# A COMPARATIVE READING OF SOUTHERN GOTHIC WRITING IN "A ROSE FOR EMILY" (1930) BY WILLIAM FAULKNER AND "GOOD COUNTRY PEOPLE" (1955) BY FLANNERY O'CONNOR

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## Résumé

*Ce papier est tune étude comparative de l'écriture gothique du Sud des États-Unis dans les nouvelles de William Faulkner "A Rose for Emily" et celle de Flannery O'connor "Good Country People". Le sujet soulève des questions essentielles liées aux thèmes abordés et aux styles d'écriture de ces auteurs. Axée sur les approches méthodologiques poststructuraliste, féministe et sociologique, l'analyse montre que ces deux écrivains majeurs du Sud des États-Unis qui appartiennent au courant moderniste ont mis en exergue des thématiques d'après-guerre civile qui ont bouleversé l'ordre préétabli. Ils ont surtout compris que l'écriture gothique convient le mieux aux soubresauts sociaux du Sud marqué par un déclin social, un effritement des valeurs morales et une aliénation de plus en plus accrue. En sus de ces constats partagés par les deux auteurs, Faulkner s'appesantit sur la technique d'écriture du flux de conscience pour mettre à nu les tares de la société du Sud, tandis que O'connor met davantage l'accent sur l'hypocrisie religieuse à travers une mise en scène aussi ironique que burlesque.*

***Mots-clés** : gothique, déclin social, aliénation, satire sociale, hypocrisie religieuse*

## Abstract

*This paper is a comparative study of Southern gothic literature in "A Rose for Emily" by William Faulkner and "Good Country People" by Flannery O'Connor. The topic raises important issues related to the themes addressed, as well as the writing styles of both authors. Based on the poststructuralist, feminist and sociological methodological approaches, the analysis shows how these two major writers who belong to the modernist era have put forward post-civil war themes that have disrupted the established order. They have mostly understood that gothic writing was more convenient to capture the upheavals of a Southern society marked by social decay, an erosion of moral values and a sensitive sense of alienation. Besides these themes shared by both writers, Faulkner elaborates on the stream of consciousness technique to lay bare the vices and defects of Southern society, whereas O'Connor lays the emphasis on their religious hypocrisy thanks to a literary depiction that is as ironic as it is burlesque.*

***Key-words:** gothic, social decay, alienation, social satire, religious hypocrisy*

**Introduction:**

The Civil War (1861-1865) symbolized a very dark moment in the history of the U.S. The ensuing Reconstruction Period and the following decades were all the more difficult for the South that they lost their prestige and had to adapt to new realities. William Cuthbert Faulkner (1897-1962) and Flannery O'Connor (1925-1964) are two major American modernist Southern writers who strove to convey and make sense of the Southerners' experience at the turn of the nineteenth century and the beginning of the twentieth century. Not only do their writings encapsulate most of the modernist features, they also came to fame due to their unique gothic style. First championed by Edgar Allan Poe, Nathaniel Hawthorne and Hernan Melville, gothic writing was later mostly taken over by Southern modernist writers like Ernest Hemingway, Cormac McCarthy (notably in *Suttree*) and Flannery O'Connor. It is characterized by the prevalence of transgressive, irrational and horrific thoughts. Also, in gothic literary texts, characters are often grotesque and a sense of alienation is all-pervasive with the conveyance of dark humor. Irving Malin evokes the grotesque as the larger category in which Gothic erupts.

The interest of this paper lies not only in the analysis of the gothic features in "A Rose for Emily" by William Faulkner and "Good Country People" by Flannery O'Connor, but also in the ways in which their writing styles converge and differ. What are the main themes addressed in these two short-stories? How do the authors convey their message? And more importantly, where lies the difference between their literary productions in terms, both of thematic focus and writing style?

Based on the post-structural, feminist and sociological approaches, our analysis will highlight the convergence of the main gothic features like social degeneration and the sense of alienation. The sociological approach makes possible the analysis of the social stratification of the South, the post structural approach enables to examine the inextricable interrelation between language and the reality of Southerners whereas the feminist one favors the understanding of the psyche, behavior and motivations of the main characters who are women, notably Miss Emily and Hulga.

