

Preface of 'Zeng Guang Xian Dian'

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I call this series of articles 'Zeng Guang Xian Dian', a name that is a reference to a so-called 'monastic book' called 'Zengguangxianwen'. Liu Xianxin once called Zengguangxianwen the 'Bible' of the 'Kirtanists' of Chinese culture.

The Zengguangxianwen is one such book: a collection of moral commandments from a variety of sources, often given in even-numbered sentences, that have been collected together according to their rhyme scheme. Whether or not these assembled moral commandments share a self-consistent moral system is not a concern of the editors or the readers – as is clear from the word 'zengguang' from the whole title, it is clear that the book has been updated over time.

There is a question on 'Zhihu' called 'Why do many people nowadays resent dialectics?' There are many answers to this question, which give offensive scenarios in which people who supposedly 'use dialectics' are not in fact 'using dialectics', but rather using the Zengguangxianwen, which is a book about the moral commandments (or system of value judgments) that are always in one's favor. -- The person in the answer is always looking for a moral commandment (or value judgment system) that is favorable to her to defend herself. Therefore, the dirty water should not be poured on dialectics, but on the 'cultural heritage' represented by the Zengguangxianwen as the dregs.

In fact, this is the intrinsic connection between two emerging concepts in the Chinese Internet: Dian and Ying – for which we should transliterate them phonetically rather than meaningfully: a collection of aphorisms ('Dian') is a 'magic weapon' for people to the victory ('Ying').

Although the concept of 'Dian' is reflected in the application scenario as 'typical' (i.e., 'case-specific') rather than 'conformity' – it is worth mentioning that, in this sense, 'Ji' (急) and 'Xiao' (孝) are two specific kinds of 'Dian' – but there is a term for 'Dian' called 'included into Dian' ('入典', canonization). The

term ‘included into Dian’ reveals to us that the classics update themselves precisely on the basis of the ‘archetypes’ that emerge in the course of living time, in a kind of self-renewal. In this sense, ‘case-specific’ and ‘original’ are indeed harmonized in a dialectical sense.

Isn't that so? ‘典型’ in the sense of prose means ‘hieroglyph’ (‘典’ – ‘holy book’; ‘型’ – ‘type’), but this attachment is in fact accompanied by a kind of ‘dash-panning’ deviation: ‘hieroglyph’ has moved from ‘holy (book)-groove’ to ‘holy-(book) groove’.

Habermas says, ‘Cultural traditions have their own fragile conditions of reproduction. As long as they are formed in a spontaneous way, or with hermeneutic consciousness, they remain ‘alive’.’ Indeed, hieroglyphics, with their facility for fixing multiple semantics – two semantics that dialectically generate each other in hermeneutics – do not appear to be ‘fragile’ in their reproduction of cultural traditions, but rather quite resilient. The reproduction of cultural traditions does not seem ‘fragile’, but rather rather tenacious. People educate themselves on the basis of the ‘classics’ (dogma), with the consequence that the ‘archetype’, as a dogmatic creation, is again incorporated by the classics in its updated version (‘canonization’).

Even with regard to ‘dian’, we see a dialectical movement of ‘twice coming’. In the chapter ‘Doshi’ of the Current Script Shangshu, ‘Dian’ is indeed used as a ‘canonical book’, as its etymology suggests: ‘But the ancestors of Yin had a canon and a book.’ (‘惟殷先人，有典有册’) In the Shangshu chapter ‘Shun Dian’, which is suspected to be a forgery by scholars of the Qin Dynasty, ‘Dian’ is associated with a group of people – the ‘Wu dian’ of ‘Wu dian ke cong’ (‘五典克从’) and the ‘Wu pin’ of ‘Wu pin bu xun’ (‘五品不逊’) are considered by Tadashi Akatsuka to be one and the same, while the Shuo Wen: ‘Pin, the multitude of people.’ (‘品，众庶也。’) That is, ‘Wu dian’ refers to five typical groups of people. It is also interesting to note that, judging from the expression ‘Wu pin bu xun,’ there were ‘black five types’ of people at the beginning of Emperor Shun’s

reign.

Therefore, although the politicians of the Chun-qiu Era contributed an idiom called ‘counting the classics and forgetting one’s ancestors,’ on a historical scale of 3,000 years, the ‘event’ that occurred twice was ‘counting one’s ancestors and forgetting one’s classics’.

