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A Stylistic Analysis of D.H. Lawrence's Short Story "Ticket's Please"

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Abstract- "Tickets Please" is a short story that points out the condition of masculinized British women by assuming the jobs of men thanks to the human resources during The First World War. With a stylistic analysis of the short story, this paper aims to reveal David Herbert Lawrence's dissatisfaction with industrial environment and his observation on the fact that employment of women in men's jobs during The First World War is not a social progress, but a social degeneration. The paper also emphasizes that for Lawrence it is because those women are promoted only in their business life not in social life and reveals the author's implication that whereas men assert their long-established economic superiority, women still resume their passive attitude in the daily life. The paper also attempts to dispute the accusation of Lawrence for being a sexist in his reflection of the absurdity of women's employment in men's jobs. Through a stylistic analysis of the story, this study examines psychological consequences of the change in women's status and the battle between sexes embodied by the characters Annie and Thomas. The analysis that handles the story from lexical and grammatical levels focusing on foregrounded features concludes that Lawrence is a master of language who conveys his messages not only with- content, but also with the use of stylistic devices. Hereby, the paper comes with the conclusion that "Ticket's Please" is a good example to show how stylistic qualities of a literary work can contribute to the messages it intends to convey.

I. Introduction

Tickets Please" is one of the short stories of the collection *England My England* by D.H. Lawrence, published in 1922 during the First World War. *England My England* consists of fourteen short stories written between 1913 and 1921 and reflects Lawrence's deeply felt sadness for the disfigurement of his country. The stories also have the traces of war and most of them are about the relation between men and women. "Tickets Please" is one of these stories through which Lawrence expresses his dissatisfaction with the industrial environment and superficial order of social progress offered to women who are socially promoted by their jobs. The setting is highly important in the story. The action of the story takes place in the First World War, during which healthy young men are fighting away in France. For this reason, the jobs of men are carried out either by weak males such as "cripples", "hunchbacks" or by women.

It is the story of a young inspector of the tramway system John Thomas Raynor who seduces all the conductresses on the Midlands line and Annie Stone who is one of these conductresses. Annie falls in love with John, but he lets her down by cheating her with another girl upon which she decides to take revenge. Because all the other conductresses also bear a grudge against John because they experienced the same treatment by him, Annie sets a trap for him together with the girls. They call John into their waiting-room at the depot in which they force him to choose one of them as his wife. The girls also managed to give him a hard lesson by roughing him up, which reminds Euripides' play *Bacchae* in which King Pentheus is torn apart by the women of Thebes and shows Lawrence's inclination to make use of the traces of Greek Tragedy. Finally, John prefers Annie, which does not make her happy. At the end of the story, the girls set John free and he walks away alone in the night while the girls leave the depot in a silent and dissatisfied manner (Bernard 3; Ross 1).

II. Stylistic Analysis of "Tickets Please"

"Tickets Please" is a story that gives its messages not only with content, but also with stylistic devices. In this part, the story will be handled in terms of its lexical aspects and foregrounded features such as parallelism, repetition, sound effects and divergence.

Lawrence uses a simple, colloquial and highly descriptive language in the story, which gives the sense that the narrator is telling the story of somebody he knows. With nouns, he draws an industrial scene and the people during First World War; with verbs, he gives clues to the feelings of his characters; with adjectives, he reveals his dissatisfaction with the condition of England and the new social progress with the employment of the women in the tram services during the war period.

In this section, lexical aspects of the story will be handled focusing on the below passage, which is the introductory paragraph of the story.

> There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial countryside, up hill and down dale, through the long ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on in a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-car

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> seems to pause and purr with curious satisfaction. But in a few minutes—the clock on the turret of the Co-operative Wholesale Society's Shops gives the time-away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyond the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a black colliery garden (27).

