

How is identity constructed within a text?

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This essay argues that identities formed by text production are created, negotiated and modified in a collaborative and interactive dialogue between the author and the reader of the text.

A text is 'any artefact produced or modified to communicate meaning' (Rubrecht, 2001, cited in Goodman, 2017, p. 221). Examples include novels, poetry, tombstones, hieroglyphs, legal transcripts, the digital media of a Hollywood film and even the Hollywood sign itself. Writers and readers carry out literacy practices when they 'create and interact with text[s] and the meanings around them' (Goodman, 2018).

This essay discusses Helen Fielding's novel, *Bridget Jones's Diary* (Fielding, 1996). This text was chosen because the main character's identity is shown to the reader through the literacy practice of diary writing. The novel thus offers two differing perspectives on Bridget Jones's identity. Each diary entry not only reflects Bridget's view of her own identity within the story, but also the identity Fielding wants the reader to see from outside the story world. By using these potentially contrasting views, Fielding encourages the reader to decide for themselves just who Bridget Jones is.

Guenther, Wilton and Fernandes state that: 'Identity refers to an individual's organised constellation of traits; attitudes; self-knowledge; cognitive structures; past, present, and future self-representations; social roles; relationships; and group affiliations' (2020, p. 2136). This essay will focus on how authors use linguistic means to select and depict traits of identity in their characters.

How, then, is identity constructed in text production? Demjén presents examples of how 'Strategic uses of language and other semiotic modes play a fundamental role in the creation

and negotiation of identity (de Fina et al., 2006) in workplace narratives’ (Demjén, 2017b, p. 115). These techniques can also be found in personal narratives. In *Bridget Jones’s Diary*, Bridget is negotiating the identity she presents to her friends and colleagues across the various overlapping contexts of her personal, social, and sexual relationships, as well as in her professional workplace. This analysis aligns with Goffman’s view that ‘identity [is] a kind of theatrical performance [that is] emergent, collaborative and interactional’ (Goffman 1990, quoted in The Open University, 2024b).

Why is writing about identity important? Jones suggests that ‘linguistic creativity allows a better understanding of our sense of self and our societies’ (Jones, 2012, cited in Demjén, 2017a, p.115). Demjén’s view is that ‘the way in which we use language is inherently confused and often paradoxical; it is a function which engages both in truth seeking and falsifying’ (ibid). Demjén also argues that ‘the desire and need to write, arises from the fact that it is all but impossible to attain an idea of self by any other means’ (ibid).

From this, it follows that by writing a diary, Bridget is performing an act of self-actualisation. Equally, Fielding herself is using novel writing to position and publicise her own identity as a rom-com writer. As readers, we compare our experiences with those of Bridget’s and her observations and conclusions about her experiences and thus learn something about our own identities.

Cusk says: ‘Language ... constitutes our central experiences of social and moral content, ... and, most importantly, of individuality and the self’ (Cusk, 2013, quoted in Neale, 2017, p. 129). She also recognises its ability to deny or hide identity: “it is also a system of lies, evasions, propaganda, misrepresentation and conformity” and that ‘language is the medium, the brokering mechanism, of self’ (ibid). Cusk is suggesting that authors find a route via the language chosen within their texts to construct the imagined identities of their characters.

The reader may then ask: Is the identity of Bridget Jones portrayed in Fielding’s novel in

any way related to the identity of Fielding in real life? i.e. should knowledge of Fielding's identity influence the reader's interpretation of Fielding's text? Literary critics such as Barthes and Foucault have argued that the interpretation of a text should be from the reader's perspective in preference to that of the author, and that knowledge of the author's creative process may not be of any great value (Neale, 2017, p. 131-2). This seems questionable however, as readers responses to *Bridget Jones's Diary* have certainly been influenced by the knowledge that Fielding was a female journalist in London in the 1980-1990s, often satirising and commenting on social trends and contemporary gender inequalities (Skurnick, 2013) and thus an authentic source for the world depicted in her novel. In contrast to Barthes and Foucault, Neale argues, 'you may find that the elegant style and powerful comic content of what you are reading overrides any intrigue about who wrote it' (2017, p. 132). As such, Neale is acknowledging that an author such as Fielding claims authenticity for her work because of her social and professional position, and this enables her to 'tap into the gap between how we all feel we are expected to be and how we really are' (Fielding, 2024).

