

The Interpretative Dialectical Landscape: An Interactive Feedback Loop

31 October 2006, revised 22 March 2015; 19 March 2018

The Noumena (and “phenomena” after Immanuel Kant; “participles” Owen Barfield)

- 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*,” “*dashússua*” 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/coding” e.g., “values/principles” (e.g., *Mi’yep* “teachings,” and “ethic of sharing” of the Schitsu’umsh) “kinship,” “language” (e.g., *dashússua* - “performative 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.