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DAOIST ART OF LIFE: Interpreting Emotions of a Sage in the *Zhuangzi*

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Abstract: A Daoist sage is considered an ideal and sacred being. A passage in the *Zhuangzi* implies that a sage feels no emotions. Because of the importance of emotions in human life, this passage has long been debated. This study proposes two interpretations of a sage's emotions: i. The common people generally insist on their dispositions and judgments, which triggers emotions. Because a sage does not have this attitude, he does not feel the kind of emotions experienced by common people. ii. Nevertheless, a sage experiences emotions more abundantly because he effortlessly resonates with the situation, just as a mirror reflects an object as it is. A sage's resonant emotions may appear passive, but they encompass activeness because a sage transforms others through resonance without harming them. This active passivity noted in a sage's emotions can be considered the fundamental notion of Daoist ethics.

Keywords: Confucianism, Daoist Ethics, *Haowu, Mengzi*, *Qing*, Resonant Emotions, *Shifei*

1. Introduction

Ethics can be described as a system of theory and practice about the art of life. East Asian ethics are particularly distinctive because they accord importance to practice. This characteristic is suited to the development of the self-cultivation theory of East Asia compared with the West. It also coincides with the phenomenon of the absence of clear distinctions between philosophy and religion in East Asian traditions. This lack of discrimination occurs because self-cultivation is based on the religious ideology of transforming oneself into a sacred being

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by exalting oneself. East Asia's major philosophical and religious traditions are Buddhism, Daoism, and Confucianism. Among them, the ethics of Daoism and Confucianism evolved in East Asia with common characteristics concerning emphasizing emotions, though they focus on different aspects of emotion. Confucianism emphasized the motivational aspect of emotion, highlighting emotion as moral motivation, whereas Daoism focused on the relational aspects of emotions, underlining how we associate with others and our environment. This study examines the Daoist art of life by attending to the emotions of the Daoist sage.[1]

In *Mengzi,* a document representing ancient Confucianism, emotions such as compassion motivate moral behaviour and are a necessary condition of being human (*Mengzi* 515). Zhuangzi, perhaps a contemporary of Mencius, stated something that could be interpreted as the lack of emotions in a sage. For example, in "The Sign of Virtue Complete" chapter, Zhuangzi states that an ideal being has no *qing* (*Zhuangzi* 201–202). *Qing* is a character commonly understood as emotion in East Asian philosophy. However, several scholars who have examined emotions in the *Zhuangzi* insist that the interpretation that a Daoist sage has no emotion is incorrect (Machek 522; Ren 57). All social mammals experience emotions (Johnson-Laird and Oatley 82). Even negative emotions, such as sadness, are necessary and helpful in human life. This may be why "the theory that the sage is free from emotions" (*shengren wuqinglun*) has been disputed since the Wei and Jin dynasties (AD 221–420). He Yan interpreted that sages have no emotions. However, Wang Bi contradicted this interpretation (*Sanguozhi* 795). Naturally, being humans, Daoist sages have emotions, though the emotional experience of a sage is different from that of common people in terms of motive and degree.

Most researchers who have studied the emotional matter in the *Zhuangzi* state that a sage experiences emotions and suggest

[1]The sage in this paper is the ideal person found in the *Zhuangzi*, in other words, the true person (*zhenren*) or utmost person (*zhiren*).

different interpretations of how and why a sage's emotions are different (Olberding 356–357; Fraser 113; Wong, *The Meaning*, 213–214; Wong, Identifying, 572; Machek 535). Ren opines that the sage does not identify himself with a particular value framework and thus cannot be subject to affective fluctuations, such as joy, anger, sadness, or anxiety. The sage is not utterly emotionless, however; he experiences a general sense of ease and joy as he exerts his agency and wanders across the world (Ren 55). Although Ren offers no evidence, it is plausible that the sage wanders around the world with a general sense of ease and joy.[2] Fraser, Wong, Machek, and others argue that, although a sage's emotions differ in degree (intensity and duration) and cause, a sage experiences a variety of emotions just like the common people (Fraser 100; Wong, *The Meaning*, 208; Machek 535).

