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**PRINCÍPIOS DE DUALIDADE DE D. H.
LAWRENCE EM “FANNY E ANNIE”**

**D. H. LAWRENCE'S PRINCIPLES OF
DUALITY IN “FANNY AND ANNIE”**

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RESUMO: O presente artigo tem por objetivo apresentar uma leitura do conto de D. H. Lawrence, "Fanny e Annie", sublinhada pela visão geral da sexologia segundo este autor e a partir do conceito de dualidade por ele proposto em sua ficção e estudos críticos.

PALAVRAS-CHAVE: D. H. Lawrence; "Fannie e Annie"; dualidade.

ABSTRACT: The present article aims at presenting a reading of D. H. Lawrence's "Fanny and Annie", considering a general outlook of Lawrence's sexology and his principles of duality as they emerge from his fiction and critical studies.

KEY WORDS: D. H. Lawrence; "Fanny and Annie"; duality.

I INTRODUCTION

The 20th century has been a time of radical literary transformation, principally in the field of short fiction. In art and literature these transformations occurred differently. The well prepared plot proposed by traditional writers such as the story-teller Edgar Allan Poe fell gradually into decline. Bader (1976), on the other hand, affirms that the structure of this genre kept the same structure of older stories; change only came with the introduction of technical innovations. Valerie Shaw (1983), in turn, points out characteristics of the modern short story, and cites D. H. Lawrence as one that engaged in thorough revision of the rules of composition. She says:

This distinction was most persuasively made by D. H. Lawrence, whose notable contribution to the genre was to break all of Brander Mathews' rules about a single character, a single event, a single emotion, or a series of emotions called forth by a single situation (SHAW, 1983, p. 23).

Modern criticism has been somehow unsatisfactory as to modern techniques in short fiction because of its several negative approaches. Some critics still doubt the value of innovation and consider it scarcely literary. They argue a dozen points which, more often than not, depart from a comparison to other "safer genres". It is, however, an argument in favor of

short stories that they hold a universe of their own, with their proper styles and surprising solutions. Technical aspects such as this resulted in a change in the way of reading and analyzing short fiction, requiring a greater participation on the part of the reader. Technical innovations may have been another obstacle towards recognition of Lawrences ability in and contribution to the genre, as they apparently proposed a new role to the prospective reader as a contributor to the clarification of the text.

It is evident that Lawrences longer fiction has received full critical attention to the loss of the shorter, scarcely fully studied so far. For one, he was able to appreciate short stories and to be aware of the possibilities of the genre, as very few other writers of renown were at the time.

Lawrence wrote short fiction differently from the prescriptions of the traditional short story. It is mainly because of this fact that the reader may sometimes meet with difficulty in reading his short narratives. Occasionally, Lawrence has been charged with inconsistency or lack of structure; but such is not, in fact, the case; the writer really proposes something new in terms of writing.

The fact that few critics comment on Lawrences short fiction, associated with the fact that fewer still consider his short fiction to be of any value, prompted me to turn my attention to a single story in order to examine the nature of Lawrences contribution: "Fanny and Annie" (1922), a piece often included in anthologies and reprinted in several editions of the authors collected works. My examination of this short story shall proceed according to a general view of Lawrences sexology, based on the principles of "duality" and "order in the universe".

THE SOURCE OF CONFLICT IN "FANNY AND ANNIE"

In "Fanny and Annie", the beginning of the short story does not clearly represent the starting point conflict and resolution necessary stages in the traditional short story. These stages are not clearly defined in the story either. But everything

is there, either implied or suggested by means of Lawrence's ability to interest the reader from the very start.