The paper is divided into three sections. The first one deals with the triplet themes of social decay, dark humor and alienation. The second chapter brings to the fore the grotesqueness and freakishness of the characters depicted and how they reinforce the idea of the strange and remote. At last, the third section lays bare the differences between their gothic writings. With his long, serpentine sentences known as "stream of consciousness", Faulkner undertakes a satiric criticism of Southern society, whereas O'Connor puts more the focus on the denunciation of the prevalent religious hypocrisy of Southerners.

## 1. Social decay, dark humor and a sense of alienation

Gothic literature puts forward some of the darkest aspects of human life like social degeneration. After the loss of the Civil War (1861-1865) by the South against the North, Southerners found it very hard to move forward. The actual defeat combined with the moral humiliation and the institutional need to cohabit with Northerners and bear their condescendence brought about a prevailing bleak atmosphere in the aftermath of the Civil War. The economic gloom entailed by the end of the industry of slavery exacerbated the social decay. To make things worse, different generations were at the crossroads making the identity of the Southerner difficult to pinpoint in the midst of the difficulty to reconcile those nostalgic for the past and the ones yearning to move forward and open a new chapter of their lives. Faulkner and O'Connor strive to capture those peculiarities in their writings.

Miss Emily Grierson, who is the main character of Faulkner's short story, is depicted as a relic of the Southern old aristocracy, who lost her prestige but lives in complete denial. She tries to cling to a bygone special status and treatment whereas the actual society in which she lives has undergone a deep structural transformation. Her refusal to face the new reality caused an embarrassing situation that is reflected by the setting of her house. Indeed, the author uses the description of her location so as to convey her social decay:

> …only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps-an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where

> they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson. (Faulkner, 1903 :1)

This passage is doubly significant insofar as it lays bare the physical anachronism of her house, which is now located in the middle of an industrial district. It also likens Miss Emily to the soldiers of the Union who passed away during the battle of Jefferson, both the august ones and the anonymous ones. In doing so, Faulkner puts the emphasis on the inevitable demise of Miss Emily that was foreshadowed by her social degeneration.

In "Good Country People", the ironic title reflects the attitudes of the main characters that are confusing. Mrs. Hopewell's daughter, Joy, is very rude and bitter. She seems to be angry against the whole world and never hesitates to hurt people with the sharpness of her mouth: "*…her remarks were usually so ugly and her face so glum"* (O'Connor, 1953 :181) Her mother, a so-called good Christian, with the help of Mrs. Freeman, who is an atypical character, tries to manage the bad temper of Joy. In her defense, the latter lives in handicap situation as a result of an accident she had when she was very young. It might be argued that the frustration associated with her handicap might account for her behavior. At least, her mother thinks that way: "*Mrs. Hopewell excused this attitude because of the leg (which had been shot off in a hunting accident when Joy was ten)"* (O'Connor, 1953 :181)

Thus, Joy can somewhat feel bitter. However, her level of bitterness is exaggerated, which makes it very difficult to get along with her. Hence, the relevance to point out the alienation of both Joy and Miss Emily. The former, sensing her difficulties to fit in the societal structure of her community and helped by her level of studies, decides to change her legal name into Hulga at the age of twenty-one: "*Her name was really Joy but as soon as she was twenty-one and away from home, she had it legally changed. Mrs. Hopewell was certain that she had thought and thought until she had hit upon the ugliest name in any language…Her legal name was Hulga."* (O'Connor, 1953 :181). This change of her name tells a lot about her desire to set herself apart from the community. Either she goes through an evolving identity, or the community, in particular her mother and Mrs. Freeman cannot catch up with her vision of life. Mrs. Hopewell notices her personality shift: *"It seemed to Mrs. Hopewell that every year she grew less like other people and*

*more like herself – bloated, rude, and squint-eyed. And she said such strange things!"* (O'Connor, 1953 :184) It is also interesting to wonder whether Joy discovers her own self, or if the alienation alluded to by the mother is attributable to a community that experiences difficulties to find its bearings.