Reviewers have praised the authenticity and identity of the female voice in *Bridget Jones's Diary*. Shulman (1996) says it 'rings with the unmistakable tone of something that is true to the marrow...' 'Bridget Jones, c'est moi'. What then creates this authenticity? Partly it comes from the reader's perception of the authority of the author to write on the themes of the text - i.e. the reader's perception of the author's domain knowledge in the subject of the text. In rhetorical terms (Hann, 2017, p. 23), this is ethos. Partly, it is the author's skill in using language that persuades the reader of the authenticity of the text. In rhetorical terms, this is logos. Partly, it is the ability of the author to engage the reader's emotions, i.e. the pathos of rhetoric. As Aristotle suggests, the balanced combination of the three rhetorical types, as employed by Fielding here, generates the most impactful effect (p. 26).

In writing her diary, Bridget is performing various acts of identity construction. What she

writes is both a reflection of her actual identity, the identity she perceives herself to be, and her desired (but usually unachievable) identity. Identity as a performance was first discussed by Goffman, who envisaged social interactions in terms of theatrical performances (Goffman, 1959, cited in Tagg, 2017, p. 305). Like Goffman, Greenblatt also see the use of texts as a way of fashioning the self to ‘fit the expectations that cultures, communities and institutions place on the role (or profession) that an individual needs or wants to fulfil’ (Greenblatt, 2005, cited in Demjén , 2017b, p. 115). While Demjén discusses the idea of the ‘self-fashioning’ of ‘identity construction’ in the context of corporate identity and the Deepwater disaster (2017b, p 112), the control of personal identity in the workplace is also crucial for many (BBC, 2025). Much of Bridget’s concerns are related to the identity she projects in her personal life and her workplace, e.g. her choice of things such as clothing and makeup as well as the way she speaks to her colleagues in conversations plays an important role in the semiotic creation and negotiation of her identity. As Demjén indicates, these are all ways of ‘self-fashioning’ an identity within a given context (2017b, p. 113-5).

The fact that Bridget keeps a diary at all is a key defining trait of her identity. It reveals her obsessive behaviours, her need to get a perspective on, and to gain control over her life. Evidence for this can be seen in the many plans (invariably unfilled) that Bridget documents throughout her diary (most significantly, the novel opens with Bridget’s extensive New Year’s Resolution list). Throughout the diary reader gets to see Bridget’s ever optimistic aspirations, e.g. ‘Monday 10 Mar: ... Expect to become known as brilliant cook and hostess’ (Fielding, 1996, p. 81) and the corresponding humiliation and disasters that follow, e.g. ‘Tue 21 Mar 7.35 p.m. Shit, shit shit. The shepherd’s pie is still in pans all over the kitchen floor ...’, (p. 83). It is these identity traits of optimism, incompetence and resilience that define Bridget.

Rhetorical devices can be used to strengthen a story as suggested by Labov (1972, cited in

Georgakopoulou, 2017, p. 24). These devices include ‘gestures, sound effects, repetition, intensifiers and narrator asides’ (ibid). However, these are often most effective in live performances such as conversations or dramatic works. The novel form often uses other performative devices, as discussed by Bauman, (1986, quoted in Georgakopoulou, 2017, pp. 29-30) including: repetition, figurative language, reported speech, tense shifts, intensity markers such as adverbs and adjectives. Fielding uses the inventive and witty use of vocabulary as in ‘Pied-a-pomme-de-terre’ (Fielding, 1996, p. 82); figurative language, such as alliteration: ‘road-rage residue’ (p. 10) and onomatopoeic imagery such as ‘Tick-tock-tick-tock’ (p. 11); and the subversion of regular syntactic conventions as in this abbreviated list notation: ‘he was gay/a sex addict/a narcotic addict/a commitment phobic’ (p. 11).

Fielding also creatively employs typography to identify different semantic content: e.g. italics are used for Bridget’s daily weight, calorie, fat and alcohol statistics (p. 7); bold titles and indented text indicate shopping and others lists (p. 7); a san serif, monospaced font is used to indicate messages on Bridget’s work computer (p. 23) and strikethrough is used to neatly show Bridget’s planned intention, then subsequent change of mind, e.g. ‘~~4) To meet and sleep with sex god~~’ (p. 97).