The reader is immediately impressed at the attention paid to Fanny's luggage as she returns to her native town. In the first pages of the story, the object is referred to several times. There are actually sixteen references to her luggage in the first five pages of the story. The narrator is careful in making it an indispensable and important element of the setting. Fanny is every now and then anxious about her "bags", "suitcase", "trunk", "box", "luggage", or "valise". They represent a lot to her; in fact, they represent something that helps define Fanny's character in the short story. I dare say her luggage is the symbol of her past life. Although the main plot occurs in the present, the referential leading to the sense of conflict is to be found in past experiences. Very often, the reader comes across flashbacks that knit past and present with no sense of boundary between them at all. It is interesting to see how Lawrence dealt with past and present in the narrative: Fanny's past is merely hinted at first but it becomes an essential element to understand her present condition later.

Fanny was not happy to come back home. This is very strange, because this is not a common feeling; usually one looks forward to going home. For Fanny it was a sign of doom: "She had come back, she had come back for good. And her spirit groaned dismally. She doubted if she could bear it" (F&A, p. 458)². Indeed, Fanny feels out of context when she returns to her hometown. She looks at herself in this setting her original setting and sees a tremendous contrast. She is "tall and distinguished", but around her there is an ugly and dirty atmosphere. People of her town could not recognize her, "she had become a stranger" (F&A, p. 460).

The first sense of surprise comes when Lawrence, unexpectedly, informs on Fanny's past. Up to that point, Fanny's past was an enigma, even though it was hinted that it was quite

² From this moment on, the short story "Fanny and Annie" will be referred to, within the text, in abbreviated form (F&A), followed by page number.

bulky, considering the load of her luggage, symbolic of accumulated experiences in a larger center. All of a sudden, Lawrence directly introduces the main character: "Let us confess it at once. She was a ladys maid, thirty years old, come back to marry her first love, a foundry worker, after having kept him dangling, off and on, for a dozen years ..." (F&A, p. 459). A bit farther on, the narrator reports the contrast of her arrival at Gloucester some years before, entirely different from the present. Lawrence introduces Fanny and describes the character merely in her physical aspects: contrastive flashes of her past and present life follow, and the focus lies on the conflict of the opposition of two moments of her life. Lawrence, at this point, does not answer the most significant question: "Why had she come back?" (F&A, p. 459). He does not answer it yet, and the reader cannot guess the reason at all.

Fannys "bags", or facts about her past, are gradually reported, and the reader gets to know her feeling about her return. She is uneasy when she sees that Harry will have to carry her luggage: "Her soul groaned within her, as he clambered into the carriage after her bags" (F&A, p. 458). She would rather have someone else carry them. She asks: "Wont a porter carry those?" (F&A, p. 459). She cares for safety: "Will it be safe there?" (F&A, p. 459). Her anxiety is evident when she realizes that Harry will have to leave some of the luggage behind. Eventually Harry himself returns and fetches the rest of the luggage.

This is an important lead to the meaning of the story, because it suggests a stronger relationship between Fanny and Harry than it was first supposed. Harrys handling of Fannys luggage is an image very appropriate, as we shall see later on of Harrys mastery over Fanny. He has got her back in his hands, although part of Fannys life is unknown to him. Her bags, indeed, carry the secret. Her luggage, or her past, is "heavy". Harry complains as they arrive at Aunt Lizzies house: "Ay Im not sorry to put it down" (F&A, p. 460).

The introduction of the story focuses on the difference between Fanny and her hometown, including the inhabitants.

This is a possible source of conflict within Fanny, making her aware that she is out of context with both the town and the people, and yet she has been attracted to both by an inescapable power. She does come back, albeit unwillingly. When Fanny arrives at Aunt Lizzies house, her aunt describes her in much the same way as previously, adding, however, important information. The narrators report of the domestic situation as follows:

When Fanny sat at tea, her aunt, a grey-haired, fair-faced woman, looked at her with an admiring heart, feeling bitterly sore for her. For fanny was beautiful: tall, erect, finely coloured, with her delicately arched nose, her rich brown her, large lustrous-grey eyes. *A passionate woman a woman to be afraid of. So proud, so inwardly violent! She came of a violent race. It needed a woman to sympathize with her. Men had not the courage* (F&A, p. 461 emphasis added).

