



CHARLES DICKENS' GREAT EXPECTATIONS AS THE REPRESENTATION OF HUMAN GUILT AND SHAME

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ABSTRACT

The research discusses guilt and shame as reflected in Charles Dickens's novel, *Great Expectations*. This novel portrays guilt and shame as self-conscious and evaluates emotions that occur in people's life. This is a library research and applies a mimetic approach seeing that literary work is an imitation or reflection of presentation of the real life. The analysis is focused on guilt and shame in which Dickens uses an orphan boy, Pip, as the representation of these two feelings. He feels guilty of his snobbery and snobbishness his family and shame of his low origin. These two feelings bring about inner conflict to him but it also gives an enlightenment to evaluate himself. Through research it is concluded that Charles Dickens through his novel *Great Expectations* vividly portrays guilt and shame in human life. Guilt feeling arises from reaction of disapproved act while shame is reaction when one feels weak and inferior to others and disappointed about something inside, our basic nature.

Keywords: guilt, shame, self-consciousness, snobbery

I. INTRODUCTION

A novel is one of the literary works that sometimes reflects the life of human being in happiness and sorrow. In it an author uses imaginations that imitate his social environment and especially to his interest in his environment, his characters, the problems, and his feeling (Coil 15). Through characters' actions, he can make certain feelings such as guilt and shame authentic, linger and have consequences (<https://www.writersdigest> 21 March 2022)

Guilt is a state of mind and soul that results from deliberate action or omission in violation of law known to oblige in conscience. It is related to but is not the same thing as sin. Sin is the action or omission that violates the moral law and causes offense to God as the supreme lawgiver. Guilt is the awareness which follows the realization that one has done wrong, obliging one to make appropriate amends. Guilt arises, or should arise, not simply from the performance of an act that is sinful but rather from its performance with knowledge and consent so that sinner is indeed blameworthy and deserving of punishment (Odenwald 44).

Alexander, a psychoanalyst describes guilt feelings as a reaction to having performed some disapproved act or having wished to perform such an act. Guilt provokes the need to be punished, it has an inhibiting effect on the individual turns his hostility on himself. Guilt feelings can occur only after the individual has developed a conscience, that is, he has

incorporated the moral values of his culture into the superego (50).

However, shame is a reaction to a feeling that one is weak and inferior to others. To get rid of shame, the individual may seek to prove that he is not weak and can outdo the person who make him shame. Shame does not necessarily require the violation of standards and of the superego (Grigg 581). The source of shame is not merely social but personal. Exposure of a fault putting a man to shame a lasting resentment because, once the failure is made public, the individual must confront not only others but himself. His image of himself beyond his power to conceal or forget (Thomas 76).

Charles Dickens generally regarded as the greatest English novelist who raises a lot about social conscience especially guilt and shame as reflected in *Great Expectations*. He enjoyed a wider popularity than any previous author had done during his life time. He was born on February 7, 1812, in Portsmouth, on England's Southern coast, the son of John Dickens and Elizabeth Dickens. His father was a clerk in the British Navy pay office, was well paid, but his extravagance and ineptitude often brought the family to financial embarrassment or disaster. In 1824 the family reached to bottom. He, as the eldest son, had been withdrawn from school and was now set to manual work in factory, and his father went to prison for debt. These shocks deeply affected Charles (Encyclopedia 269). His relationship with Maria Beadnell, the daughter



of a banker, whom had courted for four years, ended in 1833. Three years later he married Catherine Hogarth, the daughter of his friend George Hogarth, a prominent theater and music critic, who edited the newly established Evening Chronicle. With Catherine, he had 10 children and they separated in 1868. Eventually she becomes the model for Dora Copperfield. He wanted to be buried next to her but wore Mary's ring all his life (Encyclopedia 245).

Swinden states that Charles Dickens, as one of the outstanding novelists of the Victorian age, is distinguished for his highly developed social consciousness. It has become fashionable to regard him as a mere reflector of public opinion on social problem. Most of his works are based on his own experiences and his imagination. The sufferings of his characters are always conveyed in his detailed and accurate description of how his character suffered (42). As a moralist, satirist, and social reformer, Dickens crafted complex plots and striking characters that capture the panorama of English society. His novels criticize the injustice of his time, especially the brutal treatment of the poor in a society sharply divided by differences of wealth. Dickens's novels rank among the funniest and most gripping ever written, among the most psychologically telling and insightful works of fiction (Litvack 1).

