

The Feminism Change in Ticket, Please

Chunli Li^{1*}, Yanting Zeng², Baixiong Dong¹

¹Tianjin University Of Science and Technology, Tianjin 300457, China

²Nanchang Jiaotong Institute, Nanchang 330100, Jiangxi, China

**Author to whom correspondence should be addressed.*

Copyright: © 2025 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: Ticket, Please was written by the English writer Lawrence. It tells about John's entanglement with other female train inspectors. After one of them, Annie, was abandoned by him, Annie led the other female train inspectors to beat John, and the girls were puzzled and confused about their actions afterwards. Ticket, Please tells about the destruction of nature and human beings during industrialization and World War I. The relationship between the two sexes became wavering, and feminism rose during this period, but it also hinted that feminism could not continue to develop in the environment at that time. This paper is mainly about the rise of feminism in Ticket, Please, but at this time, feminism is incomplete and cannot develop continuously.

Keywords: Feminism; Psychological androgyny; Love triangle theory; Gender confrontation; Id and superego; Self-worth

Online publication: May 2, 2025

1. The rise of feminism

1.1. The transformation brought about by industrialization

The article elaborates on trains passing through the areas where people live. The train is like a green jaunty of parsley. Green is a bright colour, implying that the train is different from a gray article. In the same way, women become different during this period. This is the most dangerous tram service, but totally conducted by women. This is all because of the Industrial Revolution. The rise and development of the Industrial Revolution directly brought about changes in the social division of labor and provided necessary opportunities for women's liberation ^[1]. Since then, the original status of women has changed. Women can freely and independently enter society and play their own role.

1.2. The shift in women's careers

Moreover, some people believe that women are subject to many different influences, factors, and limitations in determining their careers and relationships with others ^[2]. In the context of the novel, women's career changes are due to the lack of excellent men. Young and able-bodied men may take part in front-line battles or

enter industrial factories, all of which create a lot of jobs for women. This also paves the way for the growth and development of feminism. On the train, the women here have changed their identity and become ticket inspectors. The most dangerous trams are packed with rugged electricians, while women are poised inside and are not afraid of anyone. When men secretly evade tickets, they will try their best to stop them, push them away, and throw them far away.

Unlike today's women, some women will choose to call more powerful men to help in the face of strong and evil forces. This is not to discredit today's women; in terms of the physique of women and men, men have a certain physical advantage over women. There is nothing wrong with relying on more powerful people under unknown and vicious forces. But today's women are more able to compare the female images described in this novel, the women in the article have the physical strength of men, with the courage to engage in dangerous work. They still retain the image of women, such as wearing knee-length skirts and singing briskly to each other.

The women here are psychologically androgynous. They have not only obvious male personality characteristics, but also obvious female personality characteristics, that is, both strong and gentle, decisive and meticulous, and so on. Psychologically androgynous people are better able to show themselves, are more willing to accept feedback, and have a higher degree of insight than others ^[3]. The women in the novel show their beautiful side to the world, and they are good at showing themselves. These women can detect it soon after they are abandoned by John. The women in the novel are very enterprising in their careers. Compared with the miners who work on the train, they do not howl; they just sing along. One of the women, Tartar, was stated to be a fierce and difficult person to deal with. All these can see that the female images in the novel are endowed with the concept of psychological androgyny.

The novel subverts the image of women in the traditional order and depicts deconstructed femininity. The female consciousness in the novel is sprouting; they dress themselves up, have a self-sufficient career, and have a strong courage. Such female images are also advanced. Nowadays, these women are the female images in the minds of most people.

2. The climax of feminism

2.1. Annie's lust change

After having sex with John, Annie wants more than just sex. She is addicted to the tenderness and thoughtfulness of John and intends to further develop with John, from sex to desire for John. At this time, Annie and John already have passion and intimacy. Annie began to inquire about everything in his life and personality. Unlike John, John only wanted sexual relationships and did not want to make more promises to Annie. In an intimate relationship, it is divided into passion, intimacy, and commitment. Passion includes the driving forces that lead to romance, physical attraction, and sexual fulfillment ^[4]. Intimacy includes the sense of connection that one experiences in a loving relationship. Commitment includes the decision of one person to love another in the short term and the commitment to maintain that love in the long term. Annie already has the passion, intimacy, and commitment needed in a relationship. Annie's idea fits the triangle theory of intimacy. She craves passion, intimacy, and commitment. But John is not, he only stays in the first one or two stages.

Women are born with the ability to love. At that time, against the background of industrialization and the great changes brought about by World War I, people's inner feelings began to change. Just like John in the

article, he just wants to have sex and satisfy himself. While Annie is thinking about further relationships, she still has a soft place in her heart and knows how to love. Annie changes from sexual satisfaction to the need for desire, and finally to falling in love. The author shows that Annie does not lose the ability to love; she knows how to love. By contrast, John is cowardly and selfish, purely for sustaining sexual needs and self-gratification. After abandoning Annie, he found other female conductors as girlfriends and kept changing them. While switching between women, he is still flirting with other women.

