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## **The Similarity Shared By “Kansha” (Observing Decapitation) and “Weiguan” (Join the Crowd of Onlookers)**

The concepts of ‘Kansha’ and ‘Weiguan’ have surfaced in the works of art and literature in ancient China and China in the new millennium. Authors, journalists and influential individuals in China have held various events that depict these concepts. The instances of observing decapitation and joining the crowd of onlookers have a significant impact on the involved individuals.

### **Typical Scenes**

There are various instances and typical scenes recorded by artists, journalists and authors throughout the modern eras that depict the elements of ‘Kansha’ and ‘Weiguan’. First, age-defying dancers chosen areas in China depict the public spectacle of on looking. Other scenes of titillating onlookers include the pictures of Chinese models that draw the attention of individuals toward them.

Other typical scenes involve the despondent onlookers. Such scenes could involve individuals witnessing a ritual or individuals stranded or crowded in the market because of a commotion. Other scenes of despondent onlookers could include individuals looking at vehicles stranded in a flood or where people look at beggars on the street.

The works of Li Yang concerning English plays a key role in the promotion of these concepts. His public campaigns draw large masses of people whose intention is to utilize the information being passed. Public spectacle and image making are elemental aspects that contribute to the concepts of on looking. Some of the typical scenes of such aspects include morning

workouts, grand ceremonies and the onlooking crowds.

Wang Guangyi and his works of recycling the culture images, floods the public with commercial icons. He also uses art to depict the mass art movement and the cold war through aesthetics. An incident is depicting ‘Kansha’ was the Samaritan, Peng Yu, whose on looking saw him being charged with a lawsuit. The book, the Festival; A Cheng, translated by Ann Huss has significant information regarding on looking. It is an example of joining the crowd of onlookers. The story of Xiao and the gun, where the children were banned from watching any adult activities such as hunting or drying gunpowder following the tragedy that befell Xiao Rong’s father.

## **Problems and Crises**

The public spectacles and typical scenes depicting these spectacles often draw onlookers. These onlookers converge at the scene and form large crowds. These crowds can lead to further problems especially in scenes such as accidents or during floods where people observe stranded cars over bridges or roadsides.

The public spectacles are a threat to the security of people. With large crowds of onlookers, it is easy for individuals to steal from others. That is; individuals get engrossed at the scene. As such, their concentration on other things goes down, which makes it easier to steal or rob individuals.

Moreover, it is challenging to locate criminals in such crowds.

In the case of contagious diseases that require isolation, such public spectacles are a drawback to the same. As such, they can trigger a national epidemic, leading to crises in the economy, political or health sectors. The public spectacles are prone to emergent disagreements and disruption

within the crowds of onlookers, which can lead to riots (" A Cheng" 13).

Violent riots can be damaging to the nation especially when individuals loot and destroy property. In such instances, the involved nation or region can be driven easily into economic crises.

### **Influence of Public Spectacles on Attitudes and Mindsets**

These public spectacles have significant influences on the attitudes and the mindsets of individuals, especially the onlookers. First, these spectacles act as motivators for individuals, enable them to adopt, and portray acceptance attitudes towards themselves and their lives. For instance, the age-defying dancers as public spectacles have a huge influence on both the young and the elderly in the society.

That is; such spectacles motivate and give hope to the elderly in life.

Dancing is often associated with flexibility, coordination and association. As such, it encourages the elderly to remain focused and accomplish what they had targeted in life. On the other hand, it teaches the power of coordination and association among the youth and prepares them to accept old age as it comes and act as maturing individuals in the society.

The public spectacles also enable the individuals to develop appreciative attitudes towards others. In most cases, the titillating onlookers are the ones who develop these attitudes. For instance, as the scene showing Chinese models enables the onlookers to appreciate the beauty of the society and the efforts that the models portray in their quest to become models (" A Cheng" 14).

Public spectacles that draw despondent onlookers often influence the mindsets of these people regarding the society and various aspects of the

society. For instance, scenes depicting a homeless old person lying helplessly across a street with a raised hand seeking help draws empathy among the onlookers.

Such scenes change the mindsets of the onlookers concerning failure in life.

Most people develop a tendency to assist these individuals because of the empathy that develops gradually from such scenes (Janning 18). People learn to be contented with what they have after observing such scenes.

Other public spectacles influence the public opinion concerning traditional aspects of the society. For instance, Li Yang's crazy English plays a key role in changing the public opinion concerning the use of English in China.

In his campaigns, Li Yang suggests that individuals must have a passion for something. Additionally, he suggests that his real purpose of using the places he uses is to make the Chinese people realize that learning English would be essential for the country because it will foster national prosperity (Janning 22). From such public spectacles, individuals develop awareness of their state and start identifying measures of getting themselves out of those states.

Public spectacles can change the mindsets of the onlookers and individuals in society concerning commercial products. For instance, Wang floods the public space with various commercial icons. Some of his works associates Coca-Cola and LG with strong people. Such works can change the mindsets of the consumers regarding the suitability of the products from such companies. Consequently, such public spectacles influence the consumer preferences in the market products by enabling them to develop liking attitudes and mindsets towards the products.

Public spectacles can also change the mindsets of individuals regarding on looking, especially during catastrophes. For instance, the charging of the Samaritan on-looker, Peng Yu, can change his mindset regarding overlooking. Individuals change their mindsets from these public spectacles, especially when they have gone through devastating experiences originating from on looking of the scenes (Janning 24).

Restrictions on the on looking of public spectacles and scenes influences the adoption of cautionary measures during such occurrences. Restrictions enable the onlookers to develop an understanding that public spectacles can have damaging effects if caution is neglected. As such, it enables them to understand and appreciate both advantaging and disadvantaging sides of public spectacles.

Public spectacles influence individuals, especially the onlookers, to develop an understanding and appreciation for the power of association and cooperation during crises (Ye, Barmé, and Lang 27). For instance, if the vehicle is stuck during floods, the onlookers would most likely try to help and see to it that the vehicle is moving again. They understand that if they help, they give the room for the flow of other vehicles, which reduces traffic congestion that can have more consequences.

Public spectacles change the opinions and conceptions of individuals through two main ways. First, they influence the mindsets of the individuals. When people change their mindsets concerning various subjects, they develop an interest in the emergent opinions, which is a result of the public spectacles. Second, public spectacles influence the attitudes of people towards various aspects in their lives including age, jobs and product preference among

others. Attitude defines an individual (Ye, Barmé, and Lang 39). As such, changes in attitude changes the lives of individuals completely and enables them to view happenings in different perspectives. Public spectacles are elemental aspects of 'Kansha' and 'Weiguan' because it integrates all the two aspects in a common understanding and knowledge.

## **Works Cited**

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