The **Interpretative Dialectical Landscape**: An Interactive Feedback Loop

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The **Noumena** (and “phenomena” after **Immanuel Kant**)
- atemporal stream of effervescent transitory sense datum;
  - realm of presupposition and potentiality;
  - non-knowable and non-reality

**Experiential Moment of Intersection of those Participating**
- At the moment of your intersection, engaged either ethnographically or archaeologically via acts of participant/observation, interviewing, archival, field excavation, etc., the selected noumena are rendered **phenomena**, isolated and fixed in “temporal,” “spatial,” “causal,” and/or “substantiative” **symbolic** dimensions (symbol e.g., stone tool, “Rainbow,” “Ashammaléaxia,” “dasshússua” for the Apsáalooke, “designated hunter” for the Schitsu’umsh), i.e., your imposed categorical “constructs” (aligning the paradigms and research design) and must fully comprehend qualities of and deconstruct each symbol applied
  - Distinguishing, cross-triangulating and engaging **text, texture and context**
  - **Potentiality rendered knowable, rendered “reality”**
    - A **stage** of interpretation

**A. Voices of Other ↔ B. Voice of Self ↔ C. Voices of Audience**
- Further isolating and deconstructing the “voices” (another set of constructs) of the three critical actors from the phenomena intersection, with priority given voices of “other”;
  - Another **stage** of interpretation
    - “others” (primary) → **reflexivity** of “self” → anticipatory of “audiences”

**Categories, Concepts and Coding**
- Further refining of appropriate imposed “constructs” and “coding” e.g., “values/principles” (e.g., Mi’yep “teachings,” and “ethic of sharing” of the Schitsu’umsh) “kinship,” “language” (e.g., dasshússua - “performatif force”), “family” (e.g., Ashammaléaxia - “Apsáalooke family”), “archaic period,” “culture,” etc., that make sense out of the chaos
  - Another **stage** of interpreting

**“Story Text” – The Phenomena**
- the narrative “story” (e.g., “the Apsáalooke” and “the Schitsu’umsh”) presentation, in an **appropriate style**, of the constructed phenomena, given relationship of what (content) and how (means), e.g., vignettes, poetic style, prose, 3D Virtual World, etc.
  - Another **stage** of interpreting, i.e., the “writing of culture”;
- ultimately just another **experiential moment of intersection of those participating**, a newly created **phenomena**, that attempts to empower the voices of others, anticipate the participation of varied audiences, and acknowledge the role of the researcher;
- it is nevertheless not an empirical replication of the phenomenal reality (no dualism), but as a “story text” it is **heuristic bridge**, a sort of “roadmap,” facilitating “improved” understanding and engagement in the focus of study and in the human condition generally;
- the **making sense** held up to standards of **authenticity, trustworthiness and appropriateness**, professional peer review, and collaborative host community review, etc.