it, your professional area or your professional arena, where you interact with other players, some of them with whom you directly interact, and some of them who hide behind other entities, such as other companies, or the clients, or the customers, depending on which company you are working [for]. Most of the games that have been played for quite some time have been centred upon the importance of good / bad, true / false, in a—mostly—competing manner.

Although, at its base, cooperation [note: they had difficulties pronouncing the word] is one of the fundamental elements of this reality game. Even in competition, you meet with the players that will help you move in the directions you are exploring in your game. It happens naturally.

You attract each other. You are drawn to each other. And it is not random, contrary to what you may believe sometimes.

And we are not necessarily speaking about you two, but for most people who still function with the assumption that situations, encounters, happen at random. They are coincidences, or that you may try to control them. But some people even question that you can control or you can influence things. Depending on the lens or the mindset you are choosing to engage your reality game with, it will define your overall strategy to play your game.

The way we would define strategy now is... One moment. You can say it is the art of making informed choices to allow you to explore the direction you've chosen in the game you're playing.

As we said, most of your games have been designed around competition. And in your current time framework, your ideas of strategy have been understood mostly in that framework, either from the games of war or conflict, even though you are also playing games, cooperative games, or collaborating games, when you flock together in cities to create economies, but still, at their core, you have this competition seed that is influencing a lot of your decisions. Who's going to take that seat in the metro?

Who's going to have the last pastry at the bakery? Who's going to be the first to climb the mountain? Even if the expedition is rendered possible by a collective group, a team, [more] often than not the different teams are competing with each other.

And we understand that this is part of what gives you as players interest, stakes, enthusiasm to play the games that most often you don't think or you don't feel you have chosen, such as the game you currently call reality, the reality of economics, the reality of politics, the reality of geopolitics. And at this time in your history, a lot of these games revolve around conflict and who's the best or who's going to win over. That's why we have chosen to engage you in this direction of the games, so that you also realize that you have rules, you have features, you have arenas, you have players, but not everyone wants to play the same games, not everyone wants to play by the same rules, and not everyone wants to compete.

This framework allows you to see that these rules are not absolute. They are or they can be flexible, fluid, and you can just flow from one game to another, bringing what you have gained from one game to another, that your experience is not singular, but also informed by the experience or the gameplay of other players, and not in the competing way where you are going to observe what others do to do better or to beat them at their own game. What gave you this impression that you were playing the same games were that intense focus on the physical aspect of the games.

When you look at the non-physical, or the inner aspects of your gameplay, you will realize that you play by other rules, what's important to you in

your employment is not what's important to another player. Even if you have the same goals that have been assigned to you by your manager, or even if you want that promotion, you will not engage that same position, that same promotion, as another player would do. You will not engage your colleagues the same way, and you will not get the same payoffs also, despite what people who are mostly focused on the physical aspect of the game think of what the payoff of your employment is, which is most of the time money or perks, or even the influence that [it has on] your social status by being at this position or by engaging these companies can give you in terms of power or influence. As you become more aware of yourself, of the game platform you have chosen to engage, as you are becoming aware that you are... or that you have the power to define your own games, and that through that cooperation aspect, natural to the reality game framework, your game will connect with other players' games. And you will naturally get your payoffs at your own games, even if you're not playing the same games, either non-physically or physically. Now we are going to allow you to ask questions, and also encourage you to start defining or noticing what games you are playing, what games are you aware that you are playing, and what games are you not aware you are playing. Later we will add new information, but for now we think it's already enough to start a conversation.

JULIE: Debbie, would you like to go first?

DEBBIE: I'm trying to tap into Jib because I know he would have a ton of questions right now. (laughs) This was such an excellent expressing of this that I felt that it was easy to connect to, but it's also creating such swirls,

which I think is an indicator of us becoming more and more aware of all these different layers and different games because of our expanded self-awareness.

THE FAH'RA: Yes.

DEBBIE: And now it's a matter of learning how to translate this because it is with different eyes, so to speak, not just those top layers.

THE FAH'RA: Yes.