Lawrence opens the story with a description of an industrial landscape crossed by the tram by using the nouns associated with industry and industrial landscape such as "a single line tramway system", "countryside" "villages of workmen's houses", "canals", railways", "churches", "market places", "smoke", "cinemas", "shops", "tram car", "the clock", "factories", "streets of the great town", "city cars". Thus, in the passage, by using such concrete nouns associated with industrial setting, Lawrence enables the readers visualize the industrial scene of the city of his story vividly.

Regarding to verbs, in the passage, most of the verbs such as "leave"," plunge off", "pass", "perch", "tilt away" are dynamic verbs and define the functioning of the tramway from the starting point to destination. The narrator also uses the dynamic verbs to describe the movements of the tram-car such as "pause" and "purr". Stative verbs such as "is", "pause", "halt" and "wait" are also used to narrate a stative action such as being or waiting.

When the story is considered as a whole, it is observed that Lawrence uses both stative and dynamic verbs in accordance with his narration. It is also observed that there are some verbs Lawrence uses to foreground something by using parallelism. For instance, the verb "like" is used to define the feelings of the main characters. Lawrence draws a parallel between the first feelings of Annie and Thomas by using the verb "like": "Annie liked John Thomas a good deal. She felt so rich and warm in herself whenever he was near", "And John Thomas really liked Annie, more than usual" (30). By using the verb "like" rather than "love" for the feelings of both Annie and Thomas the narrator hints that their flirtation does not imply love; it remains superficial.

Another parallelism is seen with the use of the verb "fear" in the fourth paragraph in which the narrator describes the female conductors as such: "They fear nobody- and everybody fears them". Here, the author implies that there is something wrong with the girls and we should fear" this new kind of women.

As for adjectives, in the passage, it is clear that adjectives are mostly used to foreground Lawrence's displeasure of industrial life. It is because he uses negative adjectives such as "black", "ugly", "cold" in describing the industrial town and its components: "into the black industrial countryside" (27), "ugly villages of workmen's houses"(27), " the last little ugly place of industry" (27), "the cold little town that shivers on the edge of the wild, gloomy country beyond" (27), "the narrow factories" (27) "sordid streets of the great town" (27). As seen in these clauses, with the use of negative adjectives, Lawrence draws a "gloomy" atmosphere of the industrial town. He also draws a parallel between the industrial town he portrays and the official uniforms worn by the conductor girls with the repetition of adjective "ugly":

> In their ugly blue uniform, skirts up to their knees, shapeless old peaked caps on their heads, they have all the sang-froid of an old non-commissioned officer (28).

As seen, just as he does in describing the industrial town, Lawrence uses negative adjectives such as "ugly", "shapeless", "peaked" in describing the uniform of the conductor girls. The only femininity the conductors retain is "skirts up to their knees." By portraying the girl uniforms negatively, Lawrence shows his dissatisfaction of this sort of new women who lost their femininity. However, the adjectives he prefers cannot be regarded as an assault or mocking as argued by the article entitled "Analysis of 'Tickets Please' from the Perspective of Female Stylistic in which it is claimed that Lawrence depicts the conductor girls and "mocks" them as "an ambiguous figure of women as a strange mixture of aggressiveness and passivity, of cruelty and tenderness, of possessiveness and surrender (210). The author's preference to use the same adjective "ugly" to reflect both his dissatisfaction of industrial town and official uniforms of the conductor girls can dispute this claim. It shows that industry diminished not only the beauty of the city, but also femininity of women. Therefore, here Lawrence's criticism is not on women, but on the conditions of industry in war time that forced women to work in men's job at the cost of losing their femininity.

Like the conductor girls, men driving these tram cars are depicted as not suitable for their profession. At the beginning of the second paragraph, the narrator says "Since we are in war-time, the drivers are men unfit for active service: cripples and hunchbacks" (27). Thus, there is a parallelism between the drivers' loss of manhood and the conductresses' loss of womanhood. With this, Lawrence implies that women's working in men's job which seems as if a social progress gives way to the loss of gender differentiation. It is because the girls assume a new authority, which turns them into "non-commissioned officer" (28) whereas men have physical deficiencies. Thus, with the negative adjectives in describing both men and women as improper for their jobs, Lawrence reveals the condition of England during

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the First World War. and implies that the war has ruined the gender differentiation in England.

