

APPENDICES

1. HOW IS ARTHUR DIMMESDALE'S ANXIETY PORTRAYED IN THE NOVEL?

| No | Quotation | Monologue/ Dialogue | Reference | Comment |
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| 1 | <p>And thus, while standing on the scaffold, in this vain show of expiation, Mr Dimmesdale was overcome with a great horror of mind, as if the universe were gazing at a scarlet token on his naked breast, right over his heart. On that spot, in very truth, there was, and there had long been, the gnawing and poisonous tooth of bodily pain.</p> | <p>Monologue Hawthorne 111</p> | <p>Moral anxiety concerns uncertainty about the correctness of a moral decision that you are contemplating, while social and punishment anxiety concern, respectively, uncertainty about how others will view your social worthiness and uncertainty about whether you will be punished for a wrong you have done (Kurth 11)</p> | <p>This quotation is when Arthur Dimmesdale comes to the scaffold at midnight and he is standing in the scaffold looking at the audience in front of him and he acts like he wants to confess his secret to the puritan society. This monologue portrays the moral anxiety of Arthur Dimmesdale. As based on Freud, moral anxiety concerns uncertainty about whether you will be punished for the wrong you have done</p> |

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| | | | | (Kurth 11). The word 'universe' refers to Puritan Society and he is afraid of what kind of response from society that he will get as a punishment. |
| 2 | 'Oh, Hester!' cried Arthur Dimmesdale, in whose eyes a fitful light, kindled by her enthusiasm, flashed up and died away, 'thou tellest of running a race to a man whose knees are tottering beneath him! I must die here! There is not the strength or courage left me to venture into the | Dialogue Hawthorne 148-149 | Moral anxiety stems from the conflict between the ego and the superego (Bridges 34) | This quotation depicts a conversation between Arthur Dimmesdale and Hester Prynne. She suggests Arthur to leave Boston and start a new life in Europe because it is good for his health. This dialogue portrays the moral anxiety of Arthur Dimmesdale. As based on Freud that moral anxiety stems from the conflict between the ego |

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| | wide, strange, difficult world alone!’ | | | and the superego (Bridges 34). The word ‘difficult world’ describes the moral anxiety of Arthur because that is the result from the conflict between the ego which he wants to start a new life in a new place but his superego says that he is afraid to faces the society in a new place. He is afraid of what society will respond to him when they find out if he is a sinner. That is why he says that the new place is a difficult world. |
| 3 | ‘Dost thou know, Hester,’ said Arthur Dimmesdale, with an unquiet smile, ‘that this dear | Dialogue Hawthorne 155 | Moral anxiety stems from the conflict between the ego and the superego (Bridges 34) | This quotation is when Arthur Dimmesdale coincidentally met Hester Prynne and Pearl in the dim wood. |

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| | <p>child, tripping about always at thy side, hath caused me many an alarm? Methought – oh, Hester, what a thought is that, and how terrible to dread it! – that my own features were partly repeated in her face, and so strikingly that the world might see them! But she is mostly thine!’</p> | | | <p>They are talking about their condition and Arthur says to Hester about something that makes him anxious, what if society realizes that there is part of his face on Pearl’s face. This dialogue portrays the moral anxiety of Arthur Dimmesdale. As based on Freud that moral anxiety stems from the conflict between the ego and the superego (Bridges 34). The sentence ‘that the world might see them’ refers to his moral anxiety because that is the result of his ego which is Pearl is his biological child but the superego is he</p> |
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| | | | | <p>exactly knows that having children without marriage is not right, all the more his status as a clergyman. Moreover, some parts of his features repeat in Pearl faces and he is afraid that society will realize if Pearl is his daughter.</p> |
| 4 | <ul style="list-style-type: none"> ▪ He absolutely trembled and turned pale as ashes, lest his tongue should wag itself in utterance of these horrible matters, and plead his own consent for so doing, without his having | <p>Monologue Hawthorne 164</p> | <ul style="list-style-type: none"> ▪ Moral anxiety, Freud suggested, manifests itself as guilt or shame (Swift et al. 11). ▪ Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses | <p>This quotation is when Arthur is on his way from the wood. He thinks about his plan with Hester to leave Boston and on the way home, he meets some clergyman of Puritan Society and after that suddenly he feels anxious about himself</p> |

