

Feminist Writings
Professor Avishek Parui
Department of Humanities and Social Studies
Indian Institute of Technology Madras
Tickets, Please! - Part 2

(Refer Slide Time: 00:16)



So Hi and welcome to this N P T E L course entitled Feminist Writings. We were looking at D H Lawrence's short story Tickets, please! We have had earlier couple of lectures in this story, I mean just move on the text today.

But as I mentioned already in the beginning when we started to read the story, the setting of story is important. The special important setting is 1919, right after First World War is Northern England which is traditionally been the economically depressed England.

So the trams over here become (())(0:47) movement, a movement between the rural landscape, the colliery landscape and the urban setting. So the trams connecting rural landscapes to the city, and that is something which need to be admired.

Also I may have mentioned as already as well and that is, look at the language in the story especially when it comes to the dialogues, we find the dialogues are quite rude and unsophisticated in quality and that is chiefly because the characters in the story are very (()) (1:15) working class characters.

As Lawrence is being realistic, he is giving authentic idiom or, authentic language to the characters over here, who converse in language which is quite rude, and unsophisticated working class in quality.

And that is something which you have to bear in mind. And so the language, the movements, the diversions, the aspirations of these characters over here belonged to a particular cultural register and that is something that is quite heavily highlighted in the story.

So we come to the section today where we have this character Annie who is one of the tram conductors over here. She goes to this fair, this Statutes Fair in Middleton where she encounters this person, John Joseph the tram inspector who is being seen as a bit of sexual predator in the story.

And what happens at fair ground becomes quite important symbolically and it symbolically suggests certain kind of relationship, certain kind of intimacy which is initially shared between Annie and John Joseph.

Before we move on to the nitty-gritty of what will happen, let us have a symbolic study of the fact that fairground has a space. So what kind of space is the fairground? The fairground has the space which is ludic in quality, which is you know essentially playful quality, it opens up different kinds of permutations, combinations.

It is defamiliarizing in quality we have wooden horses which you ride, which go round and round, and merry-go-rounds, we have dolls, we have speaking dolls, we have electricity lights, electric lights which dance in certain direction.

So we have all kinds of things which are metonymic, defamiliarizing, moving in quality and so the fairground becomes the liberating space where you step out of your normal narratives, where you step out of your permitted parameters of behavior, combination, intimacy etc.

So the fairground can actually be

(Refer Slide Time: 03:14)

The Statutes fair, however, came in November, at Middleton. It happened that Annie had the Monday night off. It was a drizzling, ugly night, yet she dressed herself up and went to the fairground. She was alone, but she expected soon to find a pal of some sort.

The roundabouts were veering round and grinding out their music, the side-shows were making as much commotion as possible. In the coconut shies there were no coconuts, but artificial substitutes, which the lads declared were fastened into the irons. There was a sad decline in brilliance and luxury. None the less, the ground was muddy as ever, there was the same crush, the press of faces lighted up by the flares and the electric lights, the same smell of naphtha and fried potatoes and electricity.

Who should be the first to greet Miss Annie, on the show-ground, but John Joseph! He had a black overcoat buttoned up to his chin, and a tweed cap pulled down over his brows, his face between was ruddy and smiling and hardy as ever. She knew so well the way his mouth moved.

She was very glad to have a 'boy'. To be at the Statutes without a fellow was no fun. Instantly, like the gallant he was, he took her on the dragons, grim-toothed, round-about switchbacks. It was not nearly so exciting as a tramcar, actually. But then, to be seated in a shaking green dragon, uplifted above the sea of bubble faces, careering in a rickety fashion in the lower heavens, whilst John Joseph leaned over her, his cigarette in his mouth, was, after all, the right style. She was a plump, quick, alive little creature. So she was quite excited and happy.

subversive in quality, fairground can be liberating in quality. And equally fairground can be uncertain in quality, can become destructive in quality as well.

So the fairground has always been a very important symbol in cinema as well as in literature in terms of entertainment, plays, sports as well as violence, right. So we have lots of, you know very graphic scenes of literature as well as cinema of violence in the playground.

Whereas fairground is non-domestic, it is unhomey, it is outside the home and in that sense it becomes very important, special metaphor the story. In this particular story you will find how the fairground becomes a trigger for some kind of intimacy between Annie and John Joseph which was hitherto not there.

Now that we know Annie herself was so careful for John Joseph. She was always on guard, on guarded about John Joseph's amorous adventures, amorous advances.

But this particular fairground experiences, particular fairground setting opens up the entire decimates or unsettles the guarded quality in her behavior and makes her more vulnerable, makes her you know accessible from the perspective of John Joseph.

Fairground space is very symbolic in the story where something which you have to bear in mind while reading it carefully. Ok.

The Statutes fair, however, came in November, at Middleton.

This should be on your screen now.

It happened that Annie had the Monday night off. It was a drizzling ugly night, yet she dressed herself up and went to the fairground. She was alone, but she expected soon to find a pal of some sort.

The roundabouts were veering round and grinding out their music, the side shows were making as much commotion as possible. In the coconut shies there were no coconuts, but artificial substitutes, which the lads declared were fastened into the irons.

So here again look at the metonymy; half present quality of objects in the fair ground. So in the coconut shies were no coconuts but artificial substitutes which are proxying up for the real thing. So the degree of unreality, the degree of half reality in the playground, metonymic half chopped, you know productions and narratives a meaning

There was a sad decline in brilliance and luxury. Nonetheless, the ground was muddy as ever, there was the same crush, the press of faces lighted up by the flares and the electric lights, the same smell of naphtha and fried potatoes, and electricity.

So it is the sign (05:40), sensory quality in this (5:43) fairground. It has got sense of sight and sense of touch tactility, the sense of smell, olfactory qualities all these things come together in terms of making the playground a bit of a stimulating space.

It stimulates your senses to the extent that makes you drop your guard, right. And that happens in the story in terms of the very sexual quality of the relationship which takes place in this playground.