These devices defamiliarize and foreground the words that Bridget says and writes, effectively ‘capturing the reader’s attention’ (Demjén, 2017a, p. 25) and personalising Bridget’s particular linguistic identity. All of these devices fall under the perspective of the textual lens (p. 23) which analyses ‘how language is manipulated in various ways to create a particular effect’ (The Open University, 2024a).

Fielding foregrounds the diary genre itself using a number of linguistic devices. Individual diary entries are demarcated by date and time. Abbreviations, telegraphic style, misspellings and exclamations suggest Bridget is talking intimately and conversationally to the diary reader. Here, using the contextual lens (Demjén, 2017a, p. 31), it can be seen that

Fielding is expressing linguistic creativity by customising her narrative language to the specific context it is being produced in (i.e. a diary). The contextual lens has advantages in analysing ‘how meaning is tied to the social, cultural and historical contexts in which the communication takes place’ (The Open University, 2024a). Fielding gives the reader access to Bridget’s identity by allowing them to look over Bridget’s shoulder as she writes each entry. The entry may simply contain factual information (e.g. her daily weight report, lists of resolutions, recipes, records of conversations etc). It can also be reflective, where Bridget attempts to process and make sense of her experiences and thus narratise them. In some entries however, Fielding breaks the stylistic conventions of the diary form and Bridget then writes a close first person POV narration in traditional novel style (e.g. Fielding, 1996, p. 9).

These narrative sections subvert the mimetic nature of the diary - the diary entry is no longer a snapshot of the day’s events, but a carefully detailed narrative and introspection orchestrated by Fielding on Bridget’s behalf. This is problematic, as Bridget appears to be mediating the entry in a way that maximises her depiction of her lack of control over events. Her apparent rhetorical self-consciousness gives her full control of the irony of the situations she describes. Yet, at the heart of Bridget’s identity is the idea that she is out of control of events, she is reactive rather than proactive, irresponsible rather than responsible, spontaneous rather than considered. Her diary is surprisingly assured and self-aware, something outside her normal, scatty, fictional identity – nevertheless, readers seem happy to accept this contradiction. Part of the creativity (and related enjoyment) of the text arises because *Bridget Jones’s Diary* is not an actual, real diary, but a novel that uses the conceit of being in diary form, while simultaneously subverting that form.

Bamberg claims that ‘how storytellers present a story’s characters, including themselves, cannot be seen in isolation from who they tell their story to, what feedback they receive and how they interact with/wish to present themselves to their audience’ (Bamberg, cited in

Georgakopoulou, 2017, p. 36). Bamberg's view is that it is therefore not possible to separate the way the author's presentation of characters in a story is inevitably influenced by the identity the author desires to present to their audience and the way they respond to feedback from that audience.

Michael Bakhtin takes a very different view, saying that elements of texts are not generated by unique speakers but that 'every utterance, every sentence ... is in 'dialogue' with utterances that have already been made, and ... the social situation around it' (Jeffries and McIntyre, 2010, p. 115). Bakhtin views all language as dialogical - language is influenced by and draws upon previous texts and is ready to generate new texts (Hann, 2017, p. 34). By naming Bridget's boyfriend Darcy, Fielding is reminding the reader of the traditions of romantic literature. Indeed, Fielding says that she 'took the plot from *Pride and Prejudice*' (Fielding, cited in Skurnick, 2013). For example, Bridget's mother describing the modern-day Darcy as a 'top-notch barrister', with 'Masses of money' and conveniently available, i.e. 'Divorced' (Fielding, 1996, p. 9), thus mirroring the characteristics that Austen's Mrs Bennet desires for her daughter Elizabeth. Yet, viewed through a critical lens (Demjén, 2017a, p. 37), which offers advantages in examining 'the values and assumptions that are embedded in the context' (The Open University, 2024a), there are major differences between the two novels. Fielding's view of 20th century society suggests the institution of marriage is a mere convenience, while Austen's view was that marriage provided an essential mechanism by which the Bennet sisters might escape poverty and spinsterhood. When used together, all three lenses work together, offsetting any disadvantage that a single lens might have and thus offering a coherent overall perspective.

