

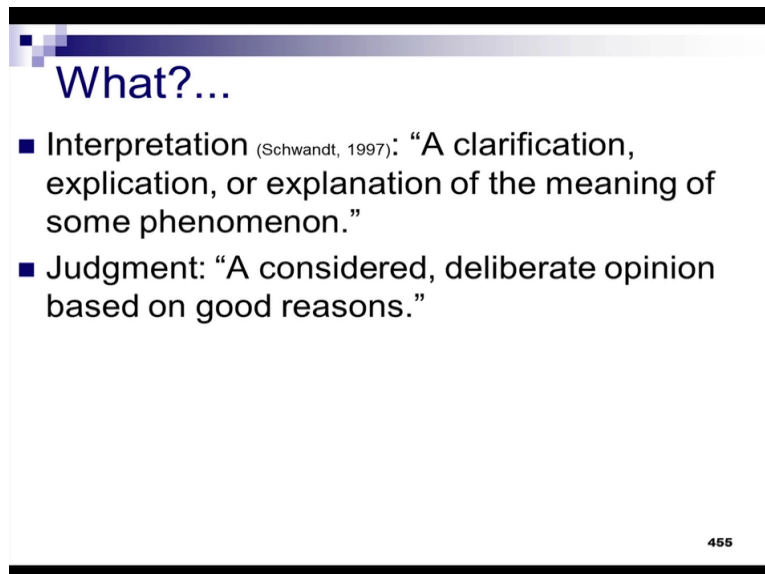
Qualitative Research Methods
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Lecture 40
Interpretation

Welcome back to the NOC course on qualitative research methods, my name is Aradhna Malik and I'm helping you with this course and we discussed lot of things about qualitative research, we talked what it is, we have talked about philosophical background, the Paradigms, the strategies of inquiry methods of data collection and analysis. Now we are going to move towards closure of this course these are the last few sessions.

So we will start closing up the course you know through these lectures, today we will talk about interpretation, we will talk about what interpretation is? How it can be performed? or how it can be presented? And will also talk about a few new strategies of interpretation, so let's see what we have today.

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What?...

- **Interpretation** (Schwandt, 1997): “A clarification, explication, or explanation of the meaning of some phenomenon.”
- **Judgment**: “A considered, deliberate opinion based on good reasons.”

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Interpretation, what is interpretation? Interpretation is “a clarification, explication or explanation of the meaning of some phenomenon.” And this is again from this book by Schwandt and from the same book, the same dictionary of qualitative research terms, we have the reference is the same for both. Judgment is “a considered, deliberate opinion based on good reasons.”

So these two terms are many times used interchangeably, cannot interchangeable, but interpretation does lead to judgment, so when we interpret something be clarified it in our minds, we explain it, we describe it in our minds and then we form excuse me a and opinion about it based on our interpretation of the phenomenon or series of events. So these two terms are linked and used very, very frequently in both qualitative and quantitative research.

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Characteristics of interpretation
(Denzin, 2000)

- Interpretation is subjective
- Interpretation includes the:
 - Contextual situatedness of the researcher
 - Biases and prejudices of the researcher
 - Training and world-view of the researcher
- Interpretation in terms of critical ethnography is likely to:
 - "... produc[e] narratives about people in everyday and ordinary situations, [and, in doing so] [...] politicise the everyday world, illuminating the structures & processes that shape individuals' lives & their relations with others [which is likely to] [...] 'nurture civic transformation' (Harrington, 1997, in Denzin, 2000)." 456

Characteristics of interpretation: Interpretation is subjective interpretation in qualitative research is subjective, it is contextual, it is it varies from how the researcher has situated the phenomenon within a particular context; it includes the contextual situatedness of the researcher and the research. It includes the biases and the prejudices of the researcher, we gone through this many times; I am not going to go into detail about it.

It also includes the training and word-view of the researcher. We have also discuss this point in a previous class, so we know how one is trained to carry out the research affects, how one interprets, what one has the data, one has collected and analyzed, how has one been trained to look at this data, how has one been trained to filter out the sense making data from the data that does not make sense at that point in time, with reference to that particular context, but may be used later on to add to the knowledge that is created.

So how does one divide of the data into meaningful data today and data that could be meaningful as a result of this interpretation tomorrow, so that, all that depends on what one has been trained to look at, what one is really looking at in terms of publications, you see ultimately we are all researchers and very finite tangible output of research is Publication.

It gives us numbers, it gives us something that we can hold and touch and measure and see how many people cited it, in terms of finding it useful, so that is one tangible output.