So we find what happens between John Joseph and Annie is a very, so thinly disguised, you know description of a kind of sexual intimacy which takes place in the playground through different objects right together with different, you know rides they experience together.

And that happens in a very intimate way and in a very sensual way and that sensuality, that intimacy is suggestive of certain kind of relationship triggering off between the two characters over here which is never quite spelt out in graphic details but then we get a sense of, you know that is happening, it is moving into a different territory of relationship, different territory of intimacy, Ok.

So Annie finds herself on this play ground where it is very sensory, very senescent and it is opening up, you know different relations in terms of the senses.

Who should be the first to greet Miss Annie on the showground but John Joseph? He had a black overcoat buttoned up to his chin, and a tweed cap pulled down over his brows, his face between was ruddy and smiling and hardy as ever. She knew so well the way his mouth moved.

So again we look at the very interesting description of the sartorial quality in John Joseph's appearance. The tweed cap for instance is very interesting, because tweed is normally associated with upper class gentlemanly garment, gentlemanly costume.

So there is degree of aspiration about the way he dresses up, his aspiratory quality or aspirational quality about his subtle appearance, about symbolic appearance, the way he dresses in the public. John Joseph has got tweed cap, and of course we also get to know that Annie knows the movements, in the man's movements on his face very well.

She can predict the sign, she can tell from the signs on the face, on his face you know the way he is thinking.

So there is a degree of closeness, cognitive closeness already between the two characters which now becomes quite sexual in quality.

She was very glad to have a 'boy'.

Again look at the seemingly unsophisticated descriptions over here, she likes to have a boy, a male companion. So this is very working class description, (08:18) working class

description and that is something which belongs to certain culture linguistic which is just average. Lawrence is obviously tapping.

To be at the Statutes without a fellow was no fun. Instantly, like the gallant he was, he took her on the dragons, grim-toothed, round-about switchbacks. It was not nearly

(Refer Slide Time: 08:35)

black overcoat buttoned up to his chin, and a tweed cap pulled down over his brows, his face between was ruddy and smiling and hardy as ever. She knew so well the way his mouth moved.

She was very glad to have a 'boy'. To be at the Statutes without a fellow was no fun. Instantly, like the gallant he was, he took her on the dragons, grim-toothed, round-about switchbacks. It was not nearly so exciting as a tramcar, actually. But then, to be seated in a shaking green dragon, uplifted above the sea of bubble faces, careering in a rickety fashion in the lower heavens, whilst John Joseph leaned over her, his cigarette in his mouth, was, after all, the right style. She was a plump, quick, alive little creature. So she was quite excited and happy.

John Joseph made her stay on for the next round. And therefore she could hardly for shame to repulse him when he put his arm round her and drew her a little nearer to him, in a very warm and cuddly manner. Besides, he was fairly discreet, he kept his movement as hidden as possible. She looked down, and saw that his red, clean hand was out of sight of the crowd. And they knew each other so well. So they warmed up to the fair.



so exciting as a tram-car actually. But, then, to be seated in a shaking, green dragon, uplifted above the sea of bubble faces, careering in a rickety fashion in the lower heavens, whilst John Joseph leaned over her, his cigarette in his mouth, was after all the right style. She was a plump, quick, alive little creature. So she was quite excited and happy.

So it gets more erotic in quality over here with John Joseph leaning over her with a cigarette in his mouth, and obviously there is a lot of physical intimacy or physical closeness happened between the two characters. She seems to be excited and happy. And that becomes erotic ((9:12)) clearly visible. At this point it gets more tense gradually.

John Joseph made her stay on for the next round. And therefore she could hardly for shame to repulse him when he put his arm round her and drew her a little nearer to him, in a very warm and cuddly manner. Besides, he was fairly discreet, he kept his movement as hidden as possible. She looked down, and saw that his red, clean hand was out of sight of the crowd. And they knew each other so well. So they warmed up in the fair, warmed up to the fair.

So John Joseph since a bit discreetly, and very surreptitiously you know getting closer to her in terms of the physical proximity, and she does not seem to mind this point, and you know, so the fair, warms up in the fair, makes him more, takes more, makes him take more liberty in terms of physical proximity, in terms of physical intimacy

And interestingly the fair becomes both the space which is spectacle as well as anonymous. So it is spectacle as public space where as same time no one quite know so you are up, so you can be, as you can take liberties as you want as long as you do not get recognized in the fair.

So this combination of spectacular quality and anonymity makes the fair a very interesting space especially in terms of relationship like this, which is covertly erotic in quality.

After the dragons they went on the horses. John Joseph paid each time,

So again, I mean look at the way in which the entire gender relationship is very typically mapped off. John Joseph the male is paying for each of these adventures, each of the experiences where as she as a female, Annie is more willing

(Refer Slide Time: 10:50)

She was very glad to have a 'boy'. To be at the Statutes without a fellow was no fun. Instantly, like the gallant he was, he took her on the dragons, grim-toothed, round-about switchbacks. It was not nearly so exciting as a tramcar, actually. But then, to be seated in a shaking green dragon, uplifted above the sea of bubble faces, careering in a rickety fashion in the lower heavens, whilst John Joseph leaned over her, his cigarette in his mouth, was, after all, the right style. She was a plump, quick, alive little creature. So she was quite excited and happy.

John Joseph made her stay on for the next round. And therefore she could hardly for shame to repulse him when he put his arm round her and drew her a little nearer to him, in a very warm and cuddly manner. Besides, he was fairly discreet, he kept his movement as hidden as possible. She looked down, and saw that his red, clean hand was out of sight of the crowd. And they knew each other so well. So they warmed up to the fair.

After the dragons they went on the horses. John Joseph paid each time, she could but be complaisant. He, of course, sat astride on the outer horse—named 'Black Bess'—and she sat sideways towards him, on the inner horse—named 'Wildfire'. But, of course, John Joseph was not going to sit discreetly on 'Black Bess', holding the brass bar. Round they spun, heaved, in the light. And round he swung on his wooden steed, flinging one leg across her, and perilously tipping up and down, across the space, half-lying back, laughing at her, she was perfectly happy; she was afraid her hat was on one side, but she was excited.