The use of intertextuality raises questions about where the true identity and creativity of a text resides. Fielding has produced (sometimes in collaboration with others) various identities (i.e. texts with common traits) of *Bridget Jones's Diary*. Initially, she published the

story as anonymous diary entries in *The Independent* (*The Diary of Bridget Jones's*, 1995), using the conceit that the diary entries were the writings of Bridget herself. Fielding then acknowledged her authorship and published *Bridget Jones's Diary* in novel form (extending and reworking her original material). Then, Fielding collaborated to produce the script on which the film *Bridget Jones's Diary* was based (Fielding, Davies and Curtis, 2000). Finally, a film text was created in digital form. The newspaper articles, novel and film all reference each other (and other works such as *Pride and Prejudice*) in a dialogical way. They also confirm Bakhtin's assertion that language is intrinsically heteroglossic because 'words carry within them the intentions, connotations and contextual flavours of previous speakers and usages' (Hann, 2017, p. 34). Fairclough argues that this 'inherent intertextuality... builds creativity in as an option' for authors, allowing them fresh expression by 'putting together existing conventions in new combinations or drawing upon conventions in situations which usually preclude them' (Fairclough, 1992, quoted in Lillis, 2017, p. 78). This is certainly true for Fielding as, although she references Austen's novel, she also reflects modern rather than Georgian social mores in permitting her characters to participate in and enjoy pre-marital sex. This type of recontextualisation of linguistic and literary resources refutes the concern that re-use is just repetition, and hence not novel and thus not creative. According to Kaufman and Sternberg, creativity is that which is 'novel, good and relevant' (2010, quoted in Monaghan and Cook, 2017, p. 173). Re-textualization can therefore be creative when it makes novel use of the original material in new formats and contexts, particularly when identities span multiple texts.

Hann says, 'This potential for recontextualisation is, of course, multiplied by the affordances which modern technology allows' (Hann, 2017, p. 39). This point also applies to Fielding's text. For example, Fielding uses the modern workplace computer messaging system used by Bridget and Mark Cleaver to replace the written, hand-delivered letters of

Austen's Elizabeth and Darcy.

A story's tellability is 'the reason for it to be told in the first place' (Georgakopoulou, 2017, p. 24). Tellability resides in life events, e.g. pregnancy or illness and has also been 'closely associated in much literature with events that are unexpected' (p. 24). Who then decides what is tellable? An author clearly sees their story as tellable otherwise why would they make the effort to create it? Readers often value a story for the unusual or the unexpected as in the use of plot complications (e.g. Bridget's poor choice of Daniel Cleaver as a candidate for a long-term relationship). Georgakopoulou suggests that authenticity is a key element in tellability (p. 25). Further, 'if we accept Genette's (1980 [1972]) distinction between story and narrative discourse, we also have to accept that tellability has to do with how the events are creatively presented by a teller and how they are received' (Georgakopoulou, 2017, p. 25). Georgakopoulou sees tellability (and creativity) as dependent on the context in which the text is consumed, and the cultural norms and attitudes of that context. Both authors and consumers participate in determining tellability, according to their value systems. For example, the Bridgeport Literary Prize judges will likely have a different (but possibly overlapping) perspective on tellability compared to that of a high-volume, commercial publisher.

This essay has examined how identity is formed by a collaboration between author and reader. While the novel form expresses the identities of its fictional characters using the author's choice of linguistic and literary devices, those identities are also affected by how readers interpret and contextualise the author's text. Readers may make assumptions about the author's intentions or simply consume the text in isolation, and this will affect their perspective of the identities portrayed within texts. The connection of text production to identity is thus both enabled and directed not only by the author's choices but by the context and the way in which the readers choose to consume the text.

(3000 words)

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Sunday 1 January

9st 3 (but post-Christmas), alcohol units 14 (but effectively covers 2 days as 4 hours of party was on New Year's Day), cigarettes 22, calories 5424.