This study proposes two interpretations of a Daoist sage's emotion in the *Zhuangzi*: First, the sage has his own dispositions to like or dislike something and a belief system consisting of an organizational combination of various beliefs and knowledge for rendering judgment. However, the sage does not have an attitude of insisting on his own dispositions and belief system. Therefore, he experiences no such emotions resulting from his dispositions and belief system. Second, because he does not hold onto his own dispositions and belief system, the sage easily resonates with other people's emotions and has much richer emotions than common people. Further, these emotions don't hurt the sage. This study consists of three parts. The first part defines the concepts of *qing*, *haowu*, and *shifei* and lays the basis for the interpretation of this paper. The second part discusses the emotional experience of the sage and attempts to explain why he experiences much richer emotions compared with the general public. The third section interprets the discussion on the emotions of Daoists from an ethical perspective.

[2]He talks about the reasons for not having negative emotions but does not provide a clear basis for why a sage has positive emotions.

2. The Interpretation of *Shifei, Haowu,* and *Qing*

Huizi is Zhuangzi's friend and the main philosophical interlocutor in the *Zhuangzi*.[3] He represents the response of the majority of people to Zhuangzi's teaching.[4]

> Huizi: Having received his food from heaven, what use has he for man? He has the shape of a man, is without what is essentially man… can a man really be *wuqing* ?
>
> Zhuangzi: Yes.
>
> Huizi: But a man who is *wuqing*—how can you call him a man.
>
> Zhuangzi: The Way gave him a face; heaven gave him a form—why can't you call him a man?
>
> Huizi: But if you've already called him a man, how can he be *wuqing*?
>
> Zhuangzi: *Shifei* is what I mean by *qing*. When I talk about *wuqing*, I mean that a man doesn't allow *haowu* to get in and do him harm. He just lets things be the way they are and doesn't try to help life along. (*Zhuangzi* 201–202)

Wuqing can be interpreted to mean the absence of emotion. Watson and Ren translate *qing* of *Wuqing* as feelings (Watson 75, Ren 56), and Machek translates it as passion (Machek 531). As is well known, in Neo-Confucianism, especially in relation to nature (*xing*), *qing* is mainly used in the sense of emotion. However, in the inner chapters of *Zhuangzi*, there is no solid

[3] In the "Xuwugui" chapter of the *Zhuangzi,* there is a story in which Zhuangzi passes by Huishi's tomb and says that because of Huishi's death, there was no one to argue with anymore. In the story, Huishi is portrayed as a friend and interlocutor rather than a simple opponent.

[4] Graham suggested the possibility that Huishi could be a later Mohist while evaluating Huishi as a truly Renaissance human being with a wide range of talents and interests (Graham, Disputers, 76–77). However, in the chapter "All Under the Heaven," Huishi is portrayed as a person who practiced nothing but sophistry throughout his life. As Roger T. Ames et al. noted, Huishi may be defined differently depending on who is asking about Zhuangzi (Ames and Takahiro 10).

evidence to show that *qing* means emotion.[5] Graham translates it as 'essential characteristics' (Graham, Chuang-tzu, 82).[6] However, the translation of 'essential characteristics' may lead to the misunderstanding that there was an essentialist thought in the ancient Chinese Daoist philosophy. Even if we accept the assumption that essentialist thought existed in ancient China, there is still another problem left in Graham's translation. Since essential characteristics refer to innate basic dispositions, Graham's translation faces the following question: How can an existence without 'essential characteristics' as a person be called a human being? Life would be impossible without essential dispositions, such as appetite and sexual desire.

When Huishi pointed out the above problem, Zhuangzi redefined what he was talking about and said, "*Shifei* is what I mean by *qing*." To understand the *qing* of Zhuangzi, we must first understand the meaning of *shifei*. Graham translated this sentence as "'that's it, that's not' is what I mean by the essentials of man" (Graham, Chuang-tzu, 82). Watson translated it as "that's not what I mean by feelings" (Watson 75). While Graham sees *shifei* as a single word, Watson sees *shi* as the subject and *fei* as a character corresponding to "is not" in English. To determine which translation is correct, we must look at the paragraph before the above quotation, which gives the background for Huishi asking: "Does it make sense that

[5]Among the inner chapters (*neipian*, chapters one to seven), the outer chapters (*waipian*, chapters eight to twenty-two), and the miscellaneous chapters (*zapian*, chapters twenty-three to thirty-three) that make up the *Zhuangzi,* only the inner chapters are traditionally considered to be written by Zhuangzi himself. However, David McCraw uses quantitative methods and statistical measurements and argues that the inner chapters are a patchwork from the ink of many different authors. A. C. Graham (1981) and Liu Xiaogan (1994) have read diverse intellectual strands within the *Zhuangzi*. We assume that in a broad sense, these writings belong to the writings of the school of Zhuangzi and represent the Zhuang philosophy.

