have been designated by the term "world view." A people's ethos is the
tone, character, and quality of their life — its moral and aesthetic style
and mood; it is the underlying attitude toward themselves and their
world that life reflects. Their world view is their picture of the way
things in sheer actuality are, their concept of nature, of self, of society.
It contains their most comprehensive ideas of order. Religious belief
and ritual confront and mutually confirm one another; the ethos is made
intelligently reasonable by being shown to represent a way of life im-
plied by the actual state of affairs which the world view describes, and
the world view is made emotionally acceptable by being presented as an
image of an actual state of affairs of which such a way of life is an au-
thentic expression. This demonstration of a meaningful relation between
the values a people holds and the general order of existence within
which it finds itself is an essential element in all religions, however
those values or that order be conceived. Whatever else religion may be,
it is in part an attempt (of an implicit and directly felt rather than ex-
licit and consciously thought-about sort) to conserve the fund of gen-
eral meanings in terms of which each individual interprets his experi-
ence and organizes his conduct.

But meanings can only be "stored" in symbols: a cross, a crescent, or
a feathered serpent. Such religious symbols, dramatized in rituals or
related in myths, are felt somehow to sum up, for those for whom they
are resonant, what is known about the way the world is, the quality of
the emotional life it supports, and the way one ought to behave while in
it. Sacred symbols thus relate an ontology and a cosmology to an aes-
thetics and a morality; their peculiar power comes from their presumed
ability to identify fact with value at the most fundamental level, to give
to what is otherwise merely actual, a comprehensive normative import.

The number of such synthesizing symbols is limited in any culture, and
though in theory we might think that a people could construct a wholly
autonomous value system independent of any metaphysical referent, an
ethics without ontology, we do not in fact seem to have found such a
people. The tendency to synthesize world view and ethos at some level,
if not logically necessary, is at least empirically coercive; if it is not
philosophically justified, it is at least pragmatically universal.

Let me give as an example of this fusion of the existential and the
normative a quotation from one of James Walker's Oglala (Sioux) in-
formants, which I find in Paul Radin's neglected classic, *Primitive Man
as a Philosopher*:  

Religion is never merely metaphysics. For all peoples the forms, vehi-
cles, and objects of worship are suffused with an aura of deep moral ser-
iousness. The holy bears within it everywhere a sense of intrinsic obliga-
tion: it not only encourages devotion, it demands it; it not only
induces intellectual assent, it enforces emotional commitment. Whether
it be formulated as mana, as Brahma, or as the Holy Trinity, that
which is set apart as more than mundane is inevitably considered to
have far-reaching implications for the direction of human conduct.

Never merely metaphysics, religion is never merely ethics either. The
source of its moral vitality is conceived to lie in the fidelity with which
it expresses the fundamental nature of reality. The powerfully coercive
"ought" is felt to grow out of a comprehensive factual "is," and in such
a way religion grounds the most specific requirements of human action
in the most general contexts of human existence.

In recent anthropological discussion, the moral (and aesthetic) as-
pects of a given culture, the evaluative elements, have commonly been
summed up in the term "ethos," while the cognitive, existential aspects
II

THE INTERPRETATION OF CULTURES
The interpretation of cultures
The stories dramatized are mostly episodes taken from the Indian tales of the "Mahabharata" and "Ramayana," and full of symbolism and mysticism. The figures of the gods are arranged around the edges of the stage. From the beginning of the production, the characters are divided into two groups, one good, the other evil. The good characters are usually the heroes of the story and are represented by the gods, while the evil characters are the demons. The gods are depicted as having human-like features, while the demons are more animalistic in appearance.

The plot of the production is built around a central conflict between the good and evil forces. The good forces are led by the gods, who are represented by the heroes of the story. The evil forces are led by the demons, who are represented by the villains of the story. The conflict between the two groups is depicted through a series of episodes, each of which highlights the struggle between the two sides.

The production is a dynamic and exciting experience, with the characters interacting with each other in a variety of ways. The gods and demons are depicted as having human-like features, which helps to make the story more relatable to the audience. The episodes are well-written and full of action, making it a captivating production for all ages.

In conclusion, the production is a beautiful and captivating representation of the Indian tales of the "Mahabharata" and "Ramayana." The characters are well-written and well-performed, and the episodes are well-written and full of action. Overall, it is a fantastic production that is sure to delight audiences of all ages.
The Inferred Interpretation of Cultures

As a result of the new cultural model, different sorts of emotional-cultural elements, combining around and forming a different sort of emotional-cultural configuration, the emotional-cultural field, the emotional-cultural process, and emotional-cultural elements, are the same way of the emotional-cultural field; the emotional-cultural effects, the emotional-cultural process, and emotional-cultural elements.

In the emotional-cultural field, the emotional-cultural effects, the emotional-cultural process, and emotional-cultural elements are expressed in different ways. The emotional-cultural effects are expressed in different ways, the emotional-cultural process is expressed in different ways, and the emotional-cultural elements are expressed in different ways.
to make it relevant. The view of man as a symbolic, conceptualizing, meaning-sculpting being.

IV

The Interpr...