In addition to reflecting his dissatisfaction with industrial life, Lawrence makes use of repetitive adjectives in the story whenever he wants to foreground the significance of an event and an action. For instance, he hints that the night at "Statutes Fair" will be different for Annie and Thomas. In order to attract attention to the extraordinariness of the night, Lawrence uses repetitive expressions such as "drizzling ugly night" (29) and "black, drizzling darkness" (30). That night is different because Annie is no longer on duty; she changes her uniform, dresses herself up and thus has regained her femininity. With this change of environment and appearance of Annie, narrator's intention is to show the real status of women and men in the social arena because at Statues Fair scene, the relationship between Annie and John Thomas gains a new quality. Annie assumes the role of a traditional submissive woman whereas John shows his economic superiority by paying "each time". As seen on the Dragons, Annie does not pay for the round, but her partner John pays and hands the ticket over. Annie's letting him pay the money for her shows that in the social life as a woman Annie does not have an authority. The so-called social progress she has made by doing men's job has not provided her any advantage in the social life. Her authority works only in her business life, not in social life. Thus, by foregrounding the difference of the night that is spent in a social environment with repetitive adjectives, Lawrence implies that conductor girls benefit from their new status merely in the microcosm of the tram system, but when it comes to direct human relationship which represents the macrocosm, they are still submissive. With this message, Lawrence points out the artificiality of social progress gained by women by doing men's jobs.

Another repetitive adjective is seen in the central scene at the girls' room. Here, the adjective "wild" is repeated five times in the short sentences used to describe the physical attack on John Thomas such as "wild creatures," "in a wild frenzy of fury," "wild blows," "their hair wild," "the wild faces of the girls," (34) to stress the change in the nature of woman which hints the loss of gender difference.

As seen, Lawrence uses adjectives in order to point out his dissatisfaction with industrial scene and loss of gender difference in the society in war time. It is seen that by using the same adjectives, he either draws a parallel between the concepts he dislikes, or foregrounds the issue he criticizes.

In addition to adjectives and nouns, the author makes use of foregrounded features such as parallelism, repetitions, sound effects and divergence in order to convey his messages. For instance, he uses parallel sentence structure to point out the unusualness of the conductor girls:

> They pounce on the youths who try to evade their ticket-machine. They push off the men at the end of their distance. They are not going to be done in the eye-not they. They fear nobody-and everybody fears them (28)

Here, in his description of how the conductor girls work, the narrator repetitively uses the pronoun "they". When Lawrence's dissatisfaction with the loss of femininity is considered, it is possible to claim that by using of the pronoun "they" repetitively which is associated with otherness, Lawrence aims to foreground how the conductor girls do not fit in the job "they" are working because "they" are doing men's jobs.

Sound effect is another foregrounded feature of the story. For instance, in the first paragraph in order to stigmatize the industrial landscape, the narrator makes use of alliteration. He uses alliterative phrases such as "long, ugly villages" (27) and "last little ugly place of industry" (27), "sordid streets of the great town" (27) in order to point out the ugliness of the industrial environment.

Another foregrounding technique Lawrence uses in the first paragraph is repetition. For instance, he repetitively uses of the verb "rush" in the movement of the tramway "tilting away in a rush past cinemas", "in a rush to the terminus" (27). The word "rush" is also repeated in the fourth paragraph to describe the drivers of tram service". The narrator says the tram service is "driven by rash young men." With these repetitions, Lawrence foregrounds the "rush" way of living of the industrial life.