The narrators wry comment about how Aunt Lizzie laments her nieces choice adds a touch of irony to the story. Her tears betray awareness of wounds too deep to heal; in the past, she too had made a choice her niece is about to make, and she lived to regret it. She seems to know, beforehand, the tragic doom of those who compromise and reconcile life with the mediocre goals of living.

However, the interesting point so far in the story is that Fannys aunt sees her as “a passionate woman”, both “proud” and “violent”. Thus the description of Fanny might impress the reader a good deal more, because it is not simply her outward looking that are reported, but her inward disposition that is particularly emphasized. The words and expressions underlined betray Fannys disposition as someone strong and of steady self-confidence and personality. Such qualities do not match the surrounding atmosphere of her aunt’s house and hometown. We doubt Fanny is not so “inwardly violent” as her aunt describes her to be. However, Mrs. Goodall, Harrys mother, describes Fanny in quite similar terms: although she does not approve of Fannys past life when “shes done gallivanting round wherever

shes a mind [...] Mrs. Goodall was impressed by Fanny a woman of her own match" (F&A, p. 463). Cocksureness is a state of mind she identifies in Fanny, but apparently rejects, as she realizes that it will make her son, Harry, unhappy, in the long run. So, it is indeed, with great glee that she makes the final, ironical comment to her daughter-to-be.

The evidence here is important. What Mrs. Goodall does, her actions and behavior, and what she says, provide clues as to the real nature of both characters involved: both seem to be strong and self-confident woman. This new and different approach to Fanny as a character is not limited to social distinction. This, apparently, is Hobsbaums view in the matter (1981, p. 37-39), but we do not agree that what Lawrence shows there is exclusively Fannys adjustment to an inferior class. Certainly, the first superficial impression is merely descriptive of Fannys ladylike conduct parallel and opposed to her hometown working-class surroundings. But the narrator adds personality traits, and that makes all the difference. We are told she looks inwardly not outwardly violent, and this element does not occur in opposition to the working-class people of her town. In reality, Mrs. Goodall, a working-class woman shares the same aspect with Fanny.

3 PRINCIPLES OF DUALITY AND "ORDER OF UNIVERSE"

Leavis apparently sees more in the story than just class-circumstances. He affirms: "But the point I want to insist on is that, though the given class-circumstances and *mouers* are so essentially of the story, Lawrences attitude towards his characters is not in any way affected by class-feeling" (LEAVIS, 1976, p. 60).

Leavis would appear to be correct in this assumption: Fanny came back to her former community to marry her first love, Harry. He is a member of the working-class. He is rude, illiterate, and has no ambition; characteristics that would make Fanny give him up under other circumstances. In the past, either her cousins Luther or Arthur, both intellectuals, would have

been, by far, a better match. But something else made Fanny come back to Harry. And it is not a question of decision by judging which of the three she loved best. When she talks to Aunt Lizzie she deceives herself by saying "I've made up my mind" to come and marry Harry. But she, in fact, has not; she has just answered the call of her doom. And Harry was her doom, i.e., her fate, as she wisely realized then.

Sheila MacLeod (1985) has had a closer insight into Lawrences characterization of men and women. She rejects every consideration of Lawrences writings emerging from the mere purpose of dismissing his literature as a whole without, at least, considering the literary aspect as a starting point. MacLeod fiercely condemns the negative consequences to read and enjoy Lawrences fiction from just a "sexual politics" standpoint, although she does not totally subscribe to his points-of-view on questions concerning women. Indeed, in spite of Lawrences artistic abilities, one cannot be indifferent to his sometimes unfair, and most of the times misogynist tone.