So what how one interprets data could also be influenced by where one intends to publish or how publishable the material, the interpretation could be and all of these things, we need to be honest about these things, all of these things matter to a researcher, now we cannot be totally removed from what we are studying, we cannot be totally disconnected from what we are studying.

Qualitative research says yes the researched and researcher have a relationship and despite this relationship or as a result of this relationship, something new, something unique emerges or as result of this relationship the analyses is richer, so that is where qualitative research focus this. Okay.

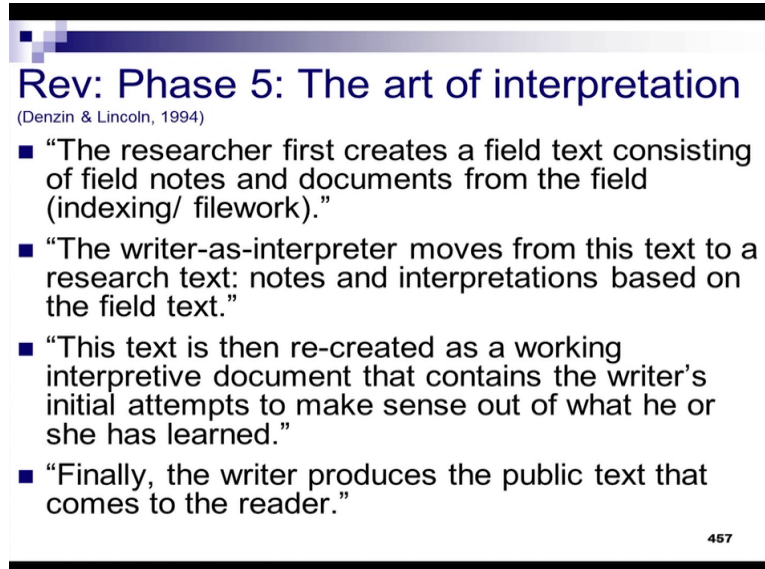
Interpretation in terms of critical ethnography is likely to “produce narratives about people in everyday and ordinary situations, and in doing so politicize the everyday world, illuminating the structures and processes that shaped individuals lives and their relations with others which is likely to nurture civic transformation.” So we are you know when we talk about interpretation in terms of critical ethnography, ethnography carried out with a purpose to highlight the problems.

The sources of oppression, the sources of the disconnect between the sources of hierarchy in social situations, the sources of one community of people feeling uncomfortable and disadvantage than the other been perceived as privileged or more Elite or advantage class, so we know the significant events, the significant phenomena, normal life nobody wants to study normal life, very few you have questions and nobody, very few people want to study normalcy because it doesn't yield anything.

But we see the significant events, significant phenomenal that really attract our attention and what critical ethnography does is, critical ethnography studies why this difference exist, we are attracted to it because there is a difference and as researchers we also want to know why we are attracted to it, in addition to why does this, why does this difference even exist?

And why is this difference leading to one group of people feeling disadvantage and one group of people feeling or be perceived as privileged. One group of people feeling oppressed and the other be perceived as the oppressors.

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Rev: Phase 5: The art of interpretation
(Denzin & Lincoln, 1994)

- “The researcher first creates a field text consisting of field notes and documents from the field (indexing/ filework).”
- “The writer-as-interpreter moves from this text to a research text: notes and interpretations based on the field text.”
- “This text is then re-created as a working interpretive document that contains the writer’s initial attempts to make sense out of what he or she has learned.”
- “Finally, the writer produces the public text that comes to the reader.”

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Little bit of revision, we had talked about the art of interpretation, when we just started talking about what qualitative research was and we talked about interpretation being the last Phase or the fifth phase in the process of qualitative research. We had talked about how interpretation takes place. So let's go through the steps “the researcher first creates a field text consisting of field notes and documents from the field that is indexing and file work.”