Repetition is also used in the narrator's emphasis on the fact that "everybody employed in this tram-service is young" (28). The narrator foregrounds this by explaining it with more than one sentences: "For some reason, everybody employed in this tram-service is young: there are no grey heads. It would not do. Therefore, the inspectors are of the right age ..." (28) Here, it is obvious that the narrator aims to draw attention to the fact that the staff of the tram service is the young generation. The reason of this which is left unexplained in the story is the fact that in the old generation, women and "crippled men" were not employed as clearly implied by the statement "It would not do" (28). Thus, here Lawrence draws attention to the change in the society. The new staff of tram service is not approved by the narrator as the adjectives he uses for them indicate. Even the "chief" and "good looking" one, the inspector John Thomas is defined as a man with "a faint impudent smile" and the impudence of the character is foregrounded by using these words for him and his actions many times in the story. For instance, the chat of John and Addie is called "impudent": "Then for a long and impudent chat on the food board" (28). John's appearance with another girl after her rejection to Annie's interest in him is also defined as an impudent act: "And then, when he came, still impudently, …" (30)

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John's speech at the waiting room is also regarded as an "impudence" for the narrator: "They all looked at him as he uttered this piece of impudence" (32). Moreover, John's portrayal as a man flirting with the girl conductors and walling out with them carelessly also shows that narrator does not approve him and also the new generation.

Another repetition is seen with the expression of "war-time" which is repeated three times in the story. In each time, the narrator draws attention to negative aspect of war. The narrator's first use of the phrase is seen in the second paragraph as such: "Since we are at war-time, the drivers are men unfit for active service" (27). Then, at The Statutes Fair, he refers to "artificial war-time substitutes" (29). Finally, he repeats the expression to describe "darkness and lawlessness" of war-time" (31). For this reason, with this repetition of the expression, Lawrence foregrounds the negative aspects of war.

Divergence is also used as a technique of foregrounding within the story. This technique becomes apparent with the repetition of the adjectives "intelligent" and "nocturnal". The narrator uses these adjectives frequently to express Annie's desire to go beyond a superficial affair and reach a complete relationship with Thomas:

> Annie wanted to consider him a person, a man; she wanted to take an intelligent interest in him, and to have an intelligent response. She did not want a mere nocturnal presence: which was what he was so far. … John intended to remain a nocturnal presence, he had no idea of becoming all-round individual to her. When she started to take an intelligent interest in him and in his life and his character, he sheared off. He hated intelligent interest. And he knew that the only way to stop it was to avoid it. The possessive female was aroused in Annie. So, he left her (30).

As seen, the adjective "intelligent" is repeated four times and comes before nouns "interest" and "response" both of which are not generally defined with the adjective "interest". Thus, here, in addition to repetition, the narrator uses deviation. Similarly, the adjective "nocturnal" is repeated twice and comes before the noun "presence", which is not generally defined by the adjective "nocturnal". By using these deviations together with repetition, Lawrence points out that Annie is being a knowing self because her instincts for possession starts to grow. She no longer wants to waste her time by having a not "intelligent" affair with John. Here, another point Lawrence seems to emphasize is that the new kind of women, although they appear to have social statues, have been the object of interest of men which is not "intelligent."

III. Conclusion

The stylistic analysis of the story reveals that Lawrence uses proper nouns, verbs and adjectives in accordance with his aim to reveal this dissatisfaction of the industrialization and his criticism on loss of gender difference due to women's working in men's job at war time. The paper also shows that the author makes use of the foregrounding features such as sound effect, repetition, parallelism and deviation to foreground his message that although women seem to have economic superiority by working in men's job on the surface, in the reality they retain their submissive attitude in social life. He emphasizes that instead of providing them social progress, men's job eliminates femininity of women and turns them into somebody who "fear nobody"and of whom "everybody fears" (28). The author's use of the same adjective "ugly" defining two things he dislikes such as industrial town and women's loss of femininity also shows that Lawrence is not a sexist as claimed by some critics; contrary he reflects his dissatisfaction of the condition of war time which eliminated femininity of women.

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