He threw quite on a table, and won her two large, pale blue hatpins.

to get more physically close to her, right.



So it is a degree of a, you know the stereotypical male behavior of paying and stereotypical female behavior of allowing the male to come close, you know that is operative in this point of time.

In the fair rounds, so John Joseph paid each time, she could not (())(11:07) she could but be complaisant. He, of course, sat astride on the outer horse—named 'Black Bess'—and she sat sideways, towards him, on the inner horse—named 'Wildfire'. But of course John Joseph was not going to sit discreetly on 'Black Bess', holding the brass bar. Round they spun and heaved,

So there on a merry go round with these wooden horses.

Round they spun and heaved, in the light. And round he swung on his wooden steed, the wooden horse, flinging one leg across her mount, and perilously tipping up and down, across the space, half lying back, laughing at her. He was perfectly happy; she was afraid her hat was on one side, but she was excited.

So the movements over here, the lip movements over here, the bodily movements over here are very sexual in quality

(Refer Slide Time: 11:54)

repose and which he put his arm round her and drew her a little nearer to him, in a very warm and cuddly manner. Besides, he was fairly discreet, he kept his movement as hidden as possible. She looked down, and saw that his red, clean hand was out of sight of the crowd. And they knew each other so well. So they warmed up to the fair.

After the dragons they went on the horses. John Joseph paid each time, she could but be complaisant. He, of course, sat astride on the outer horse—named 'Black Bess'—and she sat sideways towards him, on the inner horse—named 'Wildfire'. But, of course, John Joseph was not going to sit discreetly on 'Black Bess', holding the brass bar. Round they spun and heaved, in the light. And round he swung on his wooden steed, flinging one leg across her mount, and perilously tipping up and down, across the space, half-lying back, laughing at her. He was perfectly happy; she was afraid her hat was on one side, but she was excited.

He threw quoits on a table, and won her two large, pale-blue hatpins. And then, hearing the noise of the cinema, announcing another performance, they climbed the boards and went in.

Of course, during these performances, pitch darkness falls from time to time, when the machine goes wrong. Then there is a wild whooping, and a loud smacking of sides and kisses. In these moments John Joseph drew Annie towards him. After all, he had a wonderfully warm, cosy way of holding a girl with his arm, he seemed to make such a nice place for her, after all, it was pleasant to be so held; so very comforting and cosy and nice. He held her and she felt his breath on her hair. She knew he wanted to kiss her on the lips, and she felt so warm, and she fitted in to him so softly. After all, she wanted to be kissed.

and that is obviously indicative of the very close, almost sexual quality of embodiment of two characters over here in this playground.

So again the playground becomes this spectacular space where liberties are taken, where guards are dropped, where normative behavior, normative gaudiness or normative, you know social moves are, you know let down

And then we can, you know have a situation where the characters get proximate to each other where it is almost dangerous and you know erotic in quality, specially from the perspective of Annie over here.

Because we have seen already how Annie has always been guarded towards John Joseph. She has always seen through his advances and she has known all the time that he is a predator.

He preys young women in terms of establishing temporary sexual relationships with them, then moves on to other people in a very predator, hunter-like fashion and this hunter-like quality is something which is interesting because we find at the end of the story the hunter will get hunted.

John Joseph will get cornered and find in a room and everyone, all the girls who he had wronged, who he had used for his sexual gratification will, you know gang up against him, quite physically and quite violently.

But this point of time what we see is Annie is getting letting her dropped her guard down and then she is getting more excited erotically and she, the entire relation between John Joseph and Annie becomes more graphically and symbolically sexual in quality.

He threw quoits on a table, and won her two large, pale-blue hat-pins. And then, hearing the noise of the cinemas, announcing another performance, they climbed the boards and went in.

So this is like local cinema, this is where they put up a film perhaps on a big screen where you want to consume visually in a particular space so they go and, go to a certain announcement that another film show is about to happen.

Of course during these performances, pitch darkness falls from time to time, when the machine goes wrong.

The projector machine goes wrong and stops functioning, everything is pitch dark because only light available in the area is from the projector machine which shows essentially the film on the screen.

Then there is a wild whooping, and a loud smacking of simulated kisses. In these moments John Joseph drew Annie towards him. After all, he had a wonderfully warm, cosy way of holding a girl with his arm, he seemed to make such a nice fit.

And, after all, it was pleasant to be so held: so very comforting and cosy and nice.

(Refer Slide Time: 14:21)

sideways towards him, on the inner horse—named 'Wildfire'. But, of course, John Joseph was not going to sit discreetly on 'Black Bess', holding the brass bar. Round they spun and heaved, in the light. And round he swung on his wooden steed, flinging one leg across her mount, and perilously tipping up and down, across the space, half-lying back, laughing at her. He was perfectly happy; she was afraid her hat was on one side, but she was excited.

He threw quoits on a table, and won her two large, pale-blue hatpins. And then, hearing the noise of the cinema, announcing another performance, they climbed the boards and went in.

Of course, during these performances, pitch darkness falls from time to time, when the machine goes wrong. Then there is a wild whooping, and a loud smacking of simulated kisses. In these moments John Joseph drew Annie towards him. After all, he had a wonderfully warm, cosy way of holding a girl with his arm, he seemed to make such a nice fit. And, after all, it was pleasant to be so held; so very comforting and cosy and nice. He leaned over her and she felt his breath on her hair. She knew he wanted to kiss her on the lips. And, after all, he was so warm and she fitted in to him so softly. After all, she wanted him to touch her lips.

But the light sprang up, she also started electrically, and put her hat straight. He left his arm lying nonchalant behind her. Well, it was fun, it was exciting to be at the Statutes with John Joseph.

When the cinema was over they went for a walk across the dark, damp field.