Charles Dickens, Britain's novelist and one of the story tellers, was also a committed social and political reformer who used his pen as a powerful weapon in the fight against injustice, poverty and oppression. His childhood was marred by some of his feckless father's imprisonment, and the humiliation of his own degrading employment at Warrant's Blacking Warehouse. In the later years he drew fruitfully on this period for his novel (Philip 6). He was an author who tried to fight for the poverty of the lower class. He struggles for reform the poor conditions of lower class in his era. His struggle is the improvement of the condition of working class, which very suffered at the day (Rogers 185).

The main reason for Dickens's great success as a writer was his extraordinary ability combine powerful, vivid and amusing storytelling with the capacity to make serious comments about life. Especially, it harsh economic realities, the cruelties of many Victorian legal and educational institution, the ways in which society's greed for money and the injustices of the system blighted many lives and

did little protect the poor and the deprived (Clay 10).

In his novels Dickens sees the chief problem in life as being people's failing to understand one another clearly, to see the emotional and spiritual reality beneath the surface. This problem is reflected in such matters as the harshness of employers, the disinterestedness of government, and the biases of the penal and justice system in short, the sheer inhumanity of British social institutions. His attacks on society were based on traditional moral beliefs and humanism rather on social political theories and programs. He urged a secular ideal of human brotherhood. Fraser's magazine, in its obituary of Dickens, noted this aspect of Dickens's beliefs: "He spent no thought on religious doctrines reforms, but regarded the sermon on mount as good teaching, had a regard for the village church and churchyard, and quarreled with nothing but intolerance". Writing of Dickens's belief in domestic life as the source of happiness and the alternative to social evil (Allingham 1- 2).

Dickens is prolific novelist who produced many literary works. Great Expectations is considered to be one of the greatest works of Victorian fiction. It is thought the use of characterization and imagery that able to make his ideas most prominent in the minds of readers. Through his expert use of these authorial techniques, he successfully criticizes the prison system, the morals of society, and the social injustice of his time (Encyclopedia 320). Besides, the novel can be read on many levels as a morality play of a young boy's coming of age rise from the lower to the leisure class and as an ironic commentary that is a social critique on money (as commodity) and how that commodity affects everyone around it. It can also be enjoyed as a rattling good mystery story replete with secrets, as well as with shady characters, thieves and murderers of all stripes (William 20).

Meanwhile the novel and the extension creation of its protagonist, Pip, can be viewed as a kind of excavation for its author. A cathartic attempts the terms with the painful facts of his childhood, particularly the family's chronic economic instability, culminating in his father's imprisonment due to financial insolvency (Elias 1). The title is both straightforward and ironic. As in a fairy tale, Pip literally is given his wish, the chance to become a gentleman, only it proves to be quite other than what he expects. Pip's expectations involve love, money, social



respectability, and general betterment after the harsh life experiences in the village, brought up 'by hand' by his sister (Smith 1).

Paul states that it is a novel of the education of a young man in the lesson of life and closely related to Dickens himself. It is autobiographical in form, written in the first person, concentrated on the development and the memory of one person, dealing with the growth of a man, beginning in childhood and spending quite a lot of time on the formative influences of the family and of the environment. The development of the man is being analyzed by the man himself, presented in fact through his memory, and written from the standpoint of maturity. It reflects nevertheless Dickens's main obsessions of childhood. Pip's fears, his feelings of guilt and social shame, his sensitiveness, a product of his uncomfortable position in Mrs. Joe's household and the cause of his suffering from his child experience minimized by the amusement with the adult Pip recounts his memories, are poignant enough to be moving as well as vivid (79).

II. THEORETICAL BACKGROUND

Guilt is a feeling that everyone is familiar with. It can be described conscience or a feeling of culpability for offenses. We feel guilty when we feel responsible for an action that we regret. There are several types of guilt. People can feel ashamed, unworthy, or embarrassed about actions for which they are responsible. In this case, we refer to true guilt or guilt that is appropriate. However, true guilt is only one form of guilt. People can also feel guilty about events which are out of our control is often unproductive and detrimental (Barker 1)

Unhealthy guilt is other types of guilt. This occurs when we establish unreasonably high standard for ourselves with the result that we feel guilty at absolutely understandable failure to maintain these standard. This kind of guilt is rooted in low self-esteem and can also involve a form of distorted self-importance where we assume that anything that happens is our responsibility, it may come down hard on anything perceived as a mistake in our lives and has the added anti-benefit of often applying to other people too, so that we expect too much from family and colleagues as well as ourselves (Barker 2).

