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人的全面发展与人的本质

郑山河

【摘要】 本文从马克思关于人的本质的论述出发来理解“人的全面发展”，认为“人的全面发展”主要是指社会关系的全面发展。社会关系的全面发展主要有两方面：社会关系的丰富和人对社会关系的驾驭。以此为出发点，主要以分工为例，分析有关的几个问题。

【关键词】 人的全面发展 人的本质 社会关系

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The Overall Develop of Person and Essence of Person

Abstract: This paper emphasizes understanding “overall development of people” on the basis of the essence of person of Marxist mark, thinks that “overall development of people” means the overall development of social relation mainly. The overall development of social relation major has both: Social relation abundance and the control social relation by person. With this starting point, it analyzes some relevant problems mainly with division of labor as examples.

Key words: the overall development of people; the essence of person; social relation

从不同的角度理解“人的全面发展”，有不同的看法。要从根本上理解“人的全面发展”，把握其真正内涵，要以“人是什么”为出发点。对马克思来说，他所关心的“人的全面发展”，是人的最根本的东西的发展。人的最根本的东西，就是人的本质。

马克思对人的本质的认识有一个发展过程。在《黑格尔法哲学批判》中，他批判黑格尔：“但是他忘记了‘特殊的人格’的本质不是人的胡子、血液、抽象的肉体的本性，而是人的社会本质”。[1]在《詹姆斯·穆勒〈政治经济学原理〉一书的摘要》中认为“人的本质是人的真正的社会联系”。

[2]在《1844年经济学哲学手稿》中产生了从社会关系的角度论述人的本质的萌芽。到1845年,在《关于费尔巴哈的提纲》中,马克思开始从人和人的社会关系方面揭示人的本质:“但是人的本质并不是单个人所固有的抽象物。在其现实性上,它是一切社会关系的总和。”[3]

马克思主义的最终目的是人的解放。而“任何一种解放都是把人的世界和人的关系还给人自己。”[4]恩格斯认为,马克思两个伟大的发现之一的唯物史观是“关于现实的人及其历史发展的科学”。[5]而“整个历史也无非是人类本性的不断改变而已。”[6]人的本性发展就是历史的发展,就是社会关系的发展。人的发展不仅需要全面的社会关系,而且要将这种全面的社会关系置于自己的掌握之下,成为社会关系的主人。在这个意义上,“人的全面发展”就是要求人的社会关系的全面发展。人的社会关系的全面发展主要表现在两个方面:

人的对象性关系的全面生成。同动物的片面生产相比,人的生产是全面的,但就人本身而言,人同自然、社会和人自己本身的关系的发展也存在一个由“狭窄”、“片面”到比较“全面”的过程。人类初期作为不发展的特征之一就是个人只有“原始丰富”的社会关系。随着生产力的发展,个人越来越多地参与各个领域、各个层次的社会交往,同无数其他个人从而也就同整个世界的物质生产和精神生产进行普遍的交换,从而使个人摆脱个体的、地域的和民族的狭隘性。人的对象性关系的全面生成必然带来社会关系的高度丰富。马克思说,共产主义社会关系的形成,即是“以生产力的普遍发展和与此相关的世界交往的普遍发展为前提。”社会关系的全面发展是全面的生产力和交往方式必然要求。

人对社会关系的驾驭。自然经济条件下,狭隘的社会关系制约着人对自然的狭隘关系,限制了人的发展。商品经济是对人对物的依赖关系,人的关系通过物(商品)间接表现出来,人的能力转化为物的能力。人们在生产活动中生产出的社会关系统治着人,人成为自己产物的奴隶。“原始丰富”的人现在也变成了片面的人,每个人只是人的一个方面。只有到了产品经济,社会才能变成“自由人的联合体”,每一个社会成员才能得到全面而自由的发展。恩格斯认为“个人的全面发展,只有到了外部世界对个人才能的实际发展所起的推动作用为个人本身所驾驭的时候,才不再是理想、职责等等,这也正是共产主义者所向往的。”[7]将社会关系置于

人的控制之下,也是全面发展的重要内容。马克思说:“全面发展的个人——他们的社会关系作为他们自己的共同的关系,也是服从他们自己的共同的控制的——不是自然的产物,而是历史的产物。”[8]