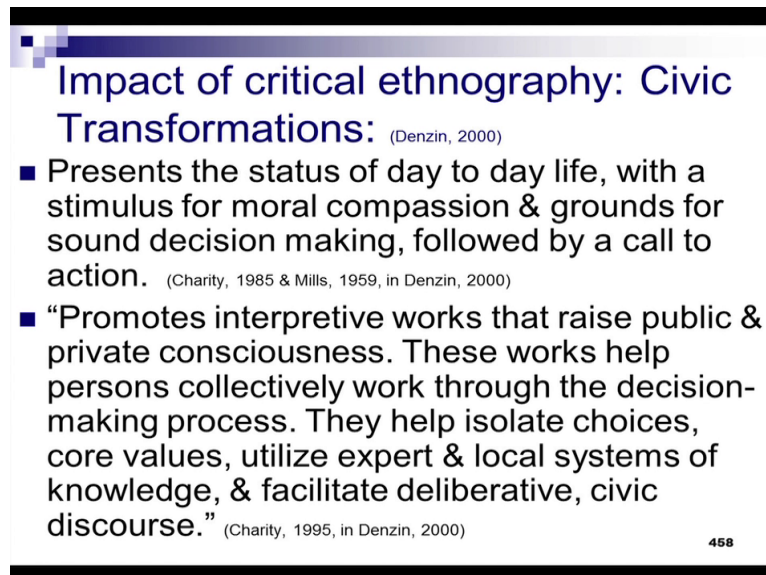
Then the writer-as-interpreter move from this text to a research text; which is notes and interpretation based on the fields text.” “This text is then re-created as a working interpretive document that contains the writer’s initial attempts to make sensor out of what he or she has learned.” And “finally, the writer produces the public text that comes to the reader.”

The Reader could be the peers, reader could be the general public, will talk about how policy, how social policy is connected to qualitative research in the upcoming lectures, will see how qualitative research can help social policy. So you know we produce research documents, we produce papers, we produce monographs, we also as qualitative researchers produce documents that can stimulate public action.

So we talked about public action research participate sorry we talked about participatory action research, so it can also qualitative research can also stimulate, it can also provide an

impetus to research that is going on or it can provide an impetus to research that should be carried out to help solve problems of day to day life, by really going into specific situation then seeing what the specific situation are and helping the people there, so that is what the ultimate output is. So we produce documents that can help the or stimulate these discussions and actions, okay.

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Impact of critical ethnography: Civic Transformations: (Denzin, 2000)

- Presents the status of day to day life, with a stimulus for moral compassion & grounds for sound decision making, followed by a call to action. (Charity, 1985 & Mills, 1959, in Denzin, 2000)
- “Promotes interpretive works that raise public & private consciousness. These works help persons collectively work through the decision-making process. They help isolate choices, core values, utilize expert & local systems of knowledge, & facilitate deliberative, civic discourse.” (Charity, 1995, in Denzin, 2000)

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Impact of critical ethnography, what does critical ethnography do? We talked about Civic transformations: Critical ethnography presents the status of day today life, with the stimulus for moral compassion and ground for sound decision making, followed by a call to action. So when we talk about ethnography, we discussed what ethnography is, we describe what is there, then we write it up in such a way that it stimulates sound decisions making and also brings to the fore.

I won't say highlight but brings to the fore, the decisions that can be made to help the situation and this then followed by call to action, so we say okay this is what it is, this is what can be and this is how we can do it, so that what it is, so that the current situation can be improved okay.

Critical ethnography also promotes interpretive works that raise public and private consciousness. These work help persons collectively work through decision making process. They help isolate choices, core values, utilize expert in local system of knowledge and facilitate deliberative civic discourse and so we reproduce works that can stimulate these decisions for social benefit.

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Impact of critical ethnography: Civic Transformations (Contd.): (Denzin, 2000)

- Gives a chance to convey research findings to stakeholders through appropriate narrative
- Encourages participative discourse among stakeholders & researchers
- “Promotes a form of textuality that turns citizens into readers, & readers into persons who take democratic action in the world.” (Charity, 1995, in Denzin, 2000)

Critical ethnography also gives a chance to convey research findings to stakeholders through appropriate narratives. It encourages participative discourse among stakeholders and researchers. They talk to each other, they see what's going on, their life is described, it's taken back to them, our understanding is defined in light of the stakeholders' feel and it “promotes the form of textuality that turns citizens into readers and readers into persons who can take democratic action in the world.”

So it's on the one hand it provides an analysis of the current day today situation with the feelings associated with that situation, situated with the observations situated within that context, so that the stakeholders can also relate to it, they can realize that the researcher is really keen on doing something to help the situation and then it stimulates them, it motivates them, to become people can actually do something for their own situation, so that is the real goal of critical ethnography okay.

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Writing norms (for an ethnographic writing project) (Denzin, 2000)

- Accuracy
- Interpretive sufficiency: Written accounts “... should possess depth, detail, emotionality, nuance, & coherence.” (Christians et al., 1993, in Denzin, 2000)
- Nonmaleficence
- Right to know
- Making one’s moral position public
- Honesty: “The text must be realistic, concrete as to character, setting, atmosphere, & dialogue.”