DEBBIE: Well, I was thinking a lot when you began talking about Jib's dream that he relayed to us, that three-part dream that was all interconnected, is a great example of what you're speaking to.

THE FAH'RA: Yes. These dreams are at the same time the translation of the games he has been playing for some time, the rules he has been carrying with him for much of his life without giving them much thought and using them in, a lot of the time, creative way to not engage with people because of the fears that they would trigger in him, and the lack of skills he had in engaging with other people or knowing how to connect or to relate when your perception can be so different at times that you don't know what to say and what not to say as you talk to another person.

Depending on whether you are raised in an environment that is aware or that allows that awareness of differences in perception, in identities, in viewpoints, you may not learn how to engage with the rest of the world. And you may get the impression when you express yourself or when you engage the games you see other people playing and the responses you

get from the other players puzzle you because they are not necessarily playing the game you have understood.

So yes, they are part of his riddle, as he said, of the others. And one aspect of that riddle that he's also starting to engage more regularly is that the others are himself. And that's why at some point you realize how connected you are either with the other players, with your game board, with the creatures that populate your games, and even with the other essences that you start becoming more aware of and engaging in a more objective way.

How would you say you perceive the others? Or how do you define the others in your game? And that definition may vary depending on the game you are playing.

DEBBIE: Oh yeah, go ahead, Julie, please. I'll remember. I'll remember.

JULIE: Okay. So for me, I've been trying to define this for myself. The others are myself.

I kind of know that when I make internal changes in my own mind and the energy, the thing that I'm believing in the moment, or the energy that I'm projecting, that others change according to that. If I'm joyful and carefree and trusting, everything is just beautiful and cooperative all around me, all the people, no conflict. And if I'm distrustful, that's what I attract to me.

Others doing things that kind of reaffirm that I don't trust, or doing the exact same thing that I do sometimes, you know, like from their end of it. Like I can see myself in them, in the behaviors that they do. I can find that

in myself, either in my attitude or in my past, or I can find it, you know.

And then when I've brought this up with Elias before, he's like, well, you don't make choices for other individuals, but it almost feels like I do make choices for other individuals, to me, sometimes, when I'm in a very self-aware state. And so I feel conflicted by even saying that I think that I'm doing what they're doing, or I made that choice.

THE FAH'RA: We are understanding, and that is excellent what you've been doing, what you are doing. Before answering the second aspect of what you said, or before going in this direction, how would you say you are able to maintain this awareness during your day?

JULIE: Um, during my day, if I have been meditating a lot, that helps me to be more present. When I'm more present, I'm, a lot of the time, I'm just observing myself and others in mundane actions, and observing the harmony of how I feel inside, versus what everyone else is doing in their interaction with me, just in mundane interactions. Because I'm not, well, I say I'm not being intentional, but maybe my intention is just to kind of flow along with my day, and not have objective definition.

I'm having trouble defining something right now.

THE FAH'RA: It's okay.

JULIE: I like going with the flow, instead of asserting some kind of definition onto an interaction, just kind of.

THE FAH'RA: Excellent.

JULIE: Okay.

THE FAH'RA: You don't have to make rigid definitions.

JULIE: Okay.

THE FAH'RA: You know what you're referring to, energetically and experientially. The words you are using will merely be conduits to your energy, or for your energy, towards others with whom you are going to exchange. They don't need to be scientific or rational.

You could use poetry, if you wanted to. You can use even humming. And as you are all becoming more aware, you will start picking up on the energy more than the intellectual definitions of the words you are going to use.

Or at least some of you are going to do that. Then, concerning what you have told us, would, would you say, or when would you say you are becoming aware that your direction has shifted from harmony to something uncomfortable or dissonant?

JULIE: My emotions would feel uncomfortable or dissonant.

THE FAH'RA: And to what degree are you aware of the choices that led you into that direction?

JULIE: Oh, when I become dissatisfied? That's probably... I'm not always aware of what is happening in that dynamic.

THE FAH'RA: And it's fine. You are still shifting, still widening your awareness. You will become more aware as you pay more attention to

each move in your game.