社会关系和生产力密切相联。随着新生产力的获得,人们改变自己的生产方式,随着生产方式即保证自己生活的方式的改变,人们也就会改变自己的一切社会关系。而一个民族的生产力发展水平,最明显地表现在该民族分工的发展程度上。分工是一定社会关系的具体表现。个人发展决定于社会关系,也就决定了社会分工决定人的职业和能力。一方面,就个人自身来考察个人,个人就是受分工支配的,分工使他变成片面的人,使他畸形发展,使他受到限制。另一方面,各个人过去和现在始终是从自己出发的。他们的关系是他们的现实生活过程的关系。马克思认为,在生产自发发展起来的一切社会中,不是生产者支配生产资料,而是生产资料支配生产者。每一种新的生产杠杆都必然地转变为生产资料奴役生产者的新手段。这首先是工业建立以前的最强有力的生产杠杆——分工的特点。分工促进了生产力的发展,但从社会关系上来看,分工不仅使劳动者局限于某个领域,仅限于执行某项特殊的社会职能,而且使人们在生产中形成的社会关系成为人的对立面,而不是人们自己能控制的产物。但是工业的本性决定了劳动的变换、职能的更动和工人的全面流动性。这样,生产力和生产关系就产生了矛盾。“个人力量(关系)由于分工转化为物的力量这一现象,不能靠从头脑里抛开这一现象的一般观念的办法来消灭,而只能靠个人重新驾驭这些物的力量并消灭分工的办法来消灭。”[9]在这个意义上,人的发展表现为个人社会关系的丰富、表现为旧式分工逐步消失,表现为全面发展的个人逐步代替一种社会局部职能的局部个人,也表现为人对社会关系的驾驭,人自己成为社会关系的主人。

马克思讲人的全面发展是针对当时劳动者的片面发展而言的,而片面发展是由旧式分工造成的。列宁所说的全面发展也是在分工意义上讲的。“然后经过这种产业工会,进而消灭人与人之间的分工,教育、训练和培养出全面发展的、受到全面训练的人,即会做一切工作的人。”[10]有人仅将“全面发展”理解为智力和体力的发展。实际上,即使脑力劳动和体力劳动也仅仅是相对于分工而言的。马克思说:“分工只是从物质劳动和

精神劳动分离的时候起才开始成为真正的分工。”[11]因此在共产主义的高级阶段上,在迫使人们奴隶般地服从分工的情形已经消失后,从而脑力劳动和体力劳动的对立也会随之消失。有人认为“全面发展”是指德智体全面发展。其实,道德同样也只是人们生产关系的产物之一:“人们自觉地或不自觉地,归根到底总是从他们阶级地位所依据的实际关系中——从他们进行生产和交换的经济关系中,吸取自己的道德观念。”[12]道德也是由生产关系决定的。德智体仅仅是“全面发展”的丰富的社会关系中一个具体的方面。从社会关系的角度来理解全面发展,“个人的全面发展”和“人的全面发展”并没有严格的区别,作为复数的人和作为单数的个人的全面发展是同时的。“只有在集体中,个人才能获得全面发展其才能的手段,也就是说,只有在集体中才可能有个人自由。”[13]每个人的自由是所有人自由发展的条件。自由发展和全面发展也是从不同的角度说同一件事情。在黑格尔看来,自由是对必然的认识。“必然只是在它没有了解的时候才是盲目的。”自由不在于幻想中摆脱自然规律而独立,而在于认识这些规律,从而有计划地使自然规律为一定的目的服务。只有当人掌握了社会关系,成为社会关系的主人时,人才是全面发展的人;只有当人成为全面发展的人时,他才是自由的。马克思讲的是“人的全面发展”,因此,应该从人的本质来理解“人的全面发展”。只有从人的本质来理解全面发展,才能从根本上把握其含义,对于与此有所产生的歧义也能做出合理的解释。

注释

[1]P270[9]P443《马克思恩格斯全集》第一卷 人民出版社 72年5月 北京

[2]P24《马克思恩格斯全集》第四十二卷 人民出版社 72年5月 北京

[3]P18[6]P138[9]P82 [11]P36《马克思恩格斯选集》第一卷 人民出版社 72年5月 北京

[4]P295[5]P330[13]P84,《马克思恩格斯全集》第三卷 人民出版社 72年5月 北京

[7]P237《马克思恩格斯选集》第四卷 人民出版社 72年5月 北京

[8]P108《马克思恩格斯全集》第四十六卷上 人民出版社 72年5月

北京

[10]P205《列宁选集》第四卷 人民出版社 72年5月 北京

[12]P133《马克思恩格斯选集》第三卷 人民出版社 72年5月 北
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作者单位:西安交通大学人文学院硕士研究生,科学技术哲学专业。

The Early Nineteenth Century
English Romantic Poets
——A Comparison and Contrast
of Their Poems

王荣花

The English Romanticism is a literary trend which existed between 1798 and 1832. It has acquired great achievements in the realm of poetry where the works of William Wordsworth and Samuel Taylor Coleridge appeared side by side with the works of George Gordon Byron, Percy Bysshe Shelley and John Keats. Though these poets are of the same romantic period, they have specific and distinguishing features in view of their political tendencies, the topic, language and prosody of their poems.