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Writing norms for an ethnographic writing project, accuracy is one we need to be absolutely accurate, correct. Interpretive sufficiency written accounts “should possess depth, detail, emotionality, nuance and coherence.” Nonmaleficence we should don't have the intention to hurt anyone, right to know, making one’s moral position public, I am on this side because I support your cause because I am I do not support this because. Honesty “the text must be realistic, concrete as to character, setting, atmosphere and dialogues.”

It must be clear, crisp, accurate, honest not written with the intention of hurting anyone but written with the intention of just highlighting bringing to the fore, situations that can be resolved bringing to the fore, problems that can be solved to make everybody is life better.

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Performing ethnography (Denzin, 2000)

■ Challenges:

- "...how to construct, perform, & critically analyze performance texts"
 - "Performed texts 'have narrators, drama, action, shifting points of view ... [and] make experience concrete, anchoring it in the here & now'." (Paget, 1993, in Denzin, 2000)
 - "It is understood that experience exists only in its representation, it does not stand outside memory or perception. The meanings of facts are always reconstituted in the telling, as they are remembered & connected to other events."
 - "The writer [narrating the ethnographic account] re-creates in the mind's eye a series of emotional moments. Life is then retraced through that moment, interpreting the past from the point of view of the present."

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How do you perform ethnography, challenges in performance ethnography is "how to construct, perform and critically analyze performance texts." We had talked a little bit about performance text in the past, performance text or texts that are written about the performances, who "performed texts have narrators, drama, action, shifting points of view" and make experience concrete, anchoring it in the here and now.

"It is understood that experience exist only in its representation, it does not stand outside the memory of perception. So the meanings of facts are always reconstituted in the telling, as they are remember that connected to the other events." We are talking about remembering something; we are talking about representing something as it is retained in our memory, as we have connected it to our drawing parallels between a computer folder and our memory traces.

We store whatever we see and hear in our memory with tag into something we already know, we store it in this folder that we have created in our memory, so it is understood that experience exist only in its representation, when we talk about experience yes we have a feeling it, but then storing the experiences in terms of representing it, in terms of you know our ability to retrieve it from our memory and re-play it, for want of a better word.

So it is stored in our memory and therefore it is influenced by the capacity and the categories, the capacity of our memory, the categories we have in our brain to hold this information etc., The meanings of facts are always reconstituted in the telling, I see it, I hear it, I experienced something, but when I am telling it, it is laden with the emotions are experienced when

experiencing it, it is laden with what I felt after the experience was over that helped me redefine what I experienced, okay.

So the meaning of facts are always reconstituted in the telling as they are remembered and connected to other events, why would we remember an event, only when it would have some significant value for us, how many was remember the people we saw while travelling from our place of state, or place of work.

Many times people just passed by, how many time to be remember how many stray dogs crossed our path, unless a stray dog comes in front of your car and you have to accidentally break the car and the dog just smiles at you and walks away wagging its tail, probably expressing is gratitude to you for not running over it that would stick out in our memory.

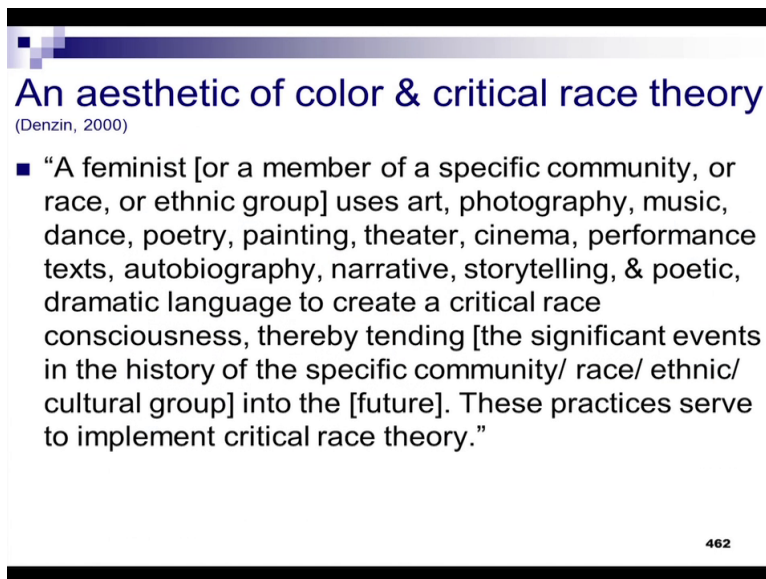
But stray dogs walk on the roads all the time, how many us would remember what breed of dog or what kind of stray dog crossed our path when we were going from my home to the office in the morning, so all of these things are stored in our memories for a particular reason then and the motion experience you maybe a dog lover, but only when you see a stray dog about to come under your car and you have the opportunity to stop the car bring your car to a screeching halt.