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| | <p>fairly given it.</p> <ul style="list-style-type: none"> ▪ And, even with this terror in his heart, he could hardly avoid laughing, ▪ to imagine how the sanctified old patriarchal deacon would have been petrified by his minister's impiety. | | <p>(Bridges 34).</p> <ul style="list-style-type: none"> ▪ Moral anxiety stems from the conflict between the ego and the superego (Bridges 34) | <ul style="list-style-type: none"> ▪ As based on Freud, Moral anxiety arises from a fear of violating our own moral or societal codes. Moral anxiety, Freud suggested, manifests itself as guilt or shame (Swift et al. 11). The sentence 'He absolutely trembled and turned pale as ashes, lest his tongue should wag itself in utterance of these horrible matters, and plead his own consent for so doing, without his having fairly given it' is describes moral |
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| | | | | <p>anxiety because it can be seen from the reaction of Arthur Dimmesdale after meets some clergyman and in his opinion they are honorable people. Meanwhile, he is only a sinner and what is the response from them if they find out the truth about him?</p> <ul style="list-style-type: none">▪ As based on Freud, Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id |
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| | | | | <p>impulses (Bridges 34). The sentence ‘this terror in his heart, he could hardly avoid laughing’ is the neurotic anxiety of Arthur Dimmesdale. It can be seen that he feels terror in his heart because he imagines if people find out the truth about him, what will happen?</p> <ul style="list-style-type: none">▪ As based on Freud, Moral anxiety stems from the conflict between the ego and the superego (Bridges 34). The sentence ‘the sanctified old |
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| | | | | <p>patriarchal deacon' refers to the clergyman from Puritan society that he meets in the road. Arthur is afraid to imagine how society reacts to his sin, he will be punished by society and he will lose society respect related to his status as a clergyman. His superego knows that what he does is break the moral code and that is the reason why he feels anxious during his life.</p> |
| 5 | He was a person of very striking aspect, with a white, lofty, and | Monologue Hawthorne | Neurotic anxiety is defined as an unknown danger. Actually the feeling | This quotation captures the day when Hester Prynne and her baby Pearl get |

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| | <p>impending brow, large, brown, melancholy eyes, and a mouth which, unless when he forcibly compressed it, was apt to be tremelous, expressing both nervous sensibility and a vast power of self restraint.</p> | 49 | <p>itself exists in the ego, but it originates from id impulses (Bridges 34).</p> | <p>humiliated in the scaffold by Puritan Society and the first time Arthur Dimmesdale meets Hester again. This monologue describes the neurotic anxiety of Arthur Dimmesdale. As based on Freud, Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses (Bridges 34). The sentence ‘a vast power of self restraint’ is refers to the invisible or unknown danger because he is feeling nervous and uncomfortable in that place and he</p> |
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| | | | | meets Hester again and he is afraid if Hester will tell the truth in front of Puritan society that Arthur is her partner and the father of her baby, but his anxiety is not real and it comes from his mind. |
| 6 | In these lengthened vigils, his brain often reeled and visions seemed to flit before him; perhaps seen doubtfully, and by a faint light of their own, in the remote dimness of the chamber, or more vividly and close beside him, within the looking-glass. | Monologue Hawthorne 108 | Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses (Bridges 34). | This quotation is when Arthur Dimmesdale wakes up at midnight and see visions in front of him, these visions seems the people in his life such as his parents, the dead friends of his youth, Hester Prynne and Pearl. They are pointing the scarlet letter at the clergyman is own chest. This |