Since the five poets are all representatives of the English Romantic Period, they certainly bear some common traits, especially when their works are concerned. The general feature of their poems is a dissatisfaction with the bourgeois society, which is expressed either in a revolt against or an escape from the dull and wicked society. Their writings are filled with strong-willed heroes, formidable events, tragic situations, great conflicting passions, and strange and unusual pictures. Sometimes they turn to symbolic methods either to suggest their vague idea of some future society or to impress the reader something taking on a mystic color. What's important, influenced by the ideology of Plato and some other idealists, these poets paid great attention to the spiritual and emotional life of man. In their poems nature, often personified, plays an important role. The passions of man and the beauties of nature appealed strongly to their imagination. Also, the beauty of lakes and mountains, the misery of ordinary people, the wonder of a fairy land, the joys and sorrows of chil-

dren and the splendour of classical art all became the inexhaustible sources of the writer's inspiration. In order to best express their sentiments, ballads, sonnet, odes and other kind of lyric poems turned out to be the type of poetry they often tended to use.

According to their differences in political tendency, these poets can usually be divided into the following two schools: one is the active or revolutionary writers represented by Byron, Shelley and Keats who, more often implicitly, expressed the aspirations of the classes created by capitalism and held out a vague ideal of a future society free from oppression and exploitation. The other is the passive or conservative poets who reflected the thinking of the classes ruined by the bourgeoisie and turned to the past, or "merry old English" as their ideal by way of protesting against capitalist development. Wordsworth and Coleridge are the representatives of this school.

The passive and active poets wrote many beautiful poems on different topics, chiefly on the topic of nature, which in effect more or less demonstrate their political tendencies. Wordsworth and Coleridge, often mentioned as "Lake poets" followed the same path in politics and in poetry, beginning as radicals and ending up as conservative or passive poets. The two "Lake poets" both have poems on nature. For instance, most of Wordsworth's poems concern with nature, which are filled with the descriptions of mountains and rivers, flowers and birds, children and peasants, and the memories of his own childhood and youth. As a great poet of nature, Wordsworth is the first to express the most elementary sensations of man face to face with natural phenomena. Thus, his deep love for nature finds its way in such short lyrics as "Lines Written in Early Spring", "To the Cuckoo", "I Wondered Lonely as a Cloud", "My Heart Leaps Up", "Intimations of Immortality" and "Lines Composed a Few Miles Above Tintern Abbey". What's more, because Wordsworth was intimately acquainted with rural life and believed that in rural conditions man's elementary feelings can be better cultivated and strengthened in constant association with nature, the themes of many of his poems are drawn from rural life and his characters belong to the lower classes in the English countryside. For example, in "The Solitary Reaper" he succeeded in drawing pathetic pictures of the labouring people; in

"We Are Seven", he skillfully depicted the naivety of simple peasant children, in "Michael", "The Ruined Cottage", "Simon Lee", and "The Old Cumberland Beggar", he successfully described the sufferings of the poor, humble peasants, in "She Dwelt Among the Untrodden Ways" he gives the reader a full display of his idea of the harmony between humanity and nature:

"She dwelt among untrodden ways
Beside the springs of Dove.
A maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
—Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!"

The other passive poet, Coleridge, also wrote poems concerning nature, In "The Rime of the Ancient Mariner", Coleridge skillfully combined the natural with the supernatural, the ordinary with the extraordinary, which involved the description of the nature — the real, natural sea, the fresh breeze, the unresting foam, the horrible fog, the hot copper colored evening sky with its blood-red sun and the description of the realities — the misery of the men tossing helplessly on the ocean, the starvation, the burning thirst that drives them to suck the blood from their own arms and so on.

Compared with the passive poets, the active poets tend to be more revolutionary, so, more often than not, they employ all kinds of topics including that of war, love, religion, beauty as well as nature and political freedom either to utter their

devastating attacks on the social injustices, social oppression and political intrigues or to show their deep hatred for the brutal oppressors and their intense yearning for freedom from human miseries.