MacLeod has also perceived the dichotomy of principles mentioned by other critics. Explaining Lawrences dualism, she states that, for the author, "there is something called manliness which consists in being strong, independent and dominant. Nature has ordained this state as one belonging exclusively to the male of the species" (MACLEOD, 1985, p. 56). Contradictory as Lawrence often sounds, yet he is sometimes categorical: any woman who may question the lot that the natural world has prescribed to her, will invariably end up claiming her superiority over men. What seems to matter to Lawrence in fact is the principle of "order in the universe». MacLeod also notices that is the touchstone of Lawrences philosophy. In order to make men and women behave in universal accord, men should be manly, and women womanly: "refusal to sensation", "mental clarity", "service of some idea", "self-subordination", among other manly qualifications or principles³, should never

³ For further example of principles from Lawrences concept of duality, please check H. M. Daleskis book *The forked flame*.

characterize women for that matter, according to Lawrence. In his fiction, male and female characters who have disobeyed their peculiar feeling of self-confidence are always in a process of self-discipline: they are provided with factual instruction that they have done wrong, and thus they should be brought back to order.

Lawrence's essay "Cocksure women and hensure men" (1968) explains the meaning of that dichotomy in terms of a conflict of modern man versus modern woman. The expressions "cocksure" and "hensure" suggest two distinct kinds of individuals characterized by their degree of self-confidence. Thus, the characteristics Lawrence assigns to "cocksure women" are, in his view, mans attributes: defiance, challenge, dauntlessness, leadership, to mention just a few. The very title of the essay implies this exchange of roles. This would threaten unbalance of a universe of order. Precarious as it is, such interpretation of Lawrences as regards life seems to be the case with Fanny in the context of her return to Harry.

4 A GLIMPSE AT LAWRENCES SEXOLOGY

By the way of Harry, he is introduced right at the beginning of the story. He is the first character to be described, and he is an important symbolic element in the action. Very early on he is connected with the fire of the industrial town. Whenever "fire" is mentioned in the text, it is always related to Harry; and this is another clue to the motive for Fannys return.

According to Cirlot, the symbolism of the fire "[...] is allied with the concept of superiority and control. [...] Fire is, like water, a symbol of transformation and regeneration". [Moreover,] "[...] it is an image of energy which may be found at the level of animal passion as well as on the plane of spiritual strength" (1981, p. 61).

It is precisely at the starting paragraph of the story that the reader is able to infer, through the suggestion of the fire as a symbol, how Harry will relate to Fanny and to other characters.

Harry, “like a piece of floating fire” (F&A, p. 458), controls Fanny. He acts as a magnet, drawing Fanny back to town and to her earlier past. His control and pretense of superiority do not mean that Harry represents the arrogant dominator; evidently there is something else, some inner quality that both Fanny and her aunt seem to recognize: his “cocksureness”. Fanny boasts to be a “bargain” to Harry for, as “he’s waited so long, he may well have what hes waited for” (F&A, p. 461). She should not be so contradictory at this point; she knows that there is little else left for her, and the decision really lies with her.

Harry’s commanding position or controlling power over Fanny is subtly suggested throughout the story, even though some characters do not see him in that position. Even his mother is misled and judges him only partially. Actually, she questions Harry’s manhood simply because, according to her point-of-view, he takes Fanny back after her rejection for many years: “Tha looks a man, doesnt ter, at thy age, goin an openin to her when ter hears her scrat at th gate” (F&A, p. 463), are her words of disapproval to him in her peculiar English village accent.

At this point the sensitive reader is not so sure that Harry had been patiently waiting for Fanny all the years. The narrator himself doubts this. Thus, Aunt Lizzie and Fanny’s supposition together with Mrs. Goodalls judgments apparently are not reliable at all.

In the long description of Harry, he is described as a member of the working class, a solid motive for Fanny’s rejection of Harry, and yet, she meditates:

[...] there was something of a mothers lad about him something warm and playful and really sensitive. [...] He had a charm too, particularly for women, with his blondness and his sensitiveness and his way of making a woman feel that she was a higher being. He had his attractions even for Fanny (F&A, p. 462).