[6]Graham interpreted *qing* as essence in a book published in 1986 (Graham, Studies, 61–62).

people do not have *qing*?" The preceding paragraph holds that people do not have *qing*, so there is no *shifei* (*Zhuangzi* 199). *Shifei* is a word. Graham's interpretation seems appropriate. However, his thoughts on *shifei* are a bit ambiguous when he writes, "Judging between right and wrong is what I mean by his essence" (Graham, Studies, 62). Is *shifei* a judgment of fact or a value judgment? The "Discussion on Making All Things Equal" chapter of the *Zhuangzi*, which contains the most philosophically important passages in the inner chapters, includes the following sentence: "Certain that they are the arbiters of right and wrong (*shifei*)" (*Zhuangzi* 52). It is difficult to see *shifei* as merely one of fact judgment or value judgment. Moreover, there is a problem with the interpretation of the judgment. Shouldn't it be assumed that a sage can also judge right from wrong and truth from falsehood?

After defining *qing* using *shifei*, Zhuangzi defines *wuqing* using the concept of *haowu*. Graham's (likes and dislikes) and Watson's (likes or dislikes) interpretations of *haowu* are no different (Graham, Chuang-tzu, 81; Watson 75). Fraser interpreted *haowu* as preferences and aversions (Fraser 103). Graham, Watson, and Fraser understood *haowu* as a category of emotions. In fact, in the "Graven Intentions" chapter, *haowu* is mentioned in parallel with sorrow and happiness and joy and anger (*Zhuangzi* 482). This is because *haowu* was considered to be included in the emotional category, like sorrow, happiness, joy, and anger. According to this understanding, *haowu* means liking or disliking a specific object. Although it seems possible to include *haowu* in a broader category of emotions, the meaning of *haowu* is not limited to emotion alone. In the chapter "Perfect Happiness," there is a text that says that people like music *xianchi*, but animals don't, and this is because *haowu* is different (*Zhuangzi* 552). *Xingzimingchu*, a Guodian excavation document, defines *haowu* as nature (Li 66). *Haowu* means not only emotion but also the disposition to trigger likes and dislikes.

In the above quote, Zhuangzi advises not to harm oneself with *haowu*. This teaching can be interpreted to presuppose the

idea that *haowu* develops into negative emotions. However, *haowu* alone does not immediately cause negative emotions. The causes of emotion can be broadly divided into affective and cognitive factors. Consider a situation where a boy and a girl enter a market with limited money. The boy wants to buy fruits, but the girl insists on buying bread. The boy has no choice but to eat the bread. He may feel negative emotions such as anger while eating the bread because he thinks that he would have been much more satisfied if he had bought the fruit instead. This hypothetical situation reveals that dispositions alone do not develop into emotions. The attitude of insisting on one's disposition, not the disposition itself, leads to emotions. This logic also applies to the case of belief systems. For example, in situations where one's political opinions differ from others, emotions arise because of not the belief system itself but the attitude of insisting on one's own beliefs. Therefore, it can be deduced that the true cause of emotions is the attitude of insisting on one's own dispositions and beliefs. With the above discussion in mind, let's return to the previous argument of Zhuangzi on *qing*, *haowu*, and *shifei*.

Zhugnzi defines *qing* in relation to *shifei* and *haowu*. *Haowu* and *shifei* can be interpreted in three ways, depending on the relationship between the two concepts. First, the two concepts are related to each other. *Haowu* is a disposition, and *shifei* is an attitude of insisting on one's own dispositions. The problem with this interpretation is that it does not include the belief system, which is an important cause of emotions different from disposition. Second, the two concepts can be viewed as independent. According to this view, *haowu* refers to an attitude of insisting on affective dispositions, and *shifei* refers to the attitude of insisting that judgments according to one's belief system are correct. This interpretation is criticized for failing to organically explain *shifei* and *haowu*. It also conflicts with the intention of Zhuangzi to say the two words together. Third, the two words can be viewed as independent but interrelated. According to this view, *haowu* has the meaning not only of affective disposition but also of likes and dislikes arising from

one's own disposition and belief system. In addition, *shifei* refers to an attitude that insists on one's own disposition and beliefs. The problem with this interpretation is that the concepts of *haowu* and *shifei* become a bit complicated; however, it can be seen that this type of usage is characteristic of ancient Chinese philosophers. In addition, this interpretation has the advantage of organically explaining the relationship between *shifei* and *haowu* and encompassing all situations in which negative emotions occur.