He leaned over her and she felt his breath on her hair; she knew he wanted to kiss her on the lips. And, after all, he was so warm and she fitted in to him so softly. After all, she wanted him to touch her lips.

And also, I mean look at the way in which the phrase after all keeps coming, keeps recurring in this passage which obviously gives the sequential causal quality in entire narrative. She is, you know, she does not mind being kissed by John Joseph. She does not mind being intimate with John Joseph. She does not mind getting erotic with John Joseph at this point of time.

So the entire setting, the entire ambient quality of this space where, you know creates this atmosphere where she lets herself with John Joseph and lets herself be have, you know desired by John Joseph in a very objective way.

But that is something which becomes a bit of a climatic quality in the story, that would become the key point of story from which there would be a short turn as we will see as we move on with the narrative.

But the light sprang up; she also started electrically, and put her hat straight. He left his arm lying nonchalantly behind her. Well, it was fun; it was exciting to be at the Statutes with John Joseph.

When the cinema was over

(Refer Slide Time: 15:35)

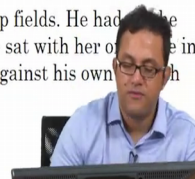
He threw quoits on a table, and won her two large, pale-blue hatpins. And then, hearing the noise of the cinema, announcing another performance, they climbed the boards and went in.

Of course, during these performances, pitch darkness falls from time to time, when the machine goes wrong. Then there is a wild whooping, and a loud smacking of simulated kisses. In these moments John Joseph drew Annie towards him. After all, he had a wonderfully warm, cosy way of holding a girl with his arm, he seemed to make such a nice fit. And, after all, it was pleasant to be so held; so very comforting and cosy and nice. He leaned over her and she felt his breath on her hair. She knew he wanted to kiss her on the lips. And, after all, he was so warm and she fitted in to him so softly. After all, she wanted him to touch her lips.

But the light sprang up, she also started electrically, and put her hat straight. He left his arm lying nonchalant behind her. Well, it was fun, it was exciting to be at the Statutes with John Joseph.

When the cinema was over they went for a walk across the dark, damp fields. He had all the arts of love-making. He was especially good at holding a girl, when he sat with her on a stile in the black, drizzling darkness. He seemed to be holding her in space, against his own warmth and gratification. And his kisses were soft and slow and searching.

https://www.pseudopodium.org/repres/shorts/D_H_Lawrence-Tickets_Please.html



they went for a walk across the dark, damp fields.

And I think I have mentioned already, talking a walk with John Joseph becomes a euphemism for love-making, euphemism for establishing a sexual relationship with him.

So when Annie goes for walk with John Joseph, what is actually being told to us in a very coded symbolic, cryptic coded way that she perhaps enters into a sexual relationship with him at this point of time.

So when the cinema was over, they went for a walk across the dark, damp fields. He had all the arts of love-making. He was especially good at holding a girl, when he sat with her on a stile in the black, drizzling darkness.

He seemed to be holding her in space, against his own warmth and gratification. And his kisses were soft and slow and searching.

(Refer Slide Time: 16:21)

So Annie walked out with John Joseph, though she kept her own boy dangling in the distance. Some of the tram-girls chose to be huffy. But there, you must take things as you find them, in this life.

There was no mistake about it, Annie liked John Joseph a good deal. She felt so pleasant and warm in herself, whenever he was near. And John Joseph really liked Annie, more than usual. The soft, melting way in which she could flow into a fellow, as if she melted into his very bones, was something rare and gratifying. He fully appreciated this.

But with a developing acquaintance there began a developing intimacy. 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. And she prided herself that he could not leave her.

Here she made a mistake. John Joseph intended to remain a nocturnal presence, he had no idea of becoming an all-round individual to her. When she started to take an intelligent interest in him and his life and his character, he sheered off. He hated intelligent interest. And he knew that the only way to stop it was to avoid it. The possessive female was not in Annie. So he left her.

It was no use saying she was not surprised. She was at first startled, thrown off. For she had been so very sure of holding him. For a while she was staggered.



So Annie walked out with John Joseph again euphemism for love-making. Though she kept her own boy dangling in the distance. Some of the tram-girls chose to be huffy. But there, you must take things as you find them, in this life.

So we are told already that Annie had a boyfriend who she was (16:37) serious with but then she keeps him at a distance, dangling in a distance so that she can go either, she walks out with John Joseph, in a sense of, you know perhaps entering or establishing an amorous relationship with him.

There was no mistake about it; Annie liked John Joseph a good deal. She felt so pleasant and warm in herself whenever he was near.

And John Joseph really liked Annie, more than usual. The soft, melting way in which she could flow into a fellow, as if she melted into his very bones, was something rare and gratifying. He fully appreciated this.

So again the descriptions, the metaphors are so very sensual in quality.

But with a developing acquaintance there began a developing intimacy. 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. And she prided herself that he could not leave her.

So this is where the sharp turn begins to take place in the story. In the sense that Annie wants John Joseph and herself to be in real relationship, to establish certain human relationship which is holistic in quality, which is emotional in quality, which is intelligent in quality.

So we are told that she wanted to take an intelligent interest in him and no way from being a nocturnal presence, sometimes you know she is more in night-time activity at this point of time.

She wants to move on from there and become more full person, you know in terms of being perhaps his partner, perhaps his companion in real life, not just a nocturnal sexual partner which she is at this point of time.

Here she made a mistake. John Joseph intended to remain a nocturnal presence; he had no idea of becoming an all-round individual to her.

So John Joseph did not want to become all-round individual to her. So for him, from his perspective Annie is just a night time sexual adventure, night-time amorous adventure and he wanted to keep it that way. He did not want to move on to the, you know next level of taking emotional, human interest in her.

So for John Joseph, you know Annie did not exist as a person. Annie was just an adventure, sexual adventure.

That was something which we are told in the story, as part of the trait of this particular character of John Joseph which is a recursive character in him, who moves on from one woman to another woman and uses them as objects for his own sexual gratification. And that is where the whole crisis in story takes place.