In his long satirical poem "Don Juan", Byron dealt in great detail with many topics such as love, war, religion, ethics, political and personal intrigues, lives of pirates and of slaves, and the lust and greed of high society. Through the vivid description of Don Juan's series of adventures in different parts of Europe, Byron cries out his attacks on the social injustice, social oppression and his satire on the hypocrisy, greed and moral degeneracy of the upper classes in different societies in Europe.

Most of Shelley's poems have some connection with political freedom. Shelley's "Queen Mab" is a revolutionary poem condemning tyranny and exploitation and the unjust war waged by the rich to plunder wealth. To Shelley, Christianity was the most of tyrannies, and priests, kings and the all powerful gold are sources of evil. In the first seven cantos of the poem, Shelley criticized the rising capitalism as well as the old feudal society, condemned social injustice and oppression existing in his society, defended the rights of the labourers against their exploiters and oppressors while in the last two cantos Shelley showed a strong desire for freedom and an ideal view of the future when people live in a society of liberty, equality and fraternity. Shelley's progressive ideas were further revealed in another longer poem "The Revolt of Islam" and in some of his shorter poems as "The Irishman's Song, To Ireland, On Robert Emmet's Grave". What's more, in his famous political lyrics "Ode to the West Wind", Shelley not only expressed his passionate love of, and union with, nature, but also showed the poet's feelings by associating the stormy struggles of revolution in the world with the coming of the storm in the nature:

"The trumpet of a prophecy! O Wind,
If winter comes, can spring be far behind?"

The poems of John Keats, another active poet, mainly dealt with the topic of beauty, love, the cost of true lovers in the society of tyranny and oppression. Beauty is the topic which can be easily found in many of Keats's poems—in Greek mythology "Endymion" and "Hyperion", in works of art "Ode on a Grecian Urn", and

"Ode to a Nightingale", in nature "On the Grasshopper and the Cricket", in human struggle for liberty "Robin Hood". At the bottom of his poems lies his dissatisfaction with the society in which he lived and experienced great miseries and sufferings. Love, on the other hand, is another topic which frequently appear in Keats's poems. Take the longer poem "Isabella" for example, through the descriptions of the devoted lovers fighting for the realization of their love against their enemies and oppressors, John Keats showed his sympathy for the unfortunate lovers and his deep hatred of the brutal oppressors.

Almost all of these Romantic poets wrote lyric poems including love songs, patriotic songs, hymns, elegies, many ballads and some sonnets, yet, they have their own characteristics in the poetic language including diction, imagery, and in the laws of versification such as stanza form, rhythm, rhyme and other musical devices.

First of all, in general, most of Wordsworth's, Coleridge's and Byron's poems are distinguished by the simplicity and purity of their language while the language of Shelley's and Keats's poems are relatively hard to understand and more elegant. An analysis of Wordsworth's lyric "The Solitary Reaper", Byron's love lyric "When We Two Parted", Coleridge's ballad "The Rime of the Ancient Mariner", Shelley's political lyric "Ode to the West Wind", and Keats's "beauty" lyric "Ode to Autumn" will best illustrate this point.

In "The Solitary Reaper", Wordsworth vividly and sympathetically described a young peasant girl working in the fields and singing as she works. Yet, the words in these poems are simple and appropriate. The commonly found nouns as field, grain, sand, sickle, hill, bird and verbs as reap, sing, cut, bind, and overflow presented in the poem give us a vivid picture of the solitary girl harvesting grain in the field. The sentence structures are not complicated but varied with some run on lines, which appear totally fluent and are quite like everyday speech.

The language in Coleridge's "The Rime of the Ancient Mariner" is also clear and simple:

Down dropt the breeze, the sails dropt down,

'Twas sad as sad could be;

And we did speak only to break

The silence of the sea!

All in a hot and copper sky,
The bloody sun, at noon
Right up above the mast did stand,
No bigger than the moon.

Day after day, day after day,
We stuck, nor breath, nor motion;
As idle as a painted ship
Upon a painted ocean.

The vocabulary of these three stanzas is of everyday use. The sentence patterns are also quite simple only with occasional inversion of word orders, e. g. The bloody Sun, at noon, / Right up above the mast did stand. Although the last two lines contain an image: a painted ship on a painted ocean, it is in effect known to every household. "The copper sky", "the bloody sun" and the silent sea, how concise and vivid the language is!