Harry is the real motive for Fanny’s return. She returns to him not because she wishes to, but because she is physically attracted to him he is physically charming to her eyes. From

that vintage point, there is still another meaning implied in the term “cocksure”. “Cock” is another word for phallus/penis. In his fiction, Lawrence sometimes uses this word when the male character expresses his eroticism or sensuality exerting mastery over female characters. By the way, *The oxford English Dictionary* puts the word “cocksure” as slang and it could be applied to situations where someone would feel: “perfectly secure, or out of danger; perfectly certain, absolutely certain in ones mind or about anything; dogmatically self-confident; cocky in ones confidence”.

In the analysis of other works by Lawrence, Simone de Beauvoir detected similar situations: the woman is rebellious at, and at the same time, she is fascinated by the male presence. More often than not, she is unable to resist male virility, and yields to it. According to Beauvoir, the female character in this case is characterized by a masochistic mood (BEAUVOIR, 1974, p. 62).

Beauvoirs point coincides with Lawrences sketch of Fanny in the short story. Harrys attitude, on the other hand, does not entirely coincide with other lawrentian male characters who, in most cases, impose their control through masculine arrogance. He does not openly claim Fanny as his own, and yet he knows she is his, as he is aware of her dependence on him.

The narrator clarifies Fannys and Harrys relationship in the Harvest Festival at Morley Chapel. Harry had not changed; he still sang in the choir of the church with that strong vernacular accent of his, “And nothing could alter him” (F&A, p. 464). Together with Harrys unchangeable vocal characteristics Lawrence describes the setting: almost nothing had changed there either. The ornamentation was practically the same. However, Fanny was different: she was both different and sad. For one thing, she could not do away with her past, and that was what Harry represented to her. Harry was the same “common”, “violent man”, a “foundry-hand”, “workman of workmen”, yet some obscure motive led her back to him. That obscure motive could well be his manliness, as the passage seems to indicate:

She noticed again how his eyebrows met, blond and not very marked, over his nose. He was attractive too: physical lovable, very. [...] there was about him a physical attraction which she really hated, but which she could not escape from. He was the first man who had ever kissed her. And his kisses, even while she rebelled from them, had lived in her blood and sent roots down into her soul. After all this time she had come back to them. And her soul groaned, for she felt dragged down, dragged down to earth, *as a bird which some dog has got down in the dust* (F&A, p. 466 emphasis added).

Fire must be mentioned here again: animal passion and the sexual desire are instances given by Cirlot of possible suggestions of the symbolical meaning of fire. Even though Harry is intimately related to fire, the intense feeling of passion and desire are reflected on and kept for Fanny. She feels both attracted and repelled by him; this feeling progresses as the story unfolds to reach its climax. It is still in the chapel that, while Fanny looks at Harry, the narrator reveals her thoughts and feelings about him. Actually, it is through her eyes that we can understand the sort of relationship existing between the two of them:

But no, he was not shy. He had even a kind of assurance on his face as he looked down from the choir gallery at her: the assurance of a common man deliberately entrenched in his commonness. Oh, such a rage went through her veins as she saw the air of triumph, laconic, indifferent triumph which sat obstinately and recklessly on his eyelids as he looked down at her. Ah, she despised him! But there he stood up in that choir gallery like Balaams ass in front of her, and she could not get beyond him. A certain winsomeness, and as if his flesh were new and lovely to touch. The thorn of desire rankled bitterly in her heart. [...] he would triumph over her, obstinately he would drag her right back into the common people: a doom, a vulgar doom (F&A, p 466).