When she started to take an intelligent interest in him and his life and his character, he sheared off.

So you know he completely moved away, when the moment he found out that he was you know Annie was taking intelligent interest in him as a person, as human being.

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.

So this is the very complex, emotional quality in a relationship when Annie becomes possessed about him, when Annie begins to take a human interest in him. And the moment he discerns it, the moment he finds, that this is becoming more than sexual relationship he leaves her, he moves on. He stops seeing her essentially.

So this is where the predatory quality of John Joseph becomes important. This is where a sense of betrayal, entire sense of being used as a woman gets foregrounded in the story.

So Annie becomes, you know, Annie gets cheated, Annie gets let down and disappointed by John Joseph who just looks at her as some type of objective sexual presence and not a human presence at all, not for human presence at all.

And therein lies the betrayal, therein lies the disappointment, therein lies the tragedy if you will from Annie's perspective.

Because as far as John Joseph is concerned this is just another game, this is just another adventure for him which he is keen to move on from, moment it becomes more than just an adventure.

(Refer Slide Time: 20:28)

Here she made a mistake. John Joseph intended to remain a nocturnal presence, he had no idea of becoming an all-round individual to her. When she started to take an intelligent interest in him and his life and his character, he sheered 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.

It was no use saying she was not surprised. She was at first startled, thrown out of her count. For she had been so very sure of holding him. For a while she was staggered, and everything became uncertain to her. Then she wept with fury, indignation, desolation, and misery. Then she had a spasm of despair. And then, when he came, still impudently, on to her car, still familiar, but letting her see by the movement of his eyes that he had gone away to somebody else, for the time being, and was enjoying pastures new, then she determined to have her own back.

She had a very shrewd idea what girls John Joseph had taken out. She went to Nora Purdy.



It was no use saying she was not surprised. She was at first startled, thrown out of her count. For she had been so very sure of holding him.

So she had always hoped, always desired to hold him as person, to perhaps enter into a companionship with him in a notional holistic sense.

For a while she was staggered, and everything became uncertain to her. Then she wept with fury, indignation, desolation, and misery.

So she gets depressed, she weeps in misery. Because you know she has this idea of holistic companionship with John Joseph which obviously he was not interested in, he being the predatory that he is and he has moved on to someone else for his own sexual gratification.

So from his perspective it is just a certain adventure which is something which is deeply humiliating and, you know miserable for her.

Then she had a spasm of despair and the depression because she enters and then, when he came, still impudently, on to her car, still familiar, but letting her see by the movement of his eyes that he had gone away to somebody else for the time being, and was enjoying pastures new, then she determined to have her own back.

Right, so this is the point in the story which again become

(Refer Slide Time: 21:39)

It was no use saying she was not surprised. She was at first startled, thrown out of her count. For she had been so very sure of holding him. For a while she was staggered, and everything became uncertain to her. Then she wept with fury, indignation, desolation, and misery. Then she had a spasm of despair. And then, when he came, still impudently, on to her car, still familiar, but letting her see by the movement of his eyes that he had gone away to somebody else, for the time being, and was enjoying pastures new, then she determined to have her own back.

She had a very shrewd idea what girls John Joseph had taken out. She went to Nora Purdy. Nora was a tall, rather pale, but well-built girl, with beautiful yellow hair. She was somewhat secretive.

'Hey!' said Annie, accosting her; then, softly: 'Who's John Joseph on with now?'

'I don't know,' said Nora.



a psychologically tense in quality because she decides to avenge herself, avenge humiliation with John Joseph in the sense that you know that she realizes over here that he has moved onto someone else.

He is having another, perhaps sexual adventure with another person, you know and probably completely forgotten about the relationship that he had had with Annie. That is something that she, that is humiliating for her and she was determined to have her own back. She is determined to get back at John Joseph.

She had a very shrewd idea what girls John Joseph had taken out. She went to Nora Purdy. Nora was a tall, rather pale, but well-built girl, with beautiful yellow hair. She was somewhat secretive.

'Hey!' said Annie, accosting her; then softly, 'Who's John Joseph on with now?'

'I don't know,' said Nora.

'Why tha does,'

(Refer Slide Time: 22:30)

else, for the time being, and was enjoying pastures new, then she determined to have her own back.

She had a very shrewd idea what girls John Joseph had taken out. She went to Nora Purdy. Nora was a tall, rather pale, but well-built girl, with beautiful yellow hair. She was somewhat secretive.

'Hey!' said Annie, accosting her; then, softly: 'Who's John Joseph on with now?'

'I don't know,' said Nora.

'Why tha does,' said Annie, ironically lapsing into dialect. 'Tha knows as well as I do.'

'Well, I do, then,' said Nora. 'It isn't me, so don't bother.'

'It's Cissy Meakin, isn't it?'



said Annie, ironically lapsing into dialect. 'Tha knows as well as I do.'

And this is a very important section. Because what we are seeing here is how the linguistic which is the shifts, more colloquial, the more topical, the more local qualities, they are more, you know, perhaps you know dialectical quality rather than being grammatically correct.

And that shift is interesting because this corresponding shift in emotion registered (())(22:56) as well.

Right, so obviously this was getting more confessional, this was getting more personal qualities, this was getting more candid in quality, this kind of conversation. So the colloquial local (())(23:09) metaphors or intonations and a dialect becomes very important symbolic presence in linguistic level, in a linguistic perspective, right.

So 'Tha knows as well as I do' is something that, you know the two girls share with each other and that has a desired effect on Nora.

'Well, I do, then,' said Nora. 'It isn't me, so don't bother.'

'It's Cissy Meakin, isn't it?'

'It is, for all I know.'

(Refer Slide Time: 23:32)

'Hey!' said Annie, accosting her; then, softly: 'Who's John Joseph on with now?'

'I don't know,' said Nora.

'Why tha does,' said Annie, ironically lapsing into dialect. 'Tha knows as well as I do.'