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| | <p>Now it was a herd of diabolic shapes, that grinned and mocked at the pale minister, and beckoned him away with them; now a group of shining angels, who flew upward heavily, as sorrow-laden, but grew more ethereal as they rose. Now came the dead friends of his youth, and his white-bearded father, with a saint-like frown, and his mother, turning her face away as she passed by. Ghost of a mother – thinnest fantasy of a mother – methinks she might yet</p> | | | <p>monologue reflects the neurotic anxiety of Arthur Dimmesdale. As based on Freud, Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses (Bridges 34). The word ‘visions’ is the effect of neurotic anxiety on Arthur Dimmesdale because he is afraid to the respond of the people in his life when they find out if he is a sinner and he keeps his secret in many years.</p> |
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| | <p>have thrown a pitying glance towards her son! And now, through the chamber which these spectral thoughts had made so ghastly, glided Hester Prynne, leading along little pearl, in her scarlet grab, and pointing her forefinger, first at the scarlet letter on her bosom, and then at the clergyman's own breast. None of these visions ever quite deluded him.</p> | | | |
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| 7 | <p>Good heavens! Had Mr Dimmesdale actually spoken? For one instant he believed that these words had passed his lips. But they were uttered only within his imagination. The venerable Father Wilson continued to step slowly onward, looking carefully at the muddy pathway before his feet, and never once turning his head towards the guilty platform. When the light of the glimmering lantern had faded quite away, the minister discovered, by the faintness which</p> | <p>Monologue Hawthorne 112</p> | <p>Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses (Bridges 34).</p> | <p>This quotation is when one midnight Arthur Dimmesdale is standing in scaffold alone and he acts like he wants to confess his secret there and he believes that he is already said those words but the reality is different. This monologue reflects the neurotic anxiety of Arthur Dimmesdale. As based on Freud, Neurotic anxiety is defined as an unknown danger. Actually the feeling itself exists in the ego, but it originates from id impulses (Bridges 34). The word 'imagination' is the effect of neurotic anxiety of Arthur because his</p> |
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| | came over him, that the last few moments had been a crisis of terrible anxiety, although his mind had made an involuntary effort to relieve itself by a kind of lurid playfulness. | | | unconscious fear about hiding his sin makes his mind create the imagination that he already tells the truth in front of Puritan Society, which is the opposite of reality because he can not do that in real life. |
| 8 | ‘Worthy sir,’ answered the physician, who had now advanced to the foot of the platform – ‘pious Master Dimmesdale! Can this be you? Well, well, indeed! We men of study, whose heads are in our books, have need to be straitly looked after! We dream in | Dialogue Hawthorne 117 | This kind of neurotic anxiety is an unconscious fear of being punished because of expressing impulsively id-dominated behavior. The fear is not coming from the instincts, but of what may happen as a result of gratifying the instincts. The conflict becomes one between the id and the ego, and its origin | This quotation is when one night Arthur Dimmesdale comes to scaffold and coincidentally meets Hester and Pearl then they are talking to each other but after Hester and Pearl leaves that place, Roger Chillingworth finds Arthur Dimmesdale in that place and he asked Roger how he knows that Arthur |

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| | <p>our waking moments, and walk in our sleep. Come, good sir, and my dear friend, I pray you let me lead you home!</p> <p>‘How knewest thou that I was here?’ asked the minister, fearfully.</p> | | <p>has some basis in reality (Fujii 60).</p> | <p>is here. This dialogue reflects the neurotic anxiety of Arthur Dimmesdale. As based on Freud, this kind of neurotic anxiety is an unconscious fear of being punished because of expressing impulsively id-dominated behavior. The fear is not coming from the instincts, but of what may happen as a result of gratifying the instincts. The conflict becomes one between the id and the ego, and its origin has some basis in reality (Fujii 60). The word ‘fearfully’ describes the neurotic anxiety of Arthur because he is</p> |
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| | | | | shocked and afraid of how Roger can find him in that place? How long has he been there? and has he heard everything that Arthur and Hester are talking about? Arthur is anxious and worried if Roger heard the conversation between himself and Hester in the scaffold. It means he knows that Arthur is the partner of Hester and also the father of Pearl. |
| 9 | 'And I! – how can I to live longer, breathing the same air with this deadly enemy? Exclaimed Arthur Dimmesdale, shrinking within | Dialogue Hawthorne 147 | This kind of neurotic anxiety is an unconscious fear of being punished because of expressing impulsively id-dominated behavior. The fear is not | This quotation depicts the conversation between Arthur Dimmesdale and Hester Prynne in the dim wood. They are talking about their condition and |

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| | <p>him himself, and pressing his hand nervously against his heart – a gesture that had grown involuntarily with him.</p> | | <p>coming from the instincts, but of what may happen as a result of gratifying the instincts. The conflict becomes one between the id and the ego, and its origin has some basis in reality (Fujii 60).</p> | <p>Hester confesses something to Arthur. She says that Arthur has an enemy who lives near him and she says that Roger is her husband from England. Arthur was surprised and shocked when he heard about it. This dialogue reflects the neurotic anxiety of Arthur Dimmesdale. As based on Freud, this kind of neurotic anxiety is an unconscious fear of being punished because of expressing impulsively id-dominated behavior. The fear is not coming from the instincts, but of what may happen as a result of gratifying the</p> |
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| | | | | <p>instincts. The conflict becomes one between the id and the ego, and its origin has some basis in reality (Fujii 60). The word ‘deadly enemy’ refers to Roger Chillingworth, after he knows that Roger is the husband of Hester from England, he regards him as his enemy and how can they live together at the same place and Arthur claims that Roger is a dangerous person even though Roger is doing nothing to him.</p> |
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2. HOW DOES ARTHUR DIMMESDALE APPLY DEFENSE MECHANISM AS THE WAY TO REDUCE HIS ANXIETY?