3. Emotions of a Daoist Sage

Since people have a human body, they cannot help but have similar dispositions. On the other hand, everyone has his own unique dispositions. Some like rice, and some like bread. Some like blue, and others like red. As we saw earlier, Zhuangzi said that Daoist sages do not have an attitude of insisting on their own dispositions or beliefs. To explain the variability of disposition or judgment, Zhuangzi gives the example of a woman who is taken to a foreign country (*Zhuangzi* 98). If judgments of beauty and ugliness are universal, sages should have similar judgments of beauty and ugliness. However, Zhuangzi points out that the judgment of beauty and ugliness, which everyone seems to agree on, is relative (88). Zhuangzi does not stop there. In general, all living things wish to avoid or escape death. However, Zhuangzi says that this, too, should be overcome (*Zhuangzi* 210). In the "Discussion on Making All Things Equal" chapter, Zhuangzi questions why humans believe it is appropriate to hate or fear death (*Zhuangzi* 98).

Zhuangzi sees death as a simple process of change and believes people can overcome their individual presence by aligning themselves with the immense changes that make up life and death. For example, in the "The Teacher Who Is the Ultimate Ancestor" chapter, four friends are described as cheerfully accepting death as a process of change (*Zhuangzi* 235–239). Zhuangzi calls the movement of *yiqi* (6/244) a huge, permanent change. Broadening one's own identity, which is confined to the body and the mind, into the movement of *yiqi*

makes any question of right and wrong disappear. In the chapter "Free and Easy Wandering," it is said that the *lingming* tree lives for 2,000 years, and the *dachun* lives for 32,000 years. *Lingming* and *dachun* seem to play the role of a device that allows readers to experience the realm of *yiqi*. To an immortal being, the things that people place high importance on, such as death, seem trivial. That is, overcoming one's fear of death symbolizes overcoming one's individuality. In the chapter "Perfect Happiness," Zhuangzi actually shows the process of overcoming the sadness of his wife's death by transforming his worldview.[7] *Yiqi*'s worldview, which sees even death as a change, is the reason for not being sad even in the face of death. However, this is only an indirect reason. Zhuangzi says, "Be content with this time and dwell in this order and then neither sorrow nor joy can touch you" (*Zhuangzi* 237). To be satisfied with each changing situation, one must not have an attitude that insists on one's own dispositions and belief systems. Sages

[7]When his wife died, at first, Zhuangzi was sad. However, his sorrow did not develop into suffering because he accepted the change in circumstances and stabilized his feelings through his music. "I looked back to her beginning and the time before she was born. Not only the time before she had a body, but the time before she had a spirit. In the midst of the jumble of wonder and mystery, change took place and she had a spirit. Another change and she had a body. Another change and she was born. Now there's been another change and she's dead. It's just like the progression of the four seasons, spring, summer, fall, winter" (*Zhuangzi* 546). The change in seasons represents the process of accepting the fact that one's situation has changed, that is, the process of correcting one's cognition. However, since emotions are a kind of tremor, they are not immediately stabilized through this cognitive correction. Therefore, Zhuangzi tried to stabilize his tremors by playing music. "Zhuangzi sitting with his legs sprawled out, pounding on a tub, and singing" (*Zhuangzi* 545) shows the process of stabilizing emotions momentarily triggered by one's *haowu*. Ancient Chinese philosophers shared the idea that music can calm emotions. In *Guanzi*, it is stated that the calls for emotions are to be corrected by music. "Thus, for arresting anger, nothing is better than poetry. For getting rid of sorrow, nothing is better than music" (Rickett 52).

do not grieve in the face of death because they do not insist on their own dispositions and judgments that lead to negative emotions, such as anger.

