

Post-script – In the heart of Self is the “Space that cannot be Cut”

Understanding and communicating the philosophy and fluid logic of ‘natural inclusionality’ as a ‘receptive, dynamic relational comprehension of space and boundaries’

This post-script honours the co-creative discourse of the viva voce and celebrates a significant breakthrough in deepening my understanding of natural inclusion. It is derived from reviewing my engagement with Rayner’s philosophy and fluid logic of ‘natural inclusionality’ as a ‘receptive, dynamic relational comprehension of space and boundaries’.

The viva voce explored how it seemed in my study that although I had arrived at a deeper understanding of space and boundaries, it appeared that my conceptual advance was not reflected in the language used to communicate my self-identity. I as ‘comprising a complete self and an incomplete self’ (a ‘wholesome unity, living I as integrated opposites’ (pp. 411-412) was aptly evidenced as sustaining the paradoxes of completeness, wholeness and contradiction.

However, this set of words sharing my self-identity shows the nature of the struggle through my thesis and where I had arrived at in finishing my study. I am compelled to conjecture that the language that I used to convey my shift from how I compromised my own receptivity, to embrace the fullest community, inclusionality and being and becoming in my emergent African Voice, imprisoned me, for it could not fully communicate my knowing and experience.

This struggle is seen in the challenge of my engagement with Whitehead’s living contradictions to fully explain my contrary experiences (living differences) through the African Voice. It is also viewed in engagement with Scharmer’s field structure of attention, which I value in its speaking to the African Voice. Yet, I sense that the experience of Africans is not fully appreciated in the model. Further, in the Paut Neteru, although I find an African Voice offering a sound technology for change, at its core is the dissociation/conflation of ‘zero’ from/with ‘one’ (i.e. ‘space from/with form’). Additionally, although the notion of I’m OK – You’re OK was important in growing my optimistic life position, it excludes what Rayner terms “needfulness” from its offer of a

positivistic and holistic stance.

It is these issues that were considered in the viva voce, and, in discourse, with its attendant engagement, mutuality and co-creation, affirmed and acknowledged, that provided the grounds for my “breakthrough” in a special moment. In this moment I conceptualise, appreciate and feel the depth of my self-identity as a receptive inclusion of its neighbourhood – both source and sink for natural energy flow as an inclusion of omnipresent, limitless, intangible space.

This moment of affirmation and what I feel is evidenced in the video of the event (see 30-38 minutes of http://www.youtube.com/watch?v=Cx8_zvF6e_w). It shows the “breakthrough” in depicting my receptivity (my being) as I silently drink from the font of knowledge that is opened in the space that cannot be cut. It is not only the African Voice in the room as connectivity blossoms. I am in the academy and the academy is in me.

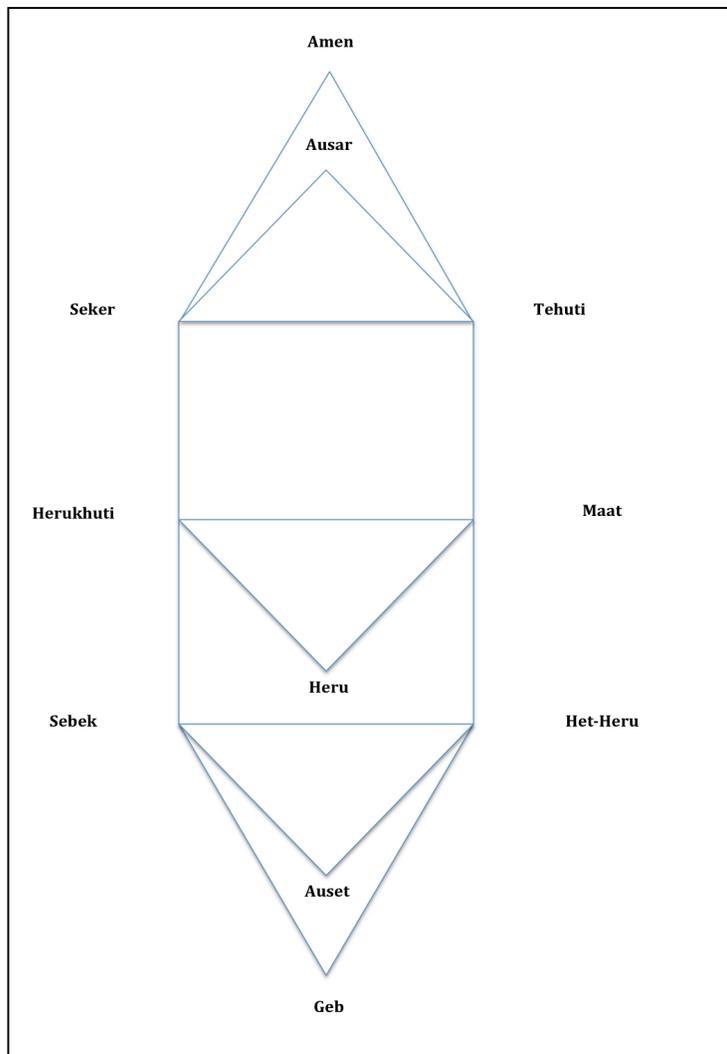
Then, in agitation as my awareness of my own cavity emerges I appreciate the circumstance of my needfulness – my fullest receptivity is awakened. This is my embodied and living Ubuntu of unconditional respect for self and others (I am because we are – Because we are I am). This is my seeing of Africa through the eyes of a lover and seeing all through love. This is my embrace of the Great Passion reaching out with those co-creative guiding principles of viability, community and celebration.