As the passage suggests, what Fanny recognizes at this point is that Harry has definitely triumphed over her. It is the

first time the narrator describes Harrys superiority over Fanny so neatly. Before that, his “higher” position was obscured by the contrast of Fannys ladylike style and Harrys common ways. And yet, the reader understands that these aspects do not really matter now, as they seemed to, at first. They cannot determine the course of events in the characters lives. Fanny had come back because she needed Harry physically. Indeed, it was Harrys good looks that attracted Fanny in the first place. His manliness and his sexual power actually placed her in the inferior position she recognized only too late. This is also hinted at. First of all, there is the position each occupies inside the church. Harry is singing up in the pulpit while she is sitting down, listening to him and watching him. And it is through her eyes that the narrator tells us about what her attitude towards Harry should be. Beauvoir analyses it thus:

[...] there is a god who speaks through [men]: Lawrence himself. As for woman, it is for her to bow down before their divinity. In so far as man is a phallus and not a brain, the individual who has his share of virility keeps his advantages; woman is not evil, she is even good but subordinated. It is once more the ideal of the “true woman” that Lawrence has to offer us that is, the woman who reservedly accepts being defined as the Other (BEAUVOIR 1974, p. 678).

This short section of the story is distinguished by a repetition of observations identifying Harrys superiority over Fanny. Sentences or expressions such as: “Harry was in the gallery *above*”, “*Above* her stood Harry”, “He had even a *kind of assurance* on his face *as he looked down* from the choir gallery at her”, “She saw the air of triumph *as he looked down at her*”, “But there he *stood up* in that choir gallery” (F&A, pp. 465-6). Such words do not occur in the text by chance. It is more than evident through the image that these remarks suggest that Harry controls Fanny and her return to him.

There is a second very important moment in the chapel which reinforces the argument developed so far. It probably is the climax of the story as it leads Fanny to her decision as to the

course of their lives.

While Harry performed his solos before the congregation, there was a sudden interruption of the service, when a woman stood up from her seat and shouted at the soloist, making him responsible for her daughters pregnancy. That is Mrs. Nixon, Annes mother. Earlier in the story, in front of Aunt Lizzies house, a woman had threatened Harry to shame him. She was very angry and shouted at him. Fanny was curious about who the woman was and why she had acted that way towards Harry. He evaded all her inquiries but Fanny was certainly upset about the matter, at least for that moment. After that there is no other commentary about this odd incident, either by the characters themselves or by the narrator. Even the reader may find himself unconcerned with it as the story goes on.

A day later at the church, Mrs. Nixon behaves as she has threatened to. Annie was pregnant and her mother blamed Harry for it. Everybody in church was startled at the news, except for Harry. He seemed to be completely unaffected by it. And again the narrator describes him superior to all that. His words are very similar to those he had just used when he described how Fanny viewed Harrys position towards herself: “[...] and Harry, with his music-sheet, stood there uplifted, looking down with a dumb sort of indifference on Mrs. Nixon, his face naïve and faintly mocking” (F&A, p. 467).

In spite of the incident, the minister carried the service on to its conclusion. People looked at Mrs. Nixon, at Fanny, and at Harry. Of the three, only Harrys face was “inscrutable” and “expressionless”. When they met far from the rest of the congregation, Harry did not deny Annie was possibly expecting a baby of his. He did however explain: “Its no more mine than it is some other chaps” (F&A, p 469). To Fanny’s surprise, Harry revealed himself a lot more evasive to the situation than she could ever expect. As if he were not moved by anything that happened during the afternoon service, he got ready for the nights festivities. There was no other way left to know anything else: she loved him, she loved his body that had a special appeal to her; his body had brought her back to him.

And yet she realizes that Annie had also enjoyed his body and had subdued herself to what his body could yield. Would Fanny be ANYone⁴ for him as well? She should decide now and she decides to follow him. The text suggests this through the choice of the way to take:

And they went without another word, for the long mile or so, till they came to the corner of the street where Harry lived. Fanny hesitated. Should she go to her aunts? Should she? It would mean leaving all this forever. Harry stood silent. Some obstinacy made her turn with him along the road to his own home (F&A, p. 470).