Guilt is unhealthy if it is out of proportion or causes acute distress. Unhealthy guilt can arise because of a clash between value system,

excessive harsh or abusive discipline, unrealistic standards of behavior and an act believed to be wrong which has not confessed or atoned for. On the other hand, unhealthy shame is a deep – rooted sense of being unworthy, inferior, despicable or bad. Unhealthy shame can manifest as a feeling of exposure around others, hatred for parts of one's body or for one's whole, a feeling that there is something deeply wrong or disgusting about us and a fear of being exposed (Freud 1).

Guilt can be healthy in that it is the feeling we experience when we do something we judge by our moral code to be wrong. It can also occur in many people just by having the urge to do something than they believe is wrong, or even by having a thought about committing an act of wrongdoing. Healthy guilt tends to keep us to socially acceptable pathways and functioning as useful individuals. It can help our ability to work hard and to be careful and kind. Guilt could be defined as our conscience. However, it should be noted that this 'conscience' is not always a reliable arbiter of 'good and bad' as it can only click in when we are aware of doing something wrong and is quite capable of making itself known when the misdeed is very minor or even appears inconsequential to the majority of people (Freud 2).

Shame can define as a painful emotion caused by consciousness of guilt, shortcoming, or impropriety. Others have distinguished between the two by indicating, we feel guilty for what we do and we feel shame for what we are. Shame is often a much stronger and more profound emotion than guilt. Shame is when we feel disappointed about something inside of us, our basic nature. Both shame and guilty can have intensive implications for our perceptions of self and our behavior toward other people, particularly in situations of conflict (Freud 3).

Shame typically involves an acutely painful experience that is overwhelmingly self-focused and more diffuse than guilt. Individuals experiencing shame might feel a sense of worthlessness, incompetence, or a generalized feeling of contempt for themselves, thereby demonstrating a reflection of overly harsh self evaluations. Consequently, repeated experiences of shame have been found to be associated with a number of negative cognitive behavioral experiences, including depression, self-derogation, shyness, interpersonal anxiety, perfectionism, and a diffuse oriented identity (Freud 4).



Because of the differences between shame and guilt, people respond to each emotion differently. Guilt, because it emphasizes what someone did wrong, tends to elicit more constructive responses, particularly responses that seek to mend the damage done. Guilt is tied to beliefs about what is right and wrong, moral and immoral. When we violate one of these moral guidelines, it causes us to feel guilty over our actions and seek to fix what we have done. As a result, guilt is an important tool in maintaining standards of right and wrong in individuals and society as a whole. As such, guilt can often be used as a tool to overcome conflict (Bradshaw1).

Shame on the other hand, emphasizes what is wrong with ourselves. It has a much more inward focus, and as such, leads shameful parties to feel poorly about themselves, rather than simply the actions they have taken. The result is often an inward-turning behavior avoiding others, hiding our face, moving us from social situations. Therefore, shame is can be problematic, as it is often less constructive than guilt. In fact, shames can lead to withdrawal from social situations and a subsequent defensive, aggressive, and retaliatory behavior, which only exacerbate conflict, rather than alleviating (Bradshaw 2).

When we feel unbearable shame, the response often is violence, drug abuse, and harassment. We feel ashamed of our bodies, which leads to eating disorders, anorexia, bulimia, compulsions, workaholics, in an effort to block out these feelings of worthlessness. The prevalence of this in society indicates that something is drastically wrong. With shame, there are just painful feelings of depression, alienation, self-doubt, loneliness, isolation, paranoia, compulsive disorders, perfectionism, inferiority, failure, helpless, hopelessness, and narcissism. Shame is a sickness of the soul. It is the most poignant experience of the self from the inside, dividing us both from ourselves and from one another (Bradshaw 3).

Guilt and shame are similar emotions in that both involve feeling bad about one self. Guilt is generally associated with something one has done or not done. Shame, on the other hand, is often experienced a feeling of being a bad, unworthy, hateful person. When shame becomes deep-rooted and generalized to whom one is, it is a very destructive, painful emotion (Kaufman 2).