The column ‘Zengguangxiandian’ (ZGXD) explores those ‘maxims’ that were popular on the Chinese Internet in the 2020s, in the form of mantras with moral commandments of value (or at least value judgments). They are the kind of content that should be added to the Zeng Guang Xian Wen in the new era, even though they are often no longer given in the form of even-numbered sentences, i.e., they are not rhetorically sophisticated.

增广贤典序

辰田昇

这一系列的文章我称之为“增广贤典”，这个名字参考了一部所谓的“蒙学书籍”《增广贤文》。刘咸炘曾经将增广贤文称为中国文化的“基尔特主义者”的“圣经”。

《增广贤文》是这样一部书：来源芜杂的、往往以偶数句给定的道德诫命，按照其韵脚被裱辑到一起的类书。至于这些被汇集起来的道德诫命，是否共享一个自治的道德体系，则不是编辑者们和读者们所关心的——从标题“增广贤文”中的“增广”二字，可以知道，这本书是历时地被增订着的。

在“知乎”上有一个问题，叫做“为什么现在很多人反感辩证法？”该问题下面有许多答案，给出了一些令人生厌的场景，在这些场景中所谓的“使用辩证法”的人，事实上并没有“使用辩证法”，而恰恰是使用了《增广贤文》——答案中的始终寻找对自己有利的道德诫命（或者价值判断体系）为自己做辩护。因此，

脏水不应该被泼到辩证法的头上，而应该被泼到以《增广贤文》为代表的作为糟粕的“文化遗产”的头上。

实际上，这正是中文互联网中流行的两个新兴概念“典”（Dian）和“赢”（Ying）——对于这样的概念，我们应该音译它们，而非意译它们——之间的内在联系：一部格言集（“典”），是人们的“致胜法宝”。

尽管，“典”（Dian）这个概念，在应用场景中反映为“典型”的（即“突出个案式的”），而非“符合原教旨的”——值得一提的是，在这个意义上，“急”（Ji）和“孝”（Xiao）是两种具体的“典”——但是，关于“典”，有一个词汇叫做“入典”。“入典”一词启示我们，经典恰恰依据生活时间中出现的“典型”而进行增订，进行一种自我更新。在这个意义上，“突出个案式的”和“符合原教旨”确实在辩证法的意义上获得了统一。

难道不是这样？“典型”在散言的意义上意味着“圣书体”（“典”-“圣书”；“型”-“体”），但这一攀附其实附带有一种“破折号平移”式的偏差：即“hieroglyph”从“圣-书体”的词源学构造到“圣书-体”的理解的偏差。

哈贝马斯说：“文化传统具有自己脆弱的再生产条件。只要它们是以自发的方式形成，或者带有解释学意识，它们就依然具有‘活力’。”事实上，象形文字以其固着多重语义的便利——两种语义在解释学中辩证地相互生成——其文化传统的再生产显得并不“脆弱”，而是相当顽强。人们依据“经典”（教条）自我教育，其后果就是，“典型”作为一种教条主义造物，又被经典在它的增订版本中收入（“入典”）。

甚至，关于“典”，我们还看到了一种“两次降临”的辩证运动。在今文《尚书》的篇章《多士》中，“典”确如其语源被用作“典籍”讲：“惟殷先人，有典有册。”

而在被怀疑为秦代学者伪造的《尚书》篇章《舜典》中，“典”则与人群联系起来——“五典克从”的“五典”与“五品不逊”的“五品”被赤塚忠认为是同一的，而《说文》：“品，众庶也。”即，“五典”指的是五种典型的人群。另外，值得玩味的是，从“五品不逊”的说法来看，在舜帝的统治初期，曾经出现过“黑五类”分子。

因此，尽管春秋时代的政治家贡献了一个叫做“数典忘祖”的成语，在三千年的历史尺度上，发生了两次的“事件”是“数祖而忘典”。

“增广贤典”这个专栏探讨那些在 21 世纪 20 年代的中文互联网上流行的，口头禅式的，带有价值道德诫命（或者至少是价值判断色彩的）“格言”。它们是在新时代应该被加入到“《增广贤文》”中去的内容，尽管这些句子往往不再是以偶数句的、对文的形式被给定，即它们在修辞上并不高明。