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| 1 | <p>“Hester Prynne,” said he, leaning over the balcony, and looking down steadfastly into her eyes, ‘thou hearest what this good man says, and seest the accountability under which I labour. If thou feelest it to be for thy soul’s peace, and that thy earthly punishment will thereby be made more effectual to salvation, I</p> | <p>Dialogue Hawthorne 50</p> | <p>The reaction formation is known as the ways in repressed impulse may become conscious is through adopting a disguise that is directly opposite its original form (Bridges 35)</p> | <p>This quotation is when Hester gets humiliated by Puritan society in the scaffold. Arthur Dimmesdale as clergyman asks Hester to tell the truth and mention who her partner is. This dialogue reflects the reaction formation of Arthur Dimmesdale. As based on Freud, the reaction formation is known as the ways in repressed impulse may become conscious is through adopting</p> |

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| | <p>charge thee to speak out the name of thy fellow sinner – and fellow - sufferer ! be not silent from any mistaken pity and tenderness for him ; for, believe me Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so than to hide a guilty heart through life.</p> | | | <p>a disguise that is directly opposite its original form (Bridges 35). The sentence ‘be not silent from any mistaken pity and tenderness for him’ refers to Arthur defense mechanism because he wants to hide the facts in front of society instead of telling the truth if he is the partner of Hester Prynne. How come Arthur Dimmesdale asks Hester to tell who her partner is meanwhile, her partner is himself, and he pretends that he does not know anything instead of telling the truth in front of Puritan Society.</p> |
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| 2 | <p>At this wild and singular appeal, which indicated that Hester Prynne's situation had provoked her to little less than madness, the young minister at once came forward, pale, and holding his hand over his heart, as was his custom whenever his peculiarly nervous temperament was thrown into agitation.</p> | <p>Monologue Hawthorne 85</p> | <p>Repression is known as the most basic defense mechanism because it is involved in each of the others. There is a situation when the ego is threatened by undesirable id impulses. The ego will protect itself by repressing those impulses; that it is forced threatening feelings into the unconscious (Bridges 35).</p> | <p>This quotation is when Arthur Dimmesdale comes to the house of Governor Bellingham. He coincidentally meets Hester and Pearl in that house. The governor and another clergyman asked Arthur Dimmesdale to separate Pearl from Hester. This monologue reflects the repression of Arthur Dimmesdale. As based on Freud, repression is known as the most basic defense mechanism because it is involved in each of the others. There is a situation when the ego is threatened by undesirable id impulses. The ego</p> |
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| | | | | <p>will protect itself by repressing those impulses; that it is forced threatening feelings into the unconscious (Bridges 35). The sentence 'holding his hand over his heart' is repression of Arthur because he always holds his hand whenever he feels nervous, especially when he meets Hester Prynne. However, he has an affair with Hester Prynne and how come he can separate a child from her mother, when the child is also his biological child.</p> |
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| 3 | <p>'It may be so' said the young clergyman, indifferently, as waiving a discussion that he considered irrelevant or unseasonable. He had a ready faculty, indeed, of escaping from any topic that agitated his too sensitive and nervous temperament.</p> | <p>Dialogue Hawthorne 101</p> | <p>As based on Freud, stated that displacement is when people can deliver their unacceptable urges onto a variety of people or objects so that the original impulse is disguised or concealed (Bridges 36)</p> | <p>This quotation depicts the conversation between Arthur Dimmesdale and Roger Chillingworth. They are talking about Arthur's health condition. Roger says that Arthur's condition is getting worse but he does not know exactly what the cause of his illness is. Maybe there is something that Arthur can tell Roger but Arthur feels uncomfortable with that situation. This dialogue reflects the displacement of Arthur Dimmesdale. As based on Freud, displacement is when people can deliver their unacceptable urges onto a variety of</p> |
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| | | | | <p>people or objects so that the original impulse is disguised or concealed (Bridges 36). The sentence ‘escaping from any topic that agitated his too sensitive and nervous temperament’ is the displacement of Arthur because he knows exactly what Roger means and it makes him uncomfortable and nervous. Then he tries to escape the topic to reduce his anxiety.</p> |
| 4 | <p>‘You would tell me, then, that I know all?’ said Roger Chillingworth, deliberately, and fixing an eye, bright with intense</p> | <p>Dialogue Hawthorne 101</p> | <p>Repression is known as the most basic defense mechanism because it is involved in each of the others. There is a situation when the ego is threatened by undesirable</p> | <p>This quotation depicts the conversation between Arthur Dimmesdale and Roger Chillingworth. When Roger Chillingworth checks his condition and</p> |