Food consumed today:

2 pkts Emmenthal cheese slices
 14 cold new potatoes
 2 Bloody Marys (count as food as contain Worcester sauce and tomatoes)
 ½ Ciabatta loaf with Brie
 coriander leaves – ½ packet
 12 Milk Tray (best to get rid of all Christmas confectionery in one go and make fresh start tomorrow)
 13 cocktail sticks securing cheese and pineapple
 Portion Una Alconbury's turkey curry, peas and bananas
 Portion Una Alconbury's Raspberry Surprise made with Bourbon biscuits, tinned raspberries, eight gallons of whipped cream, decorated with glacé cherries and angelica.

Noon. London: my flat. Ugh. The last thing on earth I feel physically, emotionally or mentally equipped to do is drive to Una

'Always takes it on her trips . . .'

'I don't want a little bag with wheels on.'

'I'll tell you what. Why don't Jamie, Daddy and I all club together and get you a proper new big suitcase *and* a set of wheels?'

Exhausted, I held the phone away from my ear, puzzling about where the missionary luggage-Christmas-gift zeal had stemmed from. When I put the phone back she was saying: '... in actual fact, you can get them with a compartment with bottles for your bubble bath and things. The other thing I thought of was a shopping trolley.'

'Is there anything *you'd* like for Christmas?' I said desperately, blinking in the dazzling Bank Holiday sunlight.

'No, no,' she said airily. 'I've got everything *I* need. Now, darling,' she suddenly hissed, 'you will be coming to Geoffrey and Una's New Year's Day Turkey Curry Buffet this year, won't you?'

'Ah. Actually, I . . .' I panicked wildly. What could I pretend to be doing? '... think I might have to work on New Year's Day.'

'That doesn't matter. You can drive up after work. Oh, did I mention? Malcolm and Elaine Darcy are coming and bringing Mark with them. Do you remember Mark, darling? He's one of those top-notch barristers. Masses of money. Divorced. It doesn't start till eight.'

Oh God. Not another strangely dressed opera freak with bushy hair burgeoning from a side-parting. 'Mum, I've told you. I don't need to be fixed up with . . .'

'Now come along, darling. Una and Geoffrey have been holding the New Year Buffet since you were running round the lawn with no clothes on! Of course you're going to come. And you'll be able to use your new suitcase.'

11.45 p.m. Ugh. First day of New Year has been day of horror. Cannot quite believe I am once again starting the year in a single bed in my parents' house. It is too humiliating at my age. I wonder if they'll smell it if I have a fag out of the window. Having skulked at home all day, hoping hangover would clear, I eventually gave up and set off for the Turkey Curry Buffet far too late. When I got to the Alconburys' and rang their entire-tune-of-town-hall-clock-style doorbell I was still in a strange world of my own – nauseous, vile-headed, acidic. I was also suffering from road-rage residue after inadvertently getting on to the M6 instead of the M1 and having to drive halfway to Birmingham before I could find anywhere to turn round. I was so furious I kept jamming my foot down to the floor on the accelerator pedal to give vent to my feelings, which is very dangerous. I watched resignedly as Una Alconbury's form – intriguingly deformed through the ripply glass door – bore down on me in a fuchsia two-piece.

'Bridget! We'd almost given you up for lost! Happy New Year! Just about to start without you.'

She seemed to manage to kiss me, get my coat off, hang it over the banister, wipe her lipstick off my cheek and make me feel incredibly guilty all in one movement, while I leaned against the ornament shelf for support.

'Sorry. I got lost.'

'Lost? Durr! What are we going to do with you? Come on in!'

She led me through the frosted-glass doors into the lounge, shouting, 'She got lost, everyone!'

'Bridget! Happy New Year!' said Geoffrey Alconbury, clad in a yellow diamond-patterned sweater. He did a jokey Bruce Forsyth

'Always takes it on her trips . . .'

'I don't want a little bag with wheels on.'

'I'll tell you what. Why don't Jamie, Daddy and I all club together and get you a proper new big suitcase *and* a set of wheels?'

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Sir, am appalled by message. Whilst skirt could reasonably be described as a little on the skimpy side (thrift being ever our watchword in editorial), consider it gross misrepresentation to describe said skirt as absent, and considering contacting union.

Jones

Waited in frenzy of excitement for reply. Sure enough. Message Pending quickly flashed up. Pressed RMS:

Will whoever has thoughtlessly removed the edited script of KAFKA'S MOTORBIKE from my desk PLEASE