On the other hand, Miss Emily's seclusion from the rest of the community is very brutal. The oxymoron "*coquettish decay",* used by the author to describe Miss Emily's house setting also symbolizes the mixed feelings of the community towards Miss Emily: a mixture of solemn admiration and jealousy. However, what is pathetic is the guilty exhilaration they feel at the sight of the social degeneration of Miss Emily. In a sense, it also lays bare a certain hypocrisy and the social decay of the South after the Civil War: "*When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last, they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less."* (Faulkner, 1930 :3)

These wishes by the community contrast with their proclaimed respect for an august figure of the Southern aristocracy. They fail lo live up to the regards they should have towards her. To make things worse, they spy on her, watch over her least actions and decisions and gossip on her private life. Shamelessly, the community strips her naked, collectively dispossessing her of her dignity and making her the unwilling character of a spectacle of bad taste. This distinctive feature of gothic literature further expresses the deterioration of Southern values in favor of vile collective practices. Susan V. Donaldson highlights it in her work, *Making a Spectacle: Welty, Faulkner, and Southern Gothic.* She states: *"More to the point, Massé argues that the gothic stages, in her words, "what Freud calls the beating fantasy, in which a spectator watches someone being hurt by a dominant other"* (p. 3)". (Donaldson, 1997 :569)

After illustrating the moral degeneration of the South combined with an acute sense of alienation, the next section examines the freakishness of the main characters and the prevalent morbid violence in both novels.

## 2. The symbolism of freakish characters and morbid violence

"A Rose for Emily' and "Good Country People" are two short

stories that are very symbolical of some of the Southern gothic characteristics. Both short stories feature characters that are eccentric, isolated, and engage in morally questionable or even violent acts, reflecting the Southern Gothic literary style. In "A Rose for Emily," the titular character, Emily, is depicted as a reclusive figure who, after the death of her father and her unrequited love for Homer Barron, descends into madness and morbid behavior, ultimately poisoning Barron and keeping his corpse in her house. In "Good Country People," the character of Hulga (Joy) is similarly isolated and bitter, and her interaction with the traveling Bible salesman, Manley Pointer, culminates in the theft of her prosthetic leg, a symbolic act of violence and violation.

Similarly, we have the recurrence of freakish characters whose pulses and behaviors are often unsettling. It is also worth noting that both short stories have atypical women as their main characters; hence the necessity to examine them through the lens of the feminist approach. A woman from a once prominent family, Emily is depicted as increasingly isolated and eccentric, clinging to the past and resisting change. Her refusal to adapt to the modern world, coupled with her family history of mental instability (Old Lady Wyatt's madness), contributes to her descent into morbid behavior.

In Faulkner's short story, Miss Emily is at loggerheads with the community as far as many aspects are concerned. Being regarded as an *"old monument"*, she benefits from some favors that are unreal like her refusal to pay taxes, her complete isolation from the community and her faculty to buy a potential human-killing poison without any staunch opposition. As a result, she turns out to be a very dangerous lady in a male-dominant society. Therefore, after the disappearance of Homer Barron, nobody in the community could think that she possibly could murder him. Donaldson underlines the way Faulkner displays those female characters that disrupt the conventional genre statuses: *"Faulkner creates short stories about dangerous women who serve as disrupters of male narratives and as signifiers of the breakdown of cultural narratives of traditional manhood and womanhood."* (Donaldson, 1997 :568)

As a matter of fact, both short stories are set after the American Civil War and at a time when women were gaining more and more rights and started to challenge old traditional views. In this regard, Miss Emily can also be considered an authoritarian female figure, whose dangerousness is underestimated by the community, making her all the

more freakish. Another abnormal character that can be highlighted is Mrs. Freeman in "Good Country People". She is described as a gossip woman who loves to poke her nose into everything. Above all, her propensity to be fond of weird people and morbid situations is stressed by the author: *"Mrs. Freeman had a special fondness for the details of secret infections, hidden deformities, assaults upon children. Of diseases, she preferred the lingering or incurable."* (O'Connor, 1953 :183)