3.1. The Mechanism Behind a Sage's Emotion

Let's recall the *wuqing* debate between Zhuangzi and Huishi: "When I talk about having no *qing*, I mean that sage doesn't allow *haowu* to get in and do him harm" (*Zhuangzi* 202). *Wuqing* can be interpreted as averting the harm to life that can be caused by *haowu*, not denying that there is some kind of disposition, that is, *haowu*, in human beings. For example, when there are flowers and dirt, it is a basic disposition to go where the flowers are. However, a sage is not fixated with the disposition to necessarily go to the place where the flowers are. Even if he goes to where the filth is, a sage does not regret the act. A sage does not experience negative emotions, such as anger and disappointment, or the opposite positive emotions due to dispositions. The same is true for the judgment based on his/her belief systems. The sage can judge according to his/her own belief system but does not experience negative emotions from the frustration of his/her own belief system. This is because a sage does not insist on his/her own judgment. In other words, a sage has dispositions and judgment standards, but these dispositions and judgment standards do not trigger emotions. However, this does not mean that a sage does not experience any emotions.

The sage in the *Zhuangzi* may respond to external stimuli and may have emotions even when he shows no emotions from internal motivations, that is, *haowu* and *shifei*. This can be seen in the story of Mengsun Cai in the chapter "The Great and Venerable Teacher." Mengsun Cai did not grieve over the death of his mother (*Zhuangzi* 249). Sadness over the death of his mother is a natural emotion. Mengsun Cai also had a basic disposition, such as love for his mother, that would trigger such a natural feeling. However, unlike common people, he did not have emotions that were triggered by such a basic disposition. That doesn't mean that he didn't experience any emotions. In

the continuation of the quotation, Zhuangzi writes that Mengsun Cai was enlightened and that when people wailed, he also wailed (*Zhuangzi* 250). How can we understand Mengsun Cai's wail? As an enlightened person, the interpretation that Mengsun Cai pretends to wail is not appropriate. He would have wailed after others sincerely. This case reveals the mechanism behind the sage's emotional experience. By not insisting on one's own disposition and beliefs, paradoxically, the sage can fully resonate with the external situation, and in the end, can share the emotional experiences of others. The metaphor of the mirror implies that the sage can passively, that is, without distortion, respond to the situation: "The utmost person uses his mind like a mirror—going after nothing, welcoming nothing, responding but not storing. Therefore, he can win out over things and not hurt himself" (*Zhuangzi* 279).

3.2. The Mirror Metaphor

Cline says, "Mirroring is an ideal state in the *Zhuangzi*—the state that characterizes a sage" (Cline 339). Cline analyzes the mirror metaphor in the *Zhuangzi* in terms of responsiveness, illumination, and stillness. The stillness here is nothing more than the necessary condition for full responsiveness, and illumination can also be included in responsiveness. After all, responsiveness is at the heart of the implications of the metaphor. The mirror does not select its objects. Like a clean mirror, the mind of a sage only reflects objects in front of them. Machek says, "In the psychological context, emptiness refers to the greatest level of receptivity in the sense of readiness of the mind to accept things as they are without any admixture of personal bias" (533). However, even sages have their own inclinations and belief systems. What they lack is not personal bias but an attitude of insisting on their own bias. The receptivity of the mind in the mirror model also relates to emotions. "We have no way to bar the arrival of grief and joy, no way to prevent them from departing" (*Zhuangzi* 674). The sage in the *Zhuangzi* resonates with the sorrow and joy from the situation in the same way that a mirror reflects objects. Just as a

mirror cannot create an object, a sage doesn't produce any emotions.

In the *Zhuangzi*, an unprejudiced response to the world is considered valuable. Zhuangzi offers the following advice to a person who is to become a teacher to a tyrannical prince: "If he wants to follow erratic ways, follow erratic ways with him. If he wants to be reckless, be reckless with him" (*Zhuangzi* 152). The principle proposed here is that of passive responsiveness, that is, resonance. The *Zhuangzi* sages exhibit high receptivity. They laugh with the laughing child and easily respond to the sorrow of others. They do not insist on their own dispositions and beliefs, which hinders resonance. Therefore, they enjoy richer emotions than others. Thus, contrary to Fraser's and Machek's interpretation, the *Zhuangzi* sage can feel strong emotions.[8] The characteristics of a sage's emotions are not in the intensity or the content of the emotion. Contrary to Ren's interpretation, the *Zhuangzi* sage feels negative emotions such as sadness (Ren 55). The difference is that the emotion felt by the sage does not have its origin within himself but is merely resonant with an external stimulus, such as the sadness of other persons. The mirror merely reflects the stimulus but does not reveal itself. When the stimulus disappears, that is, when the crying and laughter pass by, the mirror becomes calm again. There is no regret left.