And then you will see gratitude in the dog's eyes and the dog tail wagging that the emotions and multiplied you experience the different set of emotions at that point of time you don't see that you don't feel the same emotions when different types of stray dogs pass by, those emotions are then reflected in how you convey that experience.

The writer narrating the ethnographic account re-creates in the mind's eye a series of emotional moments. Life is when retraced through that moment, interpreting the passed from the point of view of the present.”

We have discussed this ad nauseam in the context of reflexivity, so not going to go into the details go back and forth, back and forth, back and forth between what we see now, what we experience in the past with distance ourselves, we see things from the perspective of a researcher go back into the situation, experience it, understand it, experience it, understand it.

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An aesthetic of color & critical race theory
(Denzin, 2000)

- “A feminist [or a member of a specific community, or race, or ethnic group] uses art, photography, music, dance, poetry, painting, theater, cinema, performance texts, autobiography, narrative, storytelling, & poetic, dramatic language to create a critical race consciousness, thereby tending [the significant events in the history of the specific community/ race/ ethnic/ cultural group] into the [future]. These practices serve to implement critical race theory.”

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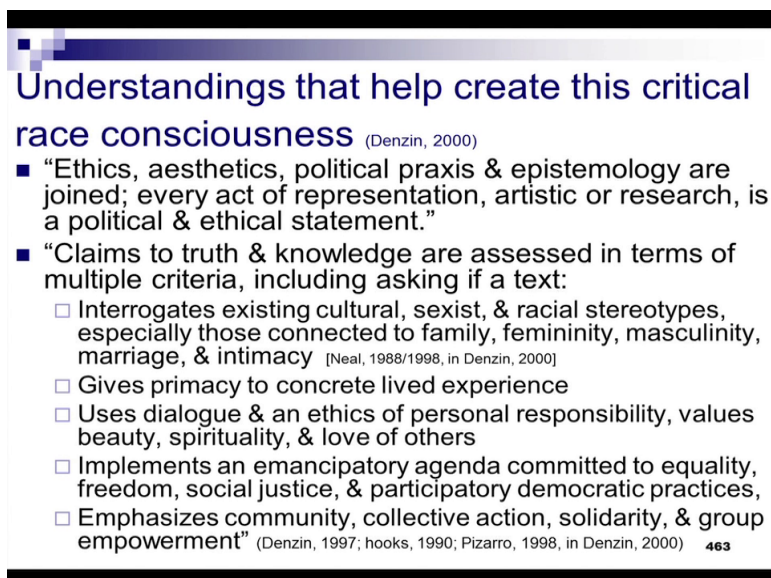
An aesthetic of color and critical race theory: “A feminist or a member of a specific community, or raised or ethnic group now they be the article by Denzin mentioned a lot of things, but I am not going to go into the specific details just trying to be as neutral as possible a member of a specific community race or ethnic group uses art, photography, music, dance, poetry, painting, theatre, cinema, performance texts, autobiography, narrative, storytelling and poetic dramatic language to create critical race consciousness, thereby tending the significant events in the history of the specific community or race or ethnic or cultural group into the future. So these practices serve to implement critical race theory.”

We take whatever has been experienced by a specific cultural group and ethnic group, racial groups and we re-play we use various forms of expression to capture what is being experienced and to capture the significant events that highlight the uniqueness of these experiences, they are not day today experiences, they highlight and these experiences then you know sometimes they highlight the significant events in the history or these forms of expression highlight the significant events in the history of the race, culture, ethnic group, etcetera.

And then we use those experiments captured through the expression of historical events and we use them as basis for communicating what the specific culture or community or racial group, would like things to be like in the future. So we say, this is what happened, this is how we have expressed what happened and this is how we can change it and this is how we

express it would be would like it to be and we use these different art forms to project these things okay. So that is another form of critical ethnography, okay.

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Understandings that help create this critical race consciousness (Denzin, 2000)

- “Ethics, aesthetics, political praxis & epistemology are joined; every act of representation, artistic or research, is a political & ethical statement.”
- “Claims to truth & knowledge are assessed in terms of multiple criteria, including asking if a text:
 - Interrogates existing cultural, sexist, & racial stereotypes, especially those connected to family, femininity, masculinity, marriage, & intimacy [Neal, 1988/1998, in Denzin, 2000]
 - Gives primacy to concrete lived experience
 - Uses dialogue & an ethics of personal responsibility, values beauty, spirituality, & love of others
 - Implements an emancipatory agenda committed to equality, freedom, social justice, & participatory democratic practices,
 - Emphasizes community, collective action, solidarity, & group empowerment” (Denzin, 1997; hooks, 1990; Pizarro, 1998, in Denzin, 2000) 463