In point of fact, Mrs. Freeman nurtures a fascination towards Hulga because of her handicap. As difficult as it is to find a rationale behind her gruesome affection for the tragic fates of people or the situations that cause their sufferings, she cannot help but feed on those resentments. Consequently, she has a love-hate relationship with Hulga by constantly seeking to irritate her through her remarks and insidious provocations. To put it simply, she is a hateful and embittered character whose bitterness is difficult to account for: "*Mrs. Freeman would take on strange resentments and for days together she would be sullen but the source of her displeasure was always obscure; a direct attack, a positive leer, blatant ugliness to her face…"* (O'Connor, 1953 :182)

The object of Mrs. Freeman's constant ugly remarks, Hulga, the girl with the artificial leg is another atypical character. She is a hooghly, intelligent but cynical and bitter woman, Hulga is characterized by her intellectual arrogance and the loss of her legs, winch has let her physically and emotionally scarred. She is isolated from the community and seeks intellectual stimulation through her studies, but her cynicism and pride lead her to hate Mrs. Freeman and have that painful encounter with Manley Pointer. She took a Ph. D in Philosophy, which was a very progressive move at a time when women were told to leave some fields for men. Her mother is at complete loss with that choice and senses that there is a parallel between her field of study and her resentful behavior and mindset: *"The girl had taken the Ph.D. in philosophy and this left Mrs. Hopewell at a complete loss."* (O'Connor, 1953 :184-185). Her sporadic sudden bursts of emotions do not help to ease her mother's concerns like when she suddenly lets out: *"Woman! Do you ever look inside? Do you ever look inside and see what you are not? God! She had cried sinking down again and staring at her plate, "Malebranche was right: we are not our own light. We are not our own light!"* (O'Connor, 1953 :184)

In "A Rose for Emily", Miss Emily embodies a character that seems to live in a lawless society. Her social status enables her to breach some laws and get away scot-free. She is protected by her father who would not let anyone get near her. He would even manage to chase off her suitors. This is one of the reasons why, following her father's death, her eccentric behavior is excused. The first sign that aroused people's suspicion was her long denial of her father's passing: "*She told them that her father was not dead. She did that for three days.*" (Faulkner, 1930 :3)

Afterwards, she turns more and more whimsical and erratic. From her refusal to pay taxes to the bad smell coming from her house, she keeps doing things that completely take the community aback. Indeed, Emily was seen dating a Yankee, Homer Barron, despite their different social backgrounds. The community welcomed the news with a sigh of relief for some, and a tinge of disappointment for others. They thought that she would eventually get married. Unfortunately, it turned out that not only was Homer Barron a frivolous lover, but he was not the marrying type. He left, came back and disappeared once for good.

Her willful confinement, guiltily condoned by the high authorities enables her to do whatever she wants without needing to provide any justification. The last straw that breaks the camel's back is the purchase of the poison. Little doubt that the druggist would refuse to sell the poison to any other person in the community, except for Miss Emily. As a result, she uses the poison to murder Homer Barron, whose rotted corpse was the cause of the bad smell that the community was complaining about. Thus, there is a direct correlation between Miss Emily's freakishness and the morbid violence she finally commits. The outcome of her tragic deed is found years later after her own death:

> For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust. (Faulkner, 1930 :7)

Morbid gender violence exerted by characters can also be pointed out in both short stories. On the one hand, Homer Barron, a northerner who comes to town, Homer is initially seen as a potential suitor for Emily, but he ultimately rejects her desire for marriage, leading to his gruesome fate at Emily's hands. His murder and Emily's subsequent keeping of his corpse are shocking examples of morbid violence and the story's Southern Gothic elements. On the other hand, Manley Pointer, a seemingly innocent traveling Bible salesman, is revealed to be a con artist and a nihilist, who manipulates and exploits Hulga's vulnerabilities. His theft of her prosthetic legs is a symbolic act of violence that highlights his cruelty and Hulga's vulnerability. While not a physical murder, the story contains a symbolic act of violence in the theft of Hulga's prosthetic legs. This act, coupled with Manley's deceptive nature and Hulga's emotional pain, contributes to the story's unsettling and morbid atmosphere.

The next section analyzes the different thematic gothic writings in both short stories that lie in the emphasis on social satire by William Faulkner and the focus on the denunciation of Southern religious hypocrisy by Flannery O'Connor.