In fact, we often experience this situation in our daily lives. For example, the sadness we feel when we listen to a sad song is quite different from that caused by the loss of a beloved. In the former, we simply express resonance with an external stimulus, and fundamentally, the listener maintains his/her

[8]Fraser finds differences in degree. He states that no person is free from emotions and draws the conclusion that the sage in the *Zhuangzi* just does not experience emotions in excess (Fraser 100). Machek embraces Qian Zhongshu's view that the sage feels emotions but is never moved by them and reports that in the *Zhuangzi*, something fairly similar to Stoic involuntary feelings is implied in the idea of self-emerging emotions that come and go like spontaneous processes in nature. He calls these emotions natural emotions (Machek 535).

equanimity, even while experiencing strong sadness. The latter differs in that the source of emotion is within oneself, and one feels great pain because of it, falling into a whirlpool of emotion. Responsiveness amid equanimity is representatively illustrated in the *Zhuangzi* with the example of a craftsman who performs difficult tasks without experiencing emotional turmoil. A craftsman is absorbed in difficult works in a confusing situation while in a state of equanimity.[9] This can also be seen in emotions. When sadness comes from the situation, the sages in the *Zhuangzi* can immediately sympathize with it. However, they maintain their equanimity and show grief that does not grieve. Therefore, the emotions of the *Zhuangzi* sage are harmless.

4. Interpretation in the Context of Ethics

The resonant emotions of the sage symbolize the art of life or the ethical ideology of Daoism. The resonant life of Daoism appears passive compared with the active self-transformation of Confucianism. However, the passivity suggested by Zhuangzi is not limited to merely following others completely, as can be read from Zhuangzi's previously cited advice to the one who desires to become the prince's teacher. Zhuangzi advises him to simply follow, but such passivity targets the active result of the prince's transformation. This characteristic is also revealed in the chapter titled "Fit for Emperors and Kings." Zhuangzi initially emphasizes passivity by stating that the inner state of an ideal person is like a mirror; subsequently, he asserts that in this manner, the individual can overcome or change an opponent without harming them (*Zhuangzi* 279). The inner state described here is consistent with the resonant emotion of the sage discussed earlier. Unlike Confucianism, the

[9]This is similar to the interpretation of Fraser. He called this the virtuoso view. However, an important difference exists. He says that the virtuoso may experience a weak emotional response (Fraser 100). However, this essay suggests that the craftsmen in the *Zhuangzi* experience no emotions that arise from the inside. They simply resonate with the situation.

Daoist sage does not require any particular disposition from others; no special instruction is given. Paradoxically, however, this method causes a change in the other.

It is difficult to discuss in detail here, but these changes occur by eventually becoming one with the sage through resonance. Let us take the case of the sage who became the teacher of a vicious prince. At first resonance, the sage adapted to the prince, but after the resonance relation was established, the prince's inner state mirrored that of the sage, thereby resulting in an unconscious self-transformation of the prince. This point can also be read in the chapter "The Sign of Virtue Complete" about the disciple whose feet were amputated as punishment. The disciple was angered because he was teased for having only one leg. He then met a Daoist master and became calm, but he said that he did not know how he attained that serenity (*Zhuangzi* 183). The Daoist art of life proposed by Zhuangzi is not simply passive. Although it seems passive, it is an active means of overcoming and changing others. Therefore, the Daoist art of life may be called the art of life of active passivity.

5. Conclusion

Ethics denotes the art of life, and the art of life concerns the ways in which we relate to others and the environment. Daoist ethics can be grasped through Zhuangzi's conception of emotion. This study focused on the triggers of emotions and elucidated that a sage's emotions differ from those of common people. The interpretations suggested in this paper can be roughly divided into the following two: i. The attitude of insisting on one's own disposition and belief system is the cause of the common people's emotions, and Zhuangzi criticized this attitude, that is, *shifei*. Because a sage does not have *shifei*, he does not feel the type of emotion that comes from *shifei*. ii. However, since sages do not have *shifei,* they easily resonate with external situations. In short, since sages have no internal cause for emotions, unlike common people, they do not feel emotions even in severe loss. An inner state of a sage is like

a mirror, and it easily resonates with the situation and experiences rich emotions. This way of life may seem purely passive. However, the Daoist sage's art of resonant life is the art of life of active passivity that transforms others through resonance.

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