'Well, I do, then,' said Nora. 'It isn't me, so don't bother.'

'It's Cissy Meakin, isn't it?'

'It is for all I know.'

'Hasn't he got a face on him!' said Annie. 'I don't half like his cheek! I could knock him off the footboard when he comes round me!'

'He'll get dropped on one of these days,' said Nora.



'Hasn't he got a face on him!' said Annie. 'I don't half like his cheek.

I could knock him off the foot-board when he comes round at me.'

'He'll get dropped-on one of these days,' said Nora.

'Ay, he will, when somebody makes up their mind to drop it on him. I should like to see him

(Refer Slide Time: 23:46)

'It is for all I know.'

'Hasn't he got a face on him!' said Annie. 'I don't half like his cheek! I could knock him off the footboard when he comes round me!'

'He'll get dropped on one of these days,' said Nora.

'Ay, he will when somebody makes up their mind to drop it on him. I should like to see him taken down a peg or two, shouldn't you?'

'I shouldn't mind,' said Nora.

'You've got quite as much cause to as I have,' said Annie. 'But we'll drop on him one of these days, my girl. What! don't you want to?'



taken down a peg or two, shouldn't you?'

'I shouldn't mind,' said Nora.

'You've got quite as much cause to as I have,' said Annie. 'But we'll drop on him one of these days, my girl. What? Don't you want to?'

So what

(Refer Slide Time: 24:01)

'Hasn't he got a face on him!' said Annie. 'I don't half like his cheek! I could knock him off the footboard when he comes round me!'

'He'll get dropped on one of these days,' said Nora.

'Ay, he will when somebody makes up their mind to drop it on him. I should like to see him taken down a peg or two, shouldn't you?'

'I shouldn't mind,' said Nora.

'You've got quite as much cause to as I have,' said Annie. 'But we'll drop on him one of these days, my girl. What! don't you want to?'

https://www.pseudopodium.org/repress/shorts/D_H_Lawrence-Tickets_Please.html

4/



Annie is trying to do essentially is she is trying to gang up, she is trying to establish some kind of solidarity with other women who have been wronged by John Joseph as well.

And in the process she is trying to set up a consensus in terms of avenging themselves, collectively avenging all the people who have been wronged, or been used and abused and exploited by John Joseph collectively.

So they are probably trying to form a group over here which will now determine how to avenge themselves on John Joseph for being the sexual predator that he is.

'You've got quite as much cause to as I have,' said Annie. 'But we'll drop on him one of these days, my girl. What? Don't you want to?'

'I don't mind,'

(Refer Slide Time: 24:38)

10/16/2018

"Tickets, Please!" - D. H. Lawrence

'I don't mind,' said Nora.

But as a matter of fact Nora was much more vindictive than Annie.

One by one Annie went the round of the old flames. It so happened that Cissy Meakin left the tramway service in quite a short time. Her mother made her leave. Then John Joseph was on the qui vive. He cast his eyes over his old flock. And his eyes lighted on Annie. He thought she would be safe now. Besides, he liked her.

She arranged to walk home with him on Sunday night. It so happened that her car would be in the depot at half-past nine: the last car would come in at ten-fifteen. So John Joseph was to wait for her there.

At the depot the girls had a little waiting-room of their own. It was quite rough, but cosy, with a fire and an oven and a mirror and table and wooden chairs. The half-dozen girls who knew John Joseph only too well had arranged to take service this Sunday afternoon. So as the girls began to come in early, the girls dropped into the waiting-room. And instead of hurrying off home they sat round the fire and had a cup of tea.

John Joseph came on the car after Annie, at about a quarter to ten. He peeped into the girls' waiting-room.



said Nora.

But as a matter of fact, Nora was much more vindictive than Annie.

So there is lot of vengeance on the characters over here against John Joseph.

That is something which we find constantly in Lawrence's fiction, a lot of psychological tension, vendetta, revenge all these things get (())(24:54), become (())(24:54) present in a psychological (())(24:58) characters. Sometimes becomes homoerotic in quality, sometimes it becomes sadistic in quality.

So a lot of psychological violence gets foregrounded in Lawrence's fiction and this is where this particular story begins to become psychologically violent as well.

So one by one Annie went the round of the old flames. It so happened that Cissy Meakin left the tramway service in quite a short time. Her mother made her leave.

So you know again this idea of woman coming and joining a service and then getting exploited by John Joseph and then being forced to leave for, perhaps biological reasons or perhaps social reasons or shame etc.

That becomes very disturbing depiction of exploitation in the workplace, very disturbing depiction of harassment and the abuse at the workspace

And this is one of the reasons why I may have told us already this story is very relatable with some of the things which were experiencing in today into the news media, in terms of knowledge that we, that reveals to us in terms of woman getting exploited, harassed in the workspace.

So this particular short story from Lawrence becomes very interesting, literary example of such a situation in a way before when this has crystallized into movement as we have today.

So this is 1919 then but then we have this instance of woman coming and joining the tram service and leaving the tram service because of sexual reasons, because of one man who hunts essentially as a predator, a sexual predator.

So the mother of Cissy Meakin, the woman that John Joseph is in relationship, sexual relationship, was forced to leave by her mother.

Then John Joseph was on the qui-vive. He cast his eyes over his old flock.

Because there is no one knew he could exploit, you know he could establish relationship. He came back to his old flock. He came back to his old woman.

So again, and the flock metaphor is an animal metaphor over here and many more animal metaphors which will keep coming up in the story at this point of time, especially the hunting metaphors would be interesting to observe from various perspective.

So John Joseph returns to his old flock. He turns his gaze as it were on his old flock, the people who he has already exploited.

And his eyes lighted on Annie. He thought she would be safe now. Besides, he liked her.

She arranged to walk home with him on Sunday night. It so happened that her car would be in the depot at half past nine: the last car would come in at 10.15. So John Joseph was to wait for her there.