Guilt and shame have an important role to play in social organization. Guilt can be seen as information which guides us to change our behavior or rectify something we have done which was wrong. For example, guilt about not doing an assignment can motivate us to stop procrastinating. A healthy degree of guilt helps keep society functioning in an orderly way. For most of us, knowing we would feel guilty prevents us from committing anti-social which might otherwise tempt us. People who are unable to experience guilt are known as sociopaths, and they are capable of committing awful crimes without feeling any remorse (Kaufman 3).

Although shame often leads to negative behavior, guilt can cause positive and constructive changes in the way people act. Using guilt as an influence tool can be very helpful, but must be used with caution. Guilt can be used to influence people to do both good and bad – positive and negative. As with any tool, it is important that it is used appropriately and responsibly. Guilt is also useful in preventing conflict in the first place. We all have a moral code or an idea of what we think is right and wrong. Whenever we consider doing something in contrast with this moral code, our guilt will often kick in and prevent us from doing so before we ever act (Wagner 1).

Shame is sometimes confused with guilt but can be defined as either the discomfort experienced when we perceive that we have let others down and expect their scorn or ridicule. This might be by breaching rules of good taste and tactful and acceptable behavior in certain social situations. A second definition of shame is to do with self disapproval. In the first definition, our shame might not occur if we were able to hide our anti social or foolish acts from others, but with self disapproval it is relevant whether others know or not, this type of shame might draw in embarrassment and make us feel ridiculous, inexcusably inadequate, contemptible, disgraced, and dishonorable (Wagner 3).

Shame and guilt are self-conscious, self evaluative emotions that occur in a social context, and have important behavioral and attitudinal implications. Finding one's self responsible for a negative performance evaluation is just such a context in which people can potentially feel shame and guilt. Shame, however, is connected with global assessments of the self, while guilt is more about specifics behaviors rather than the whole person. People



experiencing shame feel less control over the situation, and engage in withdrawal behaviors, people experiencing guilt feel less control over the situation, and are more outwardly focused, engaging in behaviors aimed at reparation and amend (Wagner 4).

We all have shame, it is a basic part of human being. The shame experience tends to make us feel alone and outside society at the moment it happens, but it has to be acknowledged and deal with. It may feel as if we are momentarily transparent of the psychologically, showing the world our internal soiled and defective selves, but this is not a terminal wound. Unless we accept this and deal with our shame it accumulates and begins to weigh us down, which is far more dangerous psychologically. Some theorists consider shame to be a momentary self-awareness, seeing ourselves as others see us. This can obviously be a problem if a person has a very fragile view of the self or expends a lot of energy denying a suspected inferiority and then is confronted by a self that is probably a lesser person than the self-image (Bradshaw 4).

Both guilt and shame are important social factors and are intrinsically tied to social situations. Our ideas about guilt and shame come from social situations- education, family, work, etc. as a result, it is important that educators, parents, friends, and family work to make sure that those around them (particularly children) have a sense of self-worth. By showing empathy and caring, we indicate that doing something wrong does not necessarily reflect on the person as a whole. By differentiating between the action and the actor, we can help prevent shame and its negative connotations (Barker 4).

Discussing that the novel is the representation of people who undergo feeling guilty and shame needs mimetic theory to be applied. Abrams in his book, states that mimetic orientation is the explanation of art as essentially an imitation of aspect of the universe (8). This is a library research where all data are collected from private library, journals, and internet browsings. The primary source is the novel Great Expectation. Secondary sources are taken from various books and other relevant sources from the internet. After all the data are collected, the analyses is done by selecting the most crucial episodes from the novel dealing with guilt and shame. All the data are taken together, interpreted to have comprehensive and

meaningful result that the novel portrays guilt and shape through the aspects of the novel.