2.2. Women plan together

John is so involved with other female conductors that he even wants to have every one of them. He often changes sexual partners while still flirting with them in a high profile. When the women knew about John, they chose to work together to teach him a lesson. They all want to have a specific relationship with John, not just a physical relationship. They have wise minds. Instead of crying and complaining, they plan to teach John a lesson together. Female consciousness develops into the most wonderful part, which is also the confrontation between women and men. There is an exclusive relationship between men and women. John only wants to be self-centered, and women want to maintain a good and healthy relationship. Between them is an industry-centered male world and a nature-centered female world; the two worlds have eternal conflict and incompatibility ^[5].

3. The decline of feminism

3.1. The hint of the image

The trams on which women work run on specific tracks. The track is fixed, and the train arrives at the station on time every day and repeats every day along a specific route. There is a wire on the tram, which is just like that of a Chinese puppet, which is manipulated. The train, like the female consciousness at that time, had the passion and motivation to set out, but it still ran repeatedly every day according to a specific route. Like marionettes, female consciousness is controlled by other factors, but the main controlling factor is women themselves. The puppet goes up and down from time to time, just like the rise of female consciousness from the bud to the best part, but shows a weak trend.

The roundabout that Annie rode on a date with John suggests that feminism will eventually return to square one. The roundabout is in a circle, the track is fixed, and the time of rotation is relatively short. The same is true of feminism at this time. Feminism develops according to the track, but it will still return to its original position, and the development cycle is very short.

3.2. Women's own factors

3.2.1. The imbalance between the id and the superego

Annie is in the same room as the other women when John walks in. Annie and other women began their revenge. Annie and other women asked John to choose a woman to go home with, but John refused to make a choice. Annie began to beat up John, and other women joined the beating, venting their grievances. For John's behavior, he deserved the beating. When they beat John, they were still forcing John to choose a woman. The self operates based on the principle of reality and satisfies the desires of the id in a realistic way. Women's hatred and questioning of John is the embodiment of these women's id. They stop violence, let John go, and become anxious and numb, which is the embodiment of their superego.

But they have an imbalance between the id and the superego. When they beat John, they did not figure out how to end it, and failed to make clear the purpose of their actions. This imbalance between the id and superego leads to excess identity. A person with an excess of identity may become impulsive, uncontrollable, or even criminal. Such people act on their most basic impulses and do not care whether their actions are appropriate or not.

3.2.2. Pointless questioning

The women asked John to choose a girl to go home with, but John refused to answer before the violence. In times of violence, women still have to let John make a choice. Women were supposed to take the initiative, but when they left the problem to John, they ceded the initiative to men. Men make choices, and women are transformed from abusers into goods in stores, waiting to be selected ^[6]. Women want an answer, expecting men to choose themselves and leave their self-worth to others to define. This will eventually lead to the weakening of feminism at that time. The self-value of female sex is now the internal demand for female sex to be blessed on its own. A woman should strive to break through her emotional, economic, and psychological attachments ^[7]. Only by creating her own sense of value and sense of security, and giving her own care and love, can she finally realize her self-fulfillment.

4. Conclusion

Feminism described in *Ticket, Please* has gone through three stages: budding, the best part, and weakness. *Ticket, Please* illuminates the paradox of feminist progress: even as women gain visibility, systemic and psychological barriers persist. Annie's journey underscores the necessity of balancing love with self-worth, while the tram's symbolism warns against complacency in structured oppression. The development path of feminism is like a circle back to the starting point. It reveals that today's feminism still needs to retain the ability to love like Anne, but also keep their feelings to themselves. They should learn that love can be let go of and dare to experience all emotions.

Marx said that at the beginning, people only put forward tasks that they can solve, because as long as they examine them carefully, they can show and serve themselves ^[8]. It will be born only when the quality of the material that solves it has been stored or at least in the process of being stored. Any problem is raised and solved by conditions. Under the influence of many historical factors, women have been given a lot of notoriety out of nothing. Feminism is also developing. Women should define themselves, not to be anyone, but to be themselves.

Disclosure statement

The authors declare no conflict of interest.

Reference

- [1] Li YY, 2019, On Feminism and Its Development Trends in the Context of the Industrial Revolution, thesis, Yan'an University.
- [2] Sharon M, 2001, Women's Career in Theory and Practice: Time for Change? *Women in Management Review*, 16(4):

183–192.

- [3] Maheshwari N, Kumar V, 2008, Personal Effectiveness as a Function of Psychological Androgyny. *Industrial Psychiatry Journal*, 17(1): 39–45.
- [4] Sternberg RJ, 1986, A Triangular Theory of Love. *Psychological Review*, 1986(93): 119–135.
- [5] Shi RB, 2007, On Gender Conflict and Androgyny in ‘Shelley’”. *Journal of Shandong University (Philosophy and Social Science Edition)*, 2007(6): 56–61.
- [6] Kendra C, 2024, Id, Ego, and Superego: Freud’s Elements of Personality. Freud’s Id, Ego, and Superego: Definition and Examples (verywellmind.com).
- [7] Gao Y, 2022, Exploration of Chinese Women’s Self-Actualization in the Context of Informatization, thesis, Party School of the Central Committee of CPC. <https://doi.org/10.27479/d.cnki.gzgcd.2021.000234>
- [8] Engels M, 2009, *Collected Works of Marx and Engels*. People’s Publishing House. Beijing.

Publisher’s note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.