So this situation is the place in the story, the plot in the story where you know, John Joseph gets set up. Annie says you come to the depot at half past nine, and last car would be at 10:15. So we have a bit of time in-between where John Joseph was supposed to come and see her, see Annie.

At the depot the girls had a little waiting-room of their own. It was quite rough, but cosy, with a fire and an oven and a mirror, and table and wooden chairs.

It is the place where presumably they dressed up and rested after the duties of the day.

The half dozen girls who knew John Joseph only too well had arranged to take service this Sunday afternoon. So, as the cars began to come in, early, the girls dropped into the waiting-room. And instead of hurrying off home, they sat around the fire and had a cup of tea.

So again look at the domesticity in the setting and how quickly domesticity would become violent in quality, this domesticity will defamiliarize into something graphically violent, something aggressively violent as we will see in the story

But at this point we have a perfect domestic innocuous setting where the girls have waited for John to come in. And they are resting by the fire as it is very cold outside. And instead of hurrying back home they sat around the fire and had a cup of tea.

So again consuming tea after a long day is very domestic activity in Britain, especially in this kind of weather conditions.

So John Joseph came on the car after Annie, at about a quarter to ten.

So he came after the last tram of the day

(Refer Slide Time: 28:56)

She arranged to walk home with him on Sunday night. It so happened that her car would be in the depot at half-past nine: the last car would come in at ten-fifteen. So John Joseph was to wait for her there.

At the depot the girls had a little waiting-room of their own. It was quite rough, but cosy, with a fire and an oven and a mirror and table and wooden chairs. The half-dozen girls who knew John Joseph only too well had arranged to take service this Sunday afternoon. So as the cars began to come in early, the girls dropped into the waiting-room. And instead of hurrying off home they sat round the fire and had a cup of tea.

John Joseph came on the car after Annie, at about a quarter to ten. He poked his head easily into the girls' waiting-room.

'Prayer meeting?' he asked.

'Ay,' said Laura Sharp. 'Ladies' effort.'

'That's me!' said John Joseph. It was one of his favourite exclamations.

'Shut the door, boy,' said Muriel Baggaley.



at quarter to ten.

He poked his head easily into the girls' waiting-room.

'Prayer-meeting?' he asked.

'Ay,' said Laura Sharp. 'Ladies only.'

'That's me!' said John Joseph. It was one of his favourite exclamations.

'Shut the door, boy,' said Muriel Baggaley.

'On which side

(Refer Slide Time: 29:12)

John Joseph only too well had arranged to take service this Sunday afternoon. So as the cars began to come in early, the girls dropped into the waiting-room. And instead of hurrying off home they sat round the fire and had a cup of tea.

John Joseph came on the car after Annie, at about a quarter to ten. He poked his head easily into the girls' waiting-room.

'Prayer meeting?' he asked.

'Ay,' said Laura Sharp. 'Ladies' effort.'

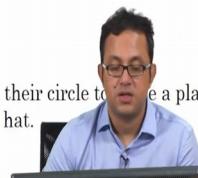
'That's me!' said John Joseph. It was one of his favourite exclamations.

'Shut the door, boy,' said Muriel Baggaley.

'On which side of me?' said John Joseph.

'Which tha likes,' said Polly Birken.

He had come in and closed the door behind him. The girls moved in their circle to make a place for him near the fire. He took off his greatcoat and pushed back his hat.



of me?' said John Joseph.

'Which tha likes,' said Polly Birkin.

So all these people, Muriel Baggaley, Polly Birkin, Laura Sharp these were the characters who were presumably wronged by John Joseph, had been presumably exploited sexually by John Joseph.

And now they ganged up, now they formed a collective, and interestingly when Laura Sharp says, “It is Ladies’ effort” it is supposed to be funny over here in terms of naming the club.

But this is exactly what happens subsequently the ‘Ladies’ effort’ that come together, to avenge themselves of the humiliation and sexual abuse by the hands of John Joseph.

He had come in and closed the door behind him. The girls moved in their circle, to make a place for him near the fire.

(Refer Slide Time: 29:51)

John Joseph came in and closed the door behind him. The girls moved in their circle to make a place for him near the fire. He took off his greatcoat and pushed back his hat. He entered into the girls' waiting-room.

'Prayer meeting?' he asked.

'Ay,' said Laura Sharp. 'Ladies' effort.'

'That's me!' said John Joseph. It was one of his favourite exclamations.

'Shut the door, boy,' said Muriel Baggaley.

'On which side of me?' said John Joseph.

'Which tha likes,' said Polly Birken.

He had come in and closed the door behind him. The girls moved in their circle to make a place for him near the fire. He took off his greatcoat and pushed back his hat.

'Who handles the teapot?' he said.

Nora silently poured him out a cup of tea.



He took off his great-coat and pushed back his hat.

So he is, you know, he is not suspecting at this point of time he gets in and he closes the door behind him. The girls move in circle and make a place for him near fire.

So again this idea of forming a circle around him becomes very much of probably hunting narrative, very much probably hunting metaphor that is being applied by Lawrence in this story.

He takes off his great-coat and pushed back his hat.

'Who handles the teapot?' he said.

Nora Purdy silently poured him out a cup of tea.

So Nora is

(Refer Slide Time: 30:25)

'Ay,' said Laura Sharp. 'Ladies' effort.'

'That's me!' said John Joseph. It was one of his favourite exclamations.

'Shut the door, boy,' said Muriel Baggaley.

'On which side of me?' said John Joseph.

'Which tha likes,' said Polly Birken.

He had come in and closed the door behind him. The girls moved in their circle to make a place for him near the fire. He took off his greatcoat and pushed back his hat.

'Who handles the teapot?' he said.

Nora silently poured him out a cup of tea.

'Want a bit o' my bread and dripping?' said Muriel Baggaley to him.

'Av. all's welcome.'



the person which, we are told already, she is more vindictive than Annie. She and Annie were the ones to bring his entire idea. And now they bring tea and hand a cup of tea to him.