The fact that Fanny and Harry come together to the street corner leading to bifurcate ways to distinct destinations is just an image the writer uses to shed light on the overall meaning of the story. In the long description of Fannys return to her hometown and to Harry, the narrator frequently mentions that Fanny felt she had been “dragged” to her present condition; it became evident to us that what had really attracted her back was the memory of Harrys kisses and body. She is quite on her own to decide, and personally responsible for the outcome be that what it may. The narrator only reports that “Some obstinacy made her turn with him along the road to his own home” (F&A, p. 470). The narrator was not precise and he did not need to be. Fanny apparently made her decision then and there. Actually, all through the plot, she had been irresistibly driven to that very moment.

Harry turned out to be the strongest influence in her life. His silence at this important moment should not be understood as an absence from Fannys decision. She would stay with him because it is just the expected consequence of her return to him. Anyway, his silence apparently does not have any

⁴ It seems that the name ANNIE was cautiously chosen to suggest that she is a prostitute, as she had offered herself indiscriminately to the chaps at the pub, according to Harrys narration. Thus, Annie suggests ANY, i.e., any woman that engages in promiscuous sex outside marriage.

effect on her. His authority, hidden in his silence, merely reasserts his acquiescence to her decision.

At the Goodalls house, Harrys relatives are curious about Fannys views about the incident at the church. Mrs. Goodall is, undoubtedly, the most curious of all, and yet she is as silent as Fanny: "But the old woman said nothing [...] and Fanny did not declare her hand" (F&A, p. 471-472). The text closes with ratification of Fannys decision to stay with Harry, even though she may not accompany him to the chapel that night; she then says: "Im not going tonight", said Fanny abruptly. And there was a sudden halt in the family. "Ill stop with you tonight, mother", she added. Best you had my gel, said Mrs. Goodall, flattered and assured" (F&A, p. 472).

5 CLOSING REFLECTIONS

"Fanny and Annie" takes place in a short period of time. Apparently brief, it suggests the singularity of a situation: a decisive moment in the life of a woman conditioned to make a choice for life. Fanny is on the brink of change. She is *in medias res*, half-arrested in a process that will bring change to her nature. Her indecision and vacillations as described in the story point to her eventual decision. Harry, in turn, reassures his male rôle as a natural consequence of Fanny assuming her female condition; order has been re-established in that limited world of an English village the moment that Fanny has made her own choice. Indeed, both these characters are related to a present choice, and a future consequence.

Portraying reality as he saw it, Lawrences male and female characters do live according to the «order in the universe». The writers main concern then is to rescue "hensure" men to become "cocksure", and the "cocksure" women to be "hensure", i.e., to readjust themselves to order in the natural world. In fact, this is exactly what Lawrence does in fiction: he manages to guide modern men and women to strengthen their actual self-confidence, to play the male and female rôles accordingly, or to

be “cocksure” and “hensure” in turn. These are the two faces of the same coin. More often than not, it is the female character that suffers the worst process in her return to order. Simone de Beauvoir once commented:

We can see why Lawrences novels are above all, “guidebooks for women”. It is much more difficult for woman than for man to accept the universe, for man submits to the cosmic order autonomously, *whereas woman needs the mediation of the male* (BEAUVOIR, 1974, p. 252 emphasis added).

In Lawrences terms, to have man as mediator of womans «rehabilitation» to a universe of order implies that she should recognize her dependence on men. It is through mans phallic supremacy that womans “full life in the body” is awakened. She, in turn, lives the female principles fully (“feeling”, “sensation”, “instinct”, and so on) and at the right moment, she understands what male virility represents to her, and submits to it willingly.

Lawrences writings hardly constitute a scandal nowadays; unaffected by the rush of puritanical prejudice that was set against the author on those days. “Fanny and Annie” is, no doubt, a microcosm of Lawrences sexology, as it matches basic assumptions of both his longer fiction and non-fiction. His principles of duality and «order in the universe» constitute the very foundation of his sexology briefly developed in “Fanny and Annie”. Such principles already point out what is to come in the last of his novels; something we leave as a suggestion for further investigation.

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