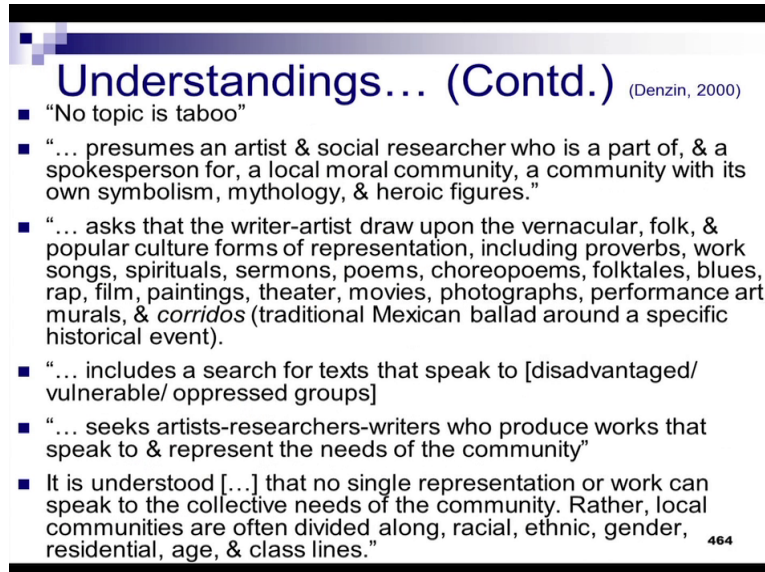
Understandings that help create this critical race consciousness and again all of this relates to interpretation, we interpret the past events experienced by a specific community, group, racial, ethnic group, through art forms we experience, we understand what is going on by a closed observation of the art forms also, we also the art forms also tells us what can be done to change that experience into more pleasant one, okay or how would this let community like its these events or its perceptions about itself to be seen in the future okay.

Now “ethics, aesthetics, political praxis and epistemology are joined; every act of representation, artistic or research is a political and ethical statement.” this is what it is, this is what you would like it to be and here is why. “Claims to truth and knowledge are assessed in terms of multiple criteria, including asking if a text: Interrogates existing cultural, sexist and racist stereotypes, especially those connected to family, femininity, masculinity, marriage and intimacy.

We want to know what is going on different texts are interrogated and this relates to day to day life significant events in day today life. It gives primacy to concrete lived experience. It uses dialogue and ethics of personal responsibility, values, beauty, spirituality and love of others. It implements an emancipatory agenda committed to equality, freedom, social justice and participatory democratic practices. And it emphasizes community, collective action, solidarity and group empowerment.”

Now claims to truth and knowledge are assessed in terms of whether that text A: captures what is going on? B: describes what is going on in terms of why it is wrong or explain what is going on in terms of why it is wrong? Why it should be captured by the significant? And C: It provides directions for how the situation can be changed to enhance to make the lives of those involved better, that is a simple, oversimplified explanation of what we just read through, okay.

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Understandings... (Contd.) (Denzin, 2000)

- "No topic is taboo"
- "... presumes an artist & social researcher who is a part of, & a spokesperson for, a local moral community, a community with its own symbolism, mythology, & heroic figures."
- "... asks that the writer-artist draw upon the vernacular, folk, & popular culture forms of representation, including proverbs, work songs, spirituals, sermons, poems, choreopoems, folktales, blues, rap, film, paintings, theater, movies, photographs, performance art, murals, & *corridos* (traditional Mexican ballad around a specific historical event).
- "... includes a search for texts that speak to [disadvantaged/ vulnerable/ oppressed groups]
- "... seeks artists-researchers-writers who produce works that speak to & represent the needs of the community"
- It is understood [...] that no single representation or work can speak to the collective needs of the community. Rather, local communities are often divided along, racial, ethnic, gender, residential, age, & class lines." 464

The Other understandings are "No topic is Taboo every topic" every topic is discussed in detail. It "presumes an artist and social researcher is a part of, and a spokesperson for, a local moral community, a community with its own symbolism method, mythology and heroic figures." It asks that the writer-artist draw upon the vernacular, folk and popular culture forms of representation including proverbs, work songs, etcetera.