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| <p>and concentrated intelligence, on the minister's face. 'Be it so! But, again! He to whom only the outward and physical evil is laid open, knoweth, oftentimes, but half the evil which he is called upon to cure. A bodily disease, which we look upon as a whole and entire within itself, may, after all, be but a symptom of some ailment in the spiritual part. Your pardon once again, good sir, if my speech give the shadow of offenses. You, sir, of all men whom I have</p> | | <p>id impulses. The ego will protect itself by repressing those impulses; that it is forced threatening feelings into the unconscious (Bridges 35)</p> | <p>tries to find what the cause of Arthur illness is. Roger says that this is not a common sickness but more than that. This dialogue reflects the repression of Arthur Dimmesdale. As based on Freud, repression is known as the most basic defense mechanism because it is involved in each of the others. There is a situation when the ego is threatened by undesirable id impulses. The ego will protect itself by repressing those impulses; that it is forced threatening feelings into the unconscious (Bridges 35). The sentence 'Then I need to ask</p> |
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| | <p>known, are he whose body is the closest conjoined, and imbued, and identified, so to speak, with the spirit whereof it is the instrument'</p> <p>'Then I need ask no further,' said the clergyman, somewhat hastily rising from his chair. 'You deal not, I take it, in medicine for the soul!'</p> | | | <p>no further,' is Arthur repression because he does not want to believe it is sickness. Instead, he wants to believe that whatever it is, it is something simple enough and not within him, then that his one true God can fix him. He becomes so angry and frustrated because in the depths of his mind and his heart, he knows what he is repressing. Yet, he does not want Roger Chillingworth to mention the thing that causes so much pain; so all he can do is blame the person doing so and repress that feeling.</p> |
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| 5 | <p>‘I do forgive you, Hester,’ replied the minister at length, with a deep utterance, out of an abyss of sadness, but no anger. ‘I freely forgive you now. May God forgive us both! We are not, Hester, the worst sinners in the world. There is no one worse than even the polluted priest! That old man’s revenge has been blacker than my sin. He has violated, in cold blood, the sanctity of a human heart. Thou and I, Hester, never did so!’</p> | <p>Dialogue Hawthorne 146</p> | <p>As based on Freud, stated that displacement is when people can deliver their unacceptable urges onto a variety of people or objects so that the original impulse is disguised or concealed (Bridges 36)</p> | <p>This quotation depicts the conversation between Arthur Dimmesdale and Hester Prynne. Hester confesses that Roger Chillingworth is her husband to Arthur Dimmesdale. Hester is crying and asks Arthur to forgive her. Arthur Dimmesdale forgive her and he blames Roger Chillingworth more than themselves. This dialogue reflects the displacement of Arthur Dimmesdale. As based on Freud, stated that displacement is when people can deliver their unacceptable urges onto a variety of people or objects so that the</p> |
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| | | | | original impulse is disguised or concealed (Bridges 36). The sentence 'We are not, Hester, the worst sinners in the world' is the displacement of Arthur because he redirect his unacceptable urges onto other people which is Roger Chillingworth, he says that he and Hester are not the worst sinners in the world. This is the defense mechanism of Arthur Dimmesdale. |
| 6 | 'And, since Satan saw fit to steal it, your reverence must needs handle him without gloves henceforward,' remarked the old | Dialogue Hawthorne 118 | The reaction formation is known as the ways in repressed impulse may become conscious is through adopting a disguise that is directly opposite its original form | This quotation depicts the conversation between Arthur Dimmesdale and the old sexton. The old sexton found his gloves in the scaffold last night and he |

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| <p>sexton, grimly smiling. ‘But did your reverence hear of the portent that was seen last night? – a great red letter in the sky – the letter A, which we interpret to stand for Angel. For, as our good Governor Winthrop was made an angel this past night, it was doubtless held fit that there should be some notice thereof!’</p> <p>‘No,’ answered the minister; ‘I had not heard of it.’</p> | | (Bridges 35) | <p>asked Arthur if he knew about the letter in the sky? Then Arthur answered if he had not heard about it. This dialogue reflects the reaction formation of Arthur Dimmesdale. As based on Freud, the reaction formation is known as the ways in repressed impulse may become conscious is through adopting a disguise that is directly opposite its original form (Bridges 35). The sentence ‘I had not heard of it’ is reaction formation of Arthur because he lies to the old sexton, of course he was on the scaffold last night and also</p> |
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| | | | | <p>saw the letter A in the sky, but he says opposite to reality to protect himself. He is afraid if he tells the truth, then the old sexton will be curious about what he is doing on the scaffold in the middle of the night and his secret was revealed because the scaffold is the place for people who have sin and receive punishment.</p> |
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