In this way my struggle takes on a different form and I affirm and seek to build on my learning. The notion of bicultural complementation is foundational to how I arrived at the threshold of a deeper appreciation of space and boundaries, and is the fullest achievement in the creation of my Cloth with the loom (the theoretical lenses) that I have employed. However, the journey is not at end as the viva voce and this postscript shows and is continuing, in my own imagination my learning advances.

I consider how the model I’m OK – You’re OK held significant in shifting my life position away from I’m OK – You’re not OK (held for some 35 years and evidence of my stuckness). I also consider how it influenced my beholding of the optimistic life position

of 'I'm OK, you're OK'). Further, I conjecture on my stretching of the concept to We're OK (evidenced in the video, "What manner of Man is My Father, Part Four, IIIa, titled "We Were Our Own Great Story) celebrating unity in diversity. However, the notion of Okayness persists with 'positivity' and 'self-sufficiency' and compromises my receptivity and dynamic relational connectivity with the world. I can acknowledge that I'm OK – You're OK helps me on my journey. However, its platform of completeness and wholeness, even in affording union/unity articulates separateness and needfulness is absent

Table 1: Paut Neteru with Included Amen



In focusing on the Paut Neteru and the dissociation/conflation of 'zero' from/with 'one', I consider its inclusion by extending the representation of the frame (see Figure 51: Paut Neteru with Included Amen). I conjecture how else could the divine characteristics of omnipresence, omniscience, and omnipotence that God shares with humanity be understood?

I also reflected on how "Amen", represented as the "hidden zero" at the heart of infinite intangible space everywhere, the source of receptive influence within everything, is like a 'reservoir that sustains its co-creative potential forever without diminishing'. This

sounds very much like Rayner's limitless pool and should not be detached or externalised as un-manifested reality (Harris 2011, p. 3). Indeed, in my own mind, Amen is integral and included in my dynamic representation, which appreciates real infinite

depth in the heart of self (the space that cannot be cut) not as wholeness, nor as oneness, but as limitlessness – a receptive inclusion within the energetic dynamic of all-in-in all (space in form in space).

Therefore, it should be appreciated (and I do) that the models that I have used in the creation of my loom to weave my large fabric have had importance in helping me create my best cloth. However, though these models are of significance in inspiring me to deeper learning / knowing - they are not fetishes. They are scaffolds used to support my continuing development and my reaching out to my fullest co-creative future possibilities.

Acting to be in my best cloth and encouraging others also to act to be in their best cloths is the inspiration in my own 'Emergent African Great Story'. It is this idea that is being communicated to academic and non-academic, African and non-African alike. My story values the human communities from which it emerged as well as those larger communities of the modern day, which have lost sight of the depth of our origins.

It is intended that the study will be used to offer learning opportunities in educative settings such as schools, local education authorities and health services. It is felt that the materials (the poems and audiovisual artefacts) are of value for use in personal life, in the Academy and in other professional development contexts to encourage the co-creation of stories. We all have a Great Story to tell.

Appendix