Each choice you make is a move in your game. And you are making countless moves every moment. And consciousness is what is leaning in the direction of allowing yourself to reflect your choices, your moves to yourself through physical imagery, through other people's answers or reactions or behaviours in a way as you move in the direction of more harmony.

And you see that harmony more in the other peoples around you, in the situations when you see that everything is flowing smoothly. It is consciousness bringing towards you these or those aspects of these other elements of your reality game that correspond to the game you are playing. Your game is moving towards harmony.

And you know, or at least you have a certain understanding of what harmony is to you. And that is what allows you to check or decide, assess whether you're moving towards that expression or whether you have deviated from that expression. In each moment you have countless paths available to you.

Some of them move in the direction of more clarity, more connection, more flow. And some of them move into the direction of thickness, of obstacles, of challenges. And sometimes in order for you to get some motivation to continue playing your game, you may choose not the easiest path, but the one that will reconnect you to the deeper parts of your game, the deeper aspects of paying more attention to you and your choices and how your game is unravelling as you make those choices, how

your arena is evolving as you make those choices.

Now, having these conflicts or these difficulties in your reality game does not necessarily mean that you have strayed away from your path or that you have done something bad; and we know you know. But sometimes they are just also allowing yourself to define in this moment what is your preference, what is your stance in this world, what is your intended position to play your game. When people come to you with these conflicts or these problems, there is the risk that you would be sucked into their game.

And we mean generally, not just you. And that's what may also influence you to go in these directions of waking you up, not to get yourself too much entangled with other people's games, other people's perceptions, and to remind you that whatever the imagery you are presenting to yourself, it is not a matter of what it means in general, but what meaning in your game you want to give it in this moment, so that you can continue to play your game.

And let us remind you here that your main game in this focus is the exploration of your Intent, and your main drive to explore that is your Desire. That's why it is important to keep that in mind, so to speak, because all your games, all the games that are worth it for you, revolve around those. And even people who play the spirituality game, they don't see, or some of them, maybe most of them, don't see the spirituality of cooking an egg, or going costumed as ghosts or creatures in the streets for Halloween.

And all this time you are making decision, you are interacting with people through direct contact, or through energies, and you are influenced by these ripples in your game from the games of other people. Just like in a swimming pool, when many people are playing that generate much conflicting, or what may appear to be contradictory, currents in the water. And these currents are influencing what choice you are going to make yourself to keep your balance, and not be carried away from your direction.

And sometimes the best move is not to confront what's coming at you, but to step sideways and let it go past you. Just like that landslide of orcas and humans in Jean-Baptiste's dream. Of course, those are aspects of you.

The power or the strength of the landslide is an aspect of you. It's huge. It's changing the environment.

It's carrying everything on its path. And you may recognize that it is an aspect of you. But how do you want to engage that aspect of that force?

Do you want it to crush you? To carry you away and overwhelm you? Or do you allow it to change the game board for the next phase of your game?

There is much to say regarding how you can engage or interact with your reality. And you are doing good in engaging it with fun and that curiosity. Curiosity, that's a very important part of it.

JULIE: Thank you so much.

THE FAH'RA: You're welcome.

DEBBIE: It's a great beginning discussion. Goodness.

THE FAH'RA: Indeed.

DEBBIE: Thank you.

THE FAH'RA: If you are willing, there will be plenty more occasions to do so.

JULIE: Yes.

DEBBIE: I'm in. Julie, are you in?

JULIE: Yes, I'm in.

THE FAH'RA: In the meantime, continue to pay attention to the different games you play during the day. And identify them. You can give them names or recognize them by their emotional taste.

But simply start recognizing them and see how they flow into each other. Have fun playing your games. We will be there supporting and adding a few hidden elements for you to pay attention to.

DEBBIE: The good old Easter eggs. Okay.

THE FAH'RA: Always. Take care of yourself, dear friends.

JULIE: Okay.

THE FAH'RA: And see you soon.

JULIE:

Okay. Bye.