'Want a bit o' my bread and dripping'?' said Muriel Baggaley to him.

'Ay, give us a bit.'

And he began to eat his piece of bread.

'There's no place like home, girls,'

(Refer Slide Time: 30:44)

'Which tha likes,' said Polly Birken.

He had come in and closed the door behind him. The girls moved in their circle to make a place for him near the fire. He took off his greatcoat and pushed back his hat.

'Who handles the teapot?' he said.

Nora silently poured him out a cup of tea.

'Want a bit o' my bread and dripping?' said Muriel Baggaley to him.

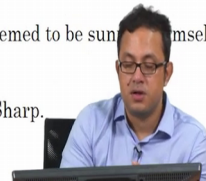
'Ay, all's welcome.'

And he began to eat his piece of bread.

'There's no place like home, girls,' he said.

They all looked at him as he uttered this piece of impudence. He seemed to be sunning himself in the presence of so many damsels.

'Especially if you're not afraid to go home in the dark,' said Laura Sharp.



he said.

They all looked at him as he uttered this piece of impudence. He seemed to be sunning himself in the presence of so many damsels.

So he is very much at ease, he is enjoying the company of women as he always does and has his tea and bread made by the woman. He is passing (31:01) for them at this point of time when he is saying there is no place like home, girls.

'Especially if you're not afraid to go home in the dark,' said Laura Sharp.

(Refer Slide Time: 31:11)

Nora silently poured him out a cup of tea.

'Want a bit o' my bread and dripping?' said Muriel Baggaley to him.

'Ay, all's welcome.'

And he began to eat his piece of bread.

'There's no place like home, girls,' he said.

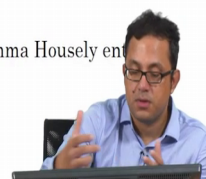
They all looked at him as he uttered this piece of impudence. He seemed to be sunning himself in the presence of so many damsels.

'Especially if you're not afraid to go home in the dark,' said Laura Sharp.

'Me? By myself I am!'

They sat till they heard the last tram come in. In a few minutes Emma Housely entered.

https://www.pseudopodium.org/repress/shorts/D_H_Lawrence-Tickets_Please.html



5/5

'Me? By myself I am.'

So you know this whole idea of being afraid to go in the dark becomes metaphor of sexual abuse, metaphor of sexual, you know victimisation.

These are all victims at the hands of John Joseph, sexual victims. So the language becomes quite coded in quality, quite cryptic in quality at this point of time and you know John Joseph says “Me? By myself I am.” So I am always afraid side so that is why I take company.

And we all know, we have already seen how walking with John Joseph in the dark becomes euphemism in the story for establishing sexual relationship with him. That is something which they have to keep in mind.

They sat till they heard the last tram come in. In a few minutes Emma Houselay entered.

Right

(Refer Slide Time: 31:54)

10/16/2018

"Tickets, Please!" - D. H. Lawrence

'Come on, my old duck!' cried Polly Birkin.

'It is perishing,' said Emma, holding her fingers to the fire.

"But I'm afraid to go home in the dark," sang Laura Sharp, the tune having got into her mind.

'Who're you going with tonight, Mr Raynor?' asked Muriel Baggaley, coolly.

'Tonight?' said John Joseph. 'Oh, I'm going home by myself tonight—all on my lonely-o.'


'That's me!' said Nora Purdy, using his own ejaculation. The girls laughed shrilly.

'Me as well, Nora,' said John Joseph.

'Don't know what you mean,' said Laura.

'Yes, I'm toddling,' said he, rising and reaching for his coat.

'Nay,' said Polly. 'We're all here waiting for you.'



so the last tram of the day has come in and Emma Houselay enters and everyone is complete, the whole gang is complete now. And now John Joseph find himself surrounding, surrounded by all these women but of course he is not suspecting anything at this point of time. Ok.

'Come on, my old duck!' said Polly Birkin.

'It is perishing,' said Emma, holding her fingers to the fire.

'But—I'm afraid to, go home in, the dark,' sang Laura Sharp, the tune having got into her mind.

'Who're you going with tonight, Mister Raynor?' asked Muriel Baggaley, coolly.

'Tonight?' said John Joseph. 'Oh, I'm going home by myself tonight—all on my lonely-O.'

'That's me!' said Nora Purdy, using his own ejaculation.

The girls laughed shrilly.

Now you find that how the violence over here begins to brew at this point of time and it begins to brew by using language, used by John Joseph against him, so when the girl first asks her “Who was going home with tonight.” He has said “I am going home by me, by myself tonight.”

And the same language, the same phrase, you know that is me, which John Joseph used before is now being used by Nora Purdy to make him uncomfortable and that is the beginning of the violence over here. The violence begins with the linguistic appropriation. So we have a sense of appropriate in the predator’s role over here.

So far John Joseph has been the hunter. So far John Joseph has been the predator. But now the roles are reversing gradually. Now the girls, certainly, you know and he is in a corner, locked in the room. The girls surround him and they are beginning to become the hunters over here. And that is indicative with the use of his phrase on him,

'That's me!' said Nora Purdy, using his own ejaculation. The girls laughed shrilly.

Okay, so I will stop at this point today. But we will find from this point as we move on, next lecture we find that how Lawrence is such a master of the craft of writing because he uses language in such a coded quality in order to bring out the point of violence over her, bring on the point of, you know the hunting narrative over here, which gets him turn his head when all girls gang up, the girls who have been wronged by John Joseph, rather abused by John Joseph now confined him to this room and avenge themselves, avenge the humiliation, avenge the sexual abuse on him

And this begins by using his language on him. So that appropriation becomes important. They appropriate the hunter function from John Joseph. Before that they appropriate the language. They appropriate the linguistic expressions he uses before appropriating his activity, before appropriating his function.

Let us stop at this point today.

(Refer Slide Time: 34:27)



We will continue with this and hopefully finish this story in the next lecture. Thank you for your attention.