Compared with Wordsworth's and Coleridge's two poems mentioned above, Byron's "When We Two Parted" seems to be more colloquial. Except the two words "mine" for "my" and "wert" for "were", no other archaic words appear in the poem. The sentences in each line are short. Most of the sentences contain four or five words and even some lines have only three words.

The language in Shelley's "Ode to the West Wind" is not as easy as that of Byron, Wordsworth and Coleridge mentioned above. Firstly, many archaic or uncommon words and phrases such as "art" (are), "aery (aerial)", "vast sepulcher" (large tomb), "congregated might" (assembled or collected power), just mention a few, add irresistible momentum to the west wind. Secondly, the symbolism of Shelley's great Ode is subtle. Hence, to obtain a full understanding of its power and meaning, the reader needs to read on several levels at once. The beautiful realistic descriptions of the autumn has a suggestive meaning that the "destroyer and preserver" is not only a springprophesying wind but also the "wild spirit" of revolutionary

change, the very essence of human freedom. The west wind is a symbol of revolutionary force while the falling of the leaves is a symbol of corrupted reactionary force. The blue mediterranean is a substitute for the oppressed people while the Atlantic is a substitute for the reactionaries. The full significance of these metaphorical expressions is enormous: through the vivid description of the activities of the west wind on the earth, in the sky and on the sea, the poet expressed his envy for the boundless freedom of the west wind and his wish to be free like the west wind and to scatter his words among mankind.

John Keats's "Ode to the Autumn" is also difficult to understand. Throughout the poem, many words are oddly combined with a hyphen, which always meets with the tone the poet intended to create. Hyphenated words such as "thatch eaves" or "cottage trees" and phrases such as "O'er brimmed their clammy cells" slow down the movement of the poem and present a vivid picture of the fruitful season, as if weighted down by heavy ripe fruit. Then, there are quite a lot of images in the poem. For instance, in the first stanza, the vivid sight imagery such as

"To swell the gourd, and plump the hazel shells,
With a sweet kernel, to set budding more,
And still more, later flowers for the bees,"

and the sound imagery of the poem's consonance such as "close, bosom, sun", "conspiring, bless and shells" creates a "mellow" atmosphere.

Secondly, the five lyric poems including "The Solitary Reaper" by Wordsworth, "The Rime of the Ancient Mariner" by Coleridge, "When We Two Parted" by Byron, "Ode to the West Wind" by Shelley and "Ode to the Autumn" by Keats are typical in their stanza forms and their musical effect.

"The Solitary Reaper" consists of four eight-lined stanzas of iambic verse. Most of the lines in each stanza are octo syllabics. The rhyme scheme for each stanza is abcbddce.

"The Rime of the Ancient Mariner" by Coleridge is essentially in ballad meter. Each stanza is a quatrain which rhymes abcb. This poem is also rendered musical by the use of internal rhymes and alliterations:

"The ice was here, the ice was there,

The ice was all around:
It cracked and growled ,and roared and howled,
Like noises in a swound! (quatrain 1)

The fair breeze blew ,the white foam flew,
The furrow followed free;
We were the first that ever burst
Into the silent sea. (quatrain 2)

Water ,water, everywhere,
And all the boards did shrink;
Water, water ,everywhere,
Nor any drop to drink. (quatrain 3)

The internal rhymes such as “here and there”, “growled and howled” in quatrain one, “blew and flew”, “first and burst” in quatrain two and “water and everywhere” in the last quatrain as well as the alliteration such as “all, around”, “fair, foam and flew”, “breeze and blew”, “furrow, followed, and free”, “silent and sea” and “drop and drink” deepened the impression of the nature, especially the natural sea.

“When We Two Parted” by Byron is made up of four eight-lined stanzas with a rhyme scheme of ababodod. Yet, compared with Wordsworth’s “The solitary Reaper”, this poem seems to be freer in its metrical structure. For example, the syllables in each line of the poem are not entirely the same. Some line has four syllables while others may have five or six syllables. As a result, the types of foot are not identical throughout the poem, which actually contributes to the variation of the poem.

In “Ode to the West Wind”, Shelley used terza rima, the stanza of Dante’s “The Divine Comedy”. The original terza rima is a series of triplets with interlocking rhymes, aba, bcb, cdc, etc. Shelley modified the pattern by ending each of the five sections of the poem with a climactic couplet. The rhyme scheme for each stanza of the poem is aba bcb cdc ded ee. Meanwhile, the poet used iambic pentameter in each line. To produce a musical effect, many alliterations such as “wild, west