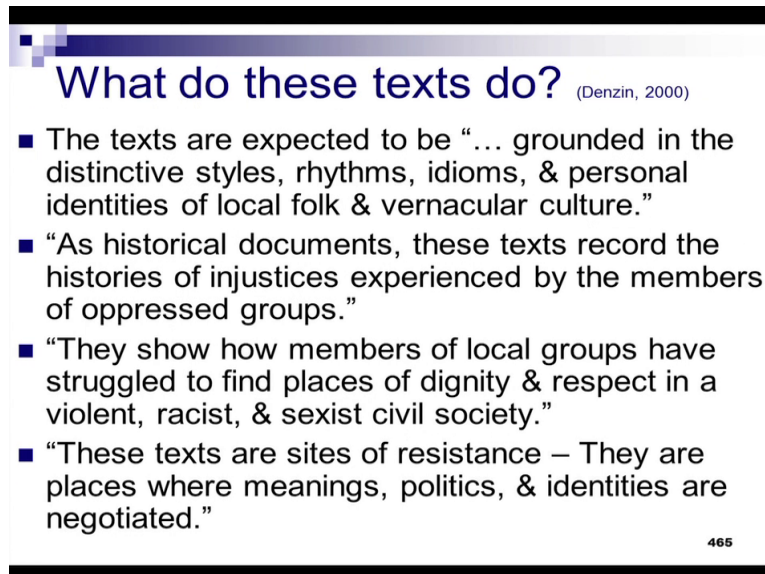
It includes a search for texts speak to disadvantaged and vulnerable or oppresses groups. it seeks artists and researchers writers who produce works that speak to and represent the needs of the community." It is understood that no single representation or work can speak to the collective needs of the community. Rather, local communities are often divided along, racial, ethnic, gender, residential, age, and class lines.

So we use all of these forms of expression. One: no topic is Taboo. Two: the social researcher is a part of that local community is rooted in the local community, is situated there, feels the things that the local community, is feeling and then understand that the researchers can drop on the various forms of expression that the community is engaging in. It includes a search for

text that talk about disadvantaged groups, it also try to find out the representation of these disadvantages and representations of the needs of the community.

And it also realizes that no single representation captures the entire gamut of experiences, entire gamut of the needs of the community but still each text is representation is unique and valuable in itself.

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What do these texts do? (Denzin, 2000)

- The texts are expected to be "... grounded in the distinctive styles, rhythms, idioms, & personal identities of local folk & vernacular culture."
- "As historical documents, these texts record the histories of injustices experienced by the members of oppressed groups."
- "They show how members of local groups have struggled to find places of dignity & respect in a violent, racist, & sexist civil society."
- "These texts are sites of resistance – They are places where meanings, politics, & identities are negotiated."

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What do these texts do? These texts are expected to be "grounded in the distinctive styles, rhythms, idioms and personal identities of local folk and vernacular culture." These "as historical documents, these texts record the histories of injustices experienced by the members of oppressed group." "They show how members of local group have struggled to find places of dignity and respect in a violent, racist, sexist civil society."

"These texts are sites of resistance- this texts tell you what life is like, they capture these moments, they make them re-visitable, they are sites of resistance the places where meanings, politics and identities a negotiated." So the texts, the way these texts are written, provides an interpretation or they are representations of how these meanings were created and how these created shared meanings can be used to change the things in the future okay.

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Aesthetics & cinematic practices that inform & shape the narrative of texts documenting these practices (Denzin, 2000)

- “Experiments with narrative forms, folk ballads, [etc.]” (Fregoso, 1993 & Noriega, 1992, in Denzin, 2000)
- “The use of improvisation, mise-en-scène, & montage to fill the screen with multi-racial images & to manipulate bicultural visual & linguistic codes.”
- “The use of personal testimonials, life stories, voice-overs, & off-screen narration to provide overall narrative unity to texts.” (Noriega, 1992, in Denzin, 2000)
- “Celebration of key elements in [the culture under study], especially the themes of resistance, maintenance, affirmation, & neo-indigenism (e.g. finding new ways of respecting old traditions or maintaining old beliefs), or *mestizaje* (Mexican – mixing ancestories) (Noriega, 1992, in Denzin, 2000), thereby challenging assimilation & melting pot narratives.”

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So aesthetics and cinematic practices that inform and shape the narrative of texts documenting these practices. So how do the cinematic practices, these dramatic performing sorry this performing arts, these expressions shape the narrative of texts documenting these practices, these interpretations. “The experiments with narrative forms, folk ballads, etcetera, are some of the ways in which the narrative of texts is shaped.

“The use of improvisation, mise-en-scene and montage fill the screen with multi-racial images and to manipulate bicultural visual and linguistic codes.” “The use of personal testimonials, life stories, voice-overs and off-screen narration to provide overall narrative unity to texts.”