## 3. Faulkner's social satire vs O'Connor's religious hypocrisy

Faulkner and O'Connor are both renowned gothic writers. However, the main difference in their writings lies in the emphasis on social satire by William Faulkner and the criticism of religious hypocrisy by Flannery O'Connor. In "A Rose for Emily", William Faulkner uses social satire to critique the decaying Southern aristocracy and its resistance to change, while "Good Country People" by Flannery O'Connor employs social satire to expose the hypocrisy and moral failings of characters who believe themselves to be morally superior. Both stories utilize satire to highlight the gap between outward appearances and inner realities, but "A Rose for Emily" focuses on societal structures and traditions, whereas "Good Country People" delves into individual characters' flawed moral compasses. The former stages a community that constantly spies on Miss Emily throughout her life. More to the point, the community feels that they are naturally entitled to poke their nose into Emily's family matters, as well as

romantic affairs. This particular propensity of the Southern society is subtly condemned by Faulkner through the narrator of the short story. Susan Donaldson points it out in her work: "*the narrator of "A Rose for Emily" underscores the intense scrutiny by the town under which Emily falls and by implication the reader as well by suggesting that Emily lies trapped in the collective gaze like a fly in amber"* (Donaldson, 1997 :570-571)

Faulkner satirizes the obsession with tradition and the past in the Southern town of Jefferson, using Emily Grierson as a symbol of this outdated way of life. The townspeople's reactions to Emily, initially respectful and then intrusive, reveal their hypocritical adherence to social norms. The story satirizes the decay of the Southern aristocracy, as Emily's family's wealth and status are no longer relevant in a changing world. The aldermen's attempts to discreetly deal with the smell emanating from Emily's house highlight the town's attempt to maintain appearances while ignoring the reality of her situation. In "Good Country People" O'Connor would take over from Faulkner and mock the hypocrisy of characters who claim moral superiority while engaging in self-deception and harmful behaviors. Mrs. Hopewell's and Joy/Hulga's self-righteousness and judgmental attitudes are satirized, revealing their inability to live up to their own standards. The character of Manley Pointer, with his hollow Bible and deceptive nature, is a prime example of religious hypocrisy. The story satirizes the intellectual arrogance and nihilistic worldview of Joy/Helga, which ultimately leads to her downfall. Religious Hypocrisy in "A Rose for Emily", while not a central theme, does touch on the issue through the community's adherence to Christian values while simultaneously engaging in gossip and judgment. The townspeople's reaction to Emily's relationship with Homer Barron, a Northerner, suggests a potential conflict between religious beliefs and social prejudices.

The peripheral first person-plural narrator used by the writer reflects his intention to share the perspective of the community. The latter is over-intrusive, scrutinizing every detail of the life of Miss Emily. Thanks to this type of narrator, the reader has the impression to get both the collective voice of the town, but also the one of a narrator who provides deeper allusions, enabling the reader to untangle the encrypted messages and find out the truths about the behavior of the community

itself. Isaac Rodman underscores the importance of the narrative mode used by Faulkner:

> The narrative weave contains two voices, that of a surface narrator who accurately portrays the voice of the town, and that of a deeper narrator who conceals his judgments but allows his tone to indicate his perspective to literarily inclined readers. The deeper narrative implies Faulknerian isolation on the part of the very narrator who speaks as the voice of the town. (Rodman, 1993 :4)

On the other hand, religious hypocrisy is a recurring theme in Flannery O'Connor's writings. She often denounces a Southern community that publicly confesses to believe in God and Christian values, whereas their daily actions and misdeeds constantly betray those professed values. In "Good Country People", she depicts a character, who claims that his name is Manley Pointer and who alleges to be among the *good country people*. In reality, he is a crook, a racketeer who impersonates a devout Christian so as to deceive and steal precious objects from his victims. As far as Hulga is concerned, he is fascinated and obsessed with her artificial leg. In order to get a hold on this coveted object, he pretends "*I want to devote my life to Chrustian service. See," he said, lowering his voice, "I got this heart condition. I may not live long."* (O'Connor, 1953 :189)

