

Notes on Shame and Guilt

Potter-Efron, R. and P. 1989. *Letting Go of Shame*. NY: Harper Collins Publ. p. 4

First, shame concerns a person's failure of *being*, while guilt points to a failure of *doing*. Second, the shamed person usually is bothered by their *shortcomings*, while guilt persons notice their *transgressions*. Third, the shamed person fears *abandonment*, while the guilty person fears *punishment*.

Priest, Bob. 2000

1. Law-guilt. Felt by persons from a culture that places formal moral code and prohibitions at the center of their moral system. Violations of rules lead to punishment according to pre-set guidelines. eg. Western culture.

2. Person-guilt. where morals focus on interpersonal relationships—on interpersonal sensitivities and obligations. Expectations. Eg. children's responsibilities to parents. Transgression not against law or rule. Feeling of person-guilt. Japanese sin as rebellion, ingratitude and personal harm. Guilt leads to alienation and debt requiring restitution. Grace is restored relationships.

3. Shame-guilt. emphasis on moral ideals in a model identity characterized by correct moral sentiments, character traits and virtues. When self-identity is seen to fall short of moral identity, shame-guilt is the result. Japanese see 'sin as falling short of the set standards or model identity of social or group.' They fail to meet the standards. Shame. Nakedness, unclean, dishonor, desire for concealment. Grace is having sins covered and forgotten, regeneration, a new self, glorification.

PATTERN VARIABLE II. DILEMMA OF PERSONAL OR PRIVATE VS COLLECTIVE INTERESTS
(INDIVIDUALISM VS GROUP)

1. Cultural:

- self orientation. Individualism
- Collectivity orientation: group or corporate responsibility.

2. Personality:

- view from personal advantage or disadvantage
- must view from the benefit of group as a whole.

3. Social:

- role expectation in which it is permissible to give priority to self interests over collective interests
- role expectation in which actor is obliged to act in interest of group.

PATTERN VARIABLE III. DILEMMA OF TRANSCENDENCE VERSUS IMMANENCE

Whether to treat the objects in the situation in accordance with a general norm covering all objects in that class, or to treat them in accordance with their standing in some particular relationship to him or his collectivity independently of the objects' subsumibility under a general term.

1. Cultural:

- universalism: orient objects in light of general standards rather than of uniqueness of the object or uniqueness of actor's relationship to the object. STANDARDIZATION.
- particularism: obligation to give priority to uniqueness of person or relationship over attempts to classify in generalized attributes capacities or performance standards.

2. Social:

- universalism: priority given to standards defined in completely generalized terms, independent of persons unique qualities, performances statuses, etc.
- particularism: give primary priority to the persons' particular relationship to the actor.

3. Personal:

- universalism: need-disposition to act towards objects in a standardized way.
- particularism: need-disposition to act on bases of a persons position in the relationship rather than in generalized terms.

PATTERN VARIABLE IV. DILEMMA OF OBJECT MODALITIES.

Should a person treat someone in terms of who they are or what they can do?

1. Cultura;

- ascription: look at objects and persons in what they are.
- achievement: look at objects and persons in terms of what they can perform.

2. Personal:

- ascription: need-disposition to respond to particular attributes of a social object
- need-disposition to respond to the skills and production of the social object.

3. Social:

- ascription: role expectation that person makes decisions in terms of people's attributes.
- role expectation that a person should make decision in terms of how people perform.

PATTERN VARIABLE V. DILEMMA OF SCOPE OF SIGNIFICANCE OF OBJECT.

How broadly should an actor allow himself to be involved with the object.

1. Culture:

- diffuseness. actor should not limit or specify actor's interest or concern for another person, but relate generally.
- specificity: actor should confine concern to a narrow specified situation.

2. Personality:

- need-disposition to respond in a broad way: multiplex.
- need-disposition to respond in a specific mode or content.

3. Social:

- diffuseness. role-expectations that relationships should be broad and multiobligational.
- role expectation that relationship is simplex.

	Affektif	Affektive / Verbal
Specificity	Gratification	Approval
Diffuseness	Love	Esteem