“Celebration of key elements in the culture under study, especially the themes of resistance, maintenance, affirmation and neo-indigenism, for example finding new ways of respecting old traditions or maintaining old beliefs or *mestizaje* (Mexican word that means mixing ancestories) there by challenging assimilation and melting pot narratives.”

So we celebrate how the culture is evolving, so all of these things shape the narratives of texts documenting these practices.

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Aesthetics & cinematic practices (Contd.)

(Denzin, 2000)

- “Rejection of essentializing approaches to identity & emphasis on a processual, gendered, performance view of self & the location of identity within, not outside of, systems of cultural & media representation.”
- Refusal to accept the official race relations narrative of the culture, which privileges the ideology of assimilation while contending that [the oppressed cultures had the capacity to and tried to resist the oppression]” (Fregoso, 1993, in Denzin, 2000)

Then “rejection of essentializing approaches to identity and emphasis on a processual, gendered, performance view of self and the location of identity within, not outside of systems of cultural and media representation.” So essentializing approaches to identity are rejected and there's an emphasis on the view self that is constantly evolving.

“Refusal to accept official race relations narrative of the culture, which privileges the ideology of assimilation while contending that the oppressed cultures had the capacity to and tried to resist the oppression” It is a given fact that oppressed cultures always have some elements that trying to resist the oppression and all that is reflected in and through these expressions and that in turn adds to the interpretation of the significant events.

That even though this was going on something else was happening and that too is captured so everything needs to be captured in its entirety and presented okay.

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What purpose do these texts serve?

(Denzin, 2000)

- “Aesthetics, art, performance, history, culture, & politics are thus intertwined, for in artful, interpretive production, cultural heroes, heroines, mythic pasts, & senses of moral community are created. It remains to chart the future – to return to the beginning, to reimagine the ways in which qualitative inquiry & interpretive ethnography can advance the agendas of radical democratic practice, to ask where these practices will take us next.”

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So alright what purpose do these texts serve? “aesthetics art, performance, history, culture and politics are thus intertwined, for an artful interpretive production, cultural heroes, heroines, mythic pasts, and senses of moral community are created. It remains to chart the future to return to the beginning, to reimagine the ways in which qualitative inquiry and interpretive ethnography can advance the agendas of radical democratic practice, to ask where these practices will take us next.”

So that is how these texts, you know we take these and then I go back and then we try and imagine how qualitative inquiry and interpretive ethnography can take these experiences and take these agendas of radical democratic practice and ask what and how our interpretations as qualitative researchers will shape these experiences in the future.

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Criteria critical ethnography must meet

(Ford, 1950/1998, in Denzin, 2000)

- “It must evidence a mastery of literary craftsmanship, the art of good writing. It should present a well-plotted, compelling, but minimalist narrative. This narrative should be based on realistic, natural conversation, with a focus on memorable recognizable characters [which] should be located in well-described, ‘unforgettable scenes’.”
- The work should present clearly identifiable cultural & political issues, including injustices based on the structures & meanings of race, gender, class, etc.”
- “The work should articulate a politics of hope. It should criticize how things are & imagine how they could be different.”
- “It should do these things through direct & indirect symbolic & rhetorical means.”
- Researchers who write the above are expected to be “... fully immersed in the oppressions & injustices of their time” ⁴⁶⁹

Criteria critical ethnography must meet: “it must have written summary of literary craftsmanship, the art of good writing. It should present a well-plotted, compelling, but minimalist narrative. This narrative should be based on realistic, natural conversation, with a focus on memorable recognizable characters which should be located in well-described, unforgettable scenes.” So one has to have a good grasp over the writing.

The work should present clearly identifiable cultural and political issues including injustice is based on the structures and meanings of race, gender, class, etcetera. “The work should articulator politics of hope. It should criticize how things are and imagine how they could be different.” “It should do these things through direct and indirect symbolic rhetorical means.” and researchers who write the above are expected to be “fully immersed in the operations and injustices of that time.”

Researchers need to know what's going on, they need to feel the same thing that the members of the community at that point in time are feeling, they need to be able to understand things from the inside as insiders and from the outsiders researchers and they need to be able to master this dance of going back and forth between the researched and the researcher and then present an overview of how things are and how they could be. So that is what critical ethnographers must do.

And that is where we will stop today, that is as I know I will probably left you with some ideas that you may need to explore later, but I just wanted to take the discussion regarding

interpretation little further and give you food for thought. If you remember right in the beginning of the course I told you, that I need to leave you, my intention is to leave you with many more questions than you came here with, I need to leave you I am trying to leave you with a lot of questions, lot of stimuli for further thought and genuine quest for knowledge in this area, thank you very much for listening.