It can be noticed here that he plays both the cards of religious duplicity and that of physical deformity. By doing so, he hopes and manages to win the sympathy of both Mrs. Hopewell and Hulga. O'Connor shows here how religion can be a powerful deception tool. Mrs. Hopewell has a special affection for good country people. She proudly states: "*good country people are the salt of the earth!"* (O'Connor, 19531 :188). Hulga somehow ends up relating to Manley Pointer. When he finally manages to seduce Hulga, attract her away from her house and share intimate moments with her, he opens his valise and Hulga realizes that:

> It had a pale blue spotted lining and there were only two Bibles in it. He took one of these out and opened the cover of it. It was hollow and contained a pocket flask

> of whiskey, a pack of cards, and a small blue box with printing on it…It was an ordinary deck with an obscene picture on the back of each card. (O'Connor, 1953 :203)

Little surprise to see how shocked Hulga is at the sight of the objects that were in the valise. She is completely dumbfounded to notice firsthand how the self-proclaimed good country boy and pious Christian is actually treacherous and full of obscenity. She cannot wrap her mind around the possibility of a Christian being able to be so vulgar. She asks him: *"aren't you just good country people?"* To which he shamelessly answers: *"Yeah,"* … *"but it ain't held me back none. I'm as good as you any day in the week."* (0'Connor, 1953 :203-204). Despondent and helpless, she coldly tells him the following words that ring more like a harsh criticism towards the prevalent religious hypocrisy of the community: *"You're a Christian! she hissed. You're a fine Christian! You're just like them all – say oner thing and do another. You're a perfect Christian, you're…*" (O'Connor, 1953 :204)

"Good Country People" is heavily invested in religious hypocrisy, showcasing characters who profess faith while lacking genuine morality. Mrs. Hopewell's false piety and Manley Pointer's deceptive use of religion are prime examples. The hollowed-out Bible containing immoral objects serves as a powerful symbol of religious hypocrisy. As Louis H. Palmer III remarks: *"O'Connor uses the Gothic apparatus to give us a Christian vision that might be thought to be genteel, insofar as it is Christian, but one that is so demanding it rejects gentility. At their weakest and most depraved, her redneck characters are interesting."* (Palmer III, 1991 :170)

In essence, both stories use satire to expose the gap between appearance and reality, but "A Rose for Emily" focuses on societal hypocrisy related to tradition and social class, whereas "Good Country People" explores the personal and religious hypocrisy of individuals.

**Conclusion:**

This paper demonstrates that William Faulkner and Flannery O'Connor are two Southern modernist gothic writers who share many things in common. At first, they both highlight the prevalent social decay in the South in the aftermath of the Civil War. Both settings and stories

reflect the Southerners' reluctance to move forward after the loss of the war, which echoes the loss of values marked by over-intrusiveness, lack of empathy and a severe sense of alienation.

The aforementioned features are embodied by characters who are outlandish and preposterous. Indeed, the latter stand out with their eccentric lifestyle, their peculiar mindset and their unparalleled desires. This entails unfathomable morbid violence showcased by the macabre outcome of the relationship between Emily and Homer Barron, or the sheer wickedness and nastiness illustrated by Joy/Hulga's deception and humiliation by Manley Pointer's dispossession of her artificial leg, which equally strips her of her dignity and sense of intellectual superiority.

Still, there is one important difference that needs to be pointed out. Faulkner's main concern is to satirically expose the social deformities and anachronisms of the South in the wake of the Civil War. On the opposite end of the spectrum, O'Connor is much more concerned with the moral flaws encapsulated by religious hypocrisy. She depicts the subtle and harsh undertones of the Southerners' propensity to evoke and appeal to God for the sake of duplicity and completely ignore Him when they give way to their morbid inclinations.

To cap it all, it might be said that gothic writing finds its full expression with the works of William Faulkner and Flannery O'Connor. All the main features of gothic writing are highlighted by the two Southern modernist writers. Faulkner, in his unique mastery of the modernists' stream of consciousness writing technique, conveys a poignant satire of the decaying South, whereas O'Connor adds her recurring theme of religious hypocrisy with less stylistic brilliance. Beyond, this study shows how difficult it is to catch up with social changes for some people and the necessity to cope with the consequences of those changes. At last, it is also a reminder that religious adherence does not guarantee moral probity and that appearances can be misleading.

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