III THE ANALYSIS

Great Expectations, a novel of 412 pages, is about Pip, an orphaned boy raising by his step sister and brother-in-law who has good luck and great expectations but then loses both. Actually he is satisfied with his humble life in blacksmith village until he is hired by an embittered wealthy woman and her beautiful but snobbish adopted daughter. He becomes shame of his lowly origin and aspires to leave behind his simple life and be a gentleman. And a mysterious benefactor enables him to get his dream. Learning the details of being a gentleman and adopting the class attitudes of his new status, he becomes shame of Joe and his unlearned ways, then treats Joe snobbishly when he visited him in London. Until a convict barges into his room and announces that he is the mysterious benefactor who dedicates his life to make him to be a gentleman. He appalls, but feels morally to help the convict to escape from London but they are discovered by police and the convict sentenced to die. He falls ill and involves with much debt, but Joe helps him to come out from his trouble. This situation makes him feel guilty and shame for what he has done. He decides to go abroad to work in mercantile trade and at last meets adopted daughter of an embittered woman and they get married.

Guilt

Guilt is the fact of being responsible for an offense or wrong doing. It is produced when an individual evaluates his or her behavior as a failure. A guilty person is likely to feel responsible and tries to repair. Failure and guilt prove to have both positive and consequences to the characters. Guilt in this novel is represented by Pip. Pip's feeling of guilt is when he steals food and file for a convict. It happens when he is standing alone in a cemetery at his parent's tombstones. An escaped convict springs up from behind tombstones, and grabs him and really makes him scare. The convict threatens Pip and orders him to take food and file, this threatening haunts him and makes him lose his independence.

He cannot deny his heart that his action is totally wrong so he has haunted by the guilty feeling for his actions and afraid of the consequences. Although Pip is not be arrested, he really bothers with his guilty feeling that



becomes inner conflict and hostility on himself. Pip is not only afraid of a constable but he is also afraid of losing Joe's respect for him.

In contrast, Pip loves Joe very much because he is the only good thing in Pip's life, and at the age of seven, Pip cannot afford to lose the love of the only gentle adult around him. Therefore Pip says nothing about the food and the file he stole. Pip suffers of a lot of guilt, but he prefers secrecy and sacrificing the truth to losing love. Pip judges himself by admitting he is a coward. So, in this case, Pip's feeling of guilt make him aware and realize what he has done and obliges him to make appropriate amends.

The author then shows Pip's guilt when he adopts the physical and cultural of his new status as being a gentleman in London. He becomes snobbish and selfish and insults his lowly status. Pip immediately feels he has been raised up above the lower station of his life with Joe. He is no longer the boy with 'coarse hands' and 'thick boots'. He now has a new suit of clothes as a symbol of his new life style. And he also wants to change his name by Herbert. This occurs shortly after learning of his new life. He begins to think about his new life which is far above from Joe's life. He speaks to Biddy of Joe's education, and insults him saying "... but he is rather backward in some things. For instance, Bibby, in his learning and his manners" (Dickens 125). Pip implies that he is so far above Joe as to be able to assess Joe's abilities and determine that they are inadequate. He gives Joe the final rejection when he refuses to allow Joe to accompany him to the coach for London on the day that he leaves. He himself confesses it by his own judgment to what he has done wrong: "If I could have kept him away by paying money, I would certainly have done so". The worst thing he confesses is the thought that using bribery to prevent Joe's coming. Joe's kindness and sacrifices make Pip feel guilty for what he has done to him and Pip has matured and realized his mistakes.

Guilt is then represented by Miss Havisham and Estella. She is a vengeful woman, adopts Estella and raises her as a weapon to achieve her own revenge on men. She is completely unable to see that her actions are hurtful to Pip and Estella. She deeply injured heart by marrying Estella to Bentley Drummle. Although Pip has begged Estella not to obey Havisham's will, the decision cannot be changed. Miss Havisham has raised Estella to be the instrument of her revenge, training her to

break men's hearts. Estella married with Bentley Drummle but it does not take a long time because her husband treats her badly.

However, she feels guilty of what she has done for Pip and Estella. She deeply regrets saying: "What have I done! What have I done! She wrung her hands, and crushed her white hair, returned to this cry over and over again. What have I done!" (Dickens 339). She begs Pip's forgiveness for the way she has treated him in the past and Pip forgives her. Guilt brings conscience to Havisham and helps her to be a good person. Estella has a guilty feeling for rejecting Pip's love. Until she has ill-fated marriage to the abusive Drummle, she realizes her mistake, and tries to renew herself. She meets Pip and confesses her mistake. In this case, guilt gives positive influence to Estella to be "into a better shape".

Shame

Shame is painful emotion caused by a strong sense of unworthiness, guilt, embarrassment or disgrace. The result is often an inward turning behavior or avoiding others, hiding our face, moving us from social situations. Shame in the novel is represented by Pip. At the beginning, Pip lives a mostly satisfactory life with his sister and her husband, Joe, a blacksmith. But after he is summoned to the house of Miss Havisham, a wealthy and unmarried woman who lives alone with her adopted daughter Estella, makes him blinds to the comforts and kindness of his roots. He becomes accustomed to his visit at Satis House, all that begins to change. This feeling gives him great shame for his existence. During his visit to Satis House, Estella treats him coldly and shows her arrogance. This makes him feel so hurt but he tries to get rid of his shame.

When Pip apprentices to Joe as a Blacksmith, he becomes even more discontented with his situation. He aspires to be a gentleman and his desire makes Pip unsatisfied with the proposed life in the forge with Joe. Since he has now becomes aware of the social inadequacy of his proposed lot in life, he seeks to escape the forge. He begins ashamed of his home, his family, and his job. He feels humiliated when he realizes the huge gulf between the occupants of Satis House and those at the forge.

When Pip is told that Joe will come to visit him, he confesses that Joe's arrival makes him ashamed of his apprentice. He wishes Joe never



came to visit him and if he can compensate it by paying some money. He declares:

‘Let me confess exactly with what feelings I looked forward to Joe’s coming. Not with pleasure, though I was bound to him by so many ties: no: with considerable, some mortification, and a keen sense of incongruity. If I could have kept him away by paying money, I certainly would have paid money.’ (Dickens 183).

However, Pip’s fantasy of being a gentleman is shattered when Magwitch returns to London and discovers that his benefactor is not Miss Havisham. He learns that his benefactor is none than the convict whom he helped in the very first chapter of the novel. Obviously he is upset, disappointment and shame in the fact of “his expectations”. He becomes paranoid, his fear and shame lead him to imagine that he is being followed and watch at every turn. Pip’s shame fades after he sees the good in Magwitch and begins to care him deeply until Magwitch is sentence to death, and Pip loses his fortune.

Pip’s shame also fades after he falls ill and feels meaningless and depress for his situation, and he regrets for what he has done. However Joe comes to tend him although Joe’s attentions and sacrifices make him feel broken, unworthy to accept Joe’s kindness. Joe’s care takes Pip back to his childhood emotionally. Through his illness Pip is able to relive his childhood and this re-establishes his relationship with Joe. Over the course of the novel, Pip learns lifelong lessons that results from guilt and shame. Pip evolves from a young boy filled with shame and guilt to selfish, a young man and finally into a man who has true concern for others.

Pip also feels shame of his childhood experience. He describes injustice for the children in lower class which causes injured feeling as he ever felt. We can see clearly when Mr. Pumblechook chooses Pip, the one to be hired by Miss Havisham. Mrs. Joe quickly agreed with him because he offers much money. Undeliberately she uses Pip to get money when his age was still seven.

IV. CONCLUSION

The research concludes that Great Expectations reflects human guilt and shame. Both are evaluation of what we believe to be right or wrong and limit our action to make proper choice. Dickens shows feeling of guilt

and shame by representing Pip. Like Pip’s portraits, one can feel guilt of his snobbery act to his family that causes hostility on himself and shame of his low origin. Fortunately, one’s feeling of guilt and shame make him aware, realizes, and obliges him to make appropriate amends. One learns from the entire event that there are no free rides that wealth does not guarantee freedom and from consequences, and has to take responsibility for what ever he has done. Nothing in life come free and one must accept the consequences of his action.

Guilt is an important tool in maintaining standards of right and wrong in individual and society as a whole. As such, guilt can often be used as a tool to overcome conflict. Shame result an inward turning behavior, avoiding others, hiding our face, moving us from social situations. Both guilt and shame influence us for our perception of self and our behavior toward other, particularly in situation of conflict.

We all have shame and guilt, because it is a basic part of human being. Our perception about guilt and shame come from social situations, education, family and work as a result, it is important for educators, family, parents, friend make sure that those around them have an sense of self-worth. By showing empathy and caring, we indicate that doing something wrong does not necessary reflect on the person as a whole. By differentiating between the action and the actor, we can help and prevent the negative perceptions that caused by guilt and shame. It means that the action can be used as a tool for the actor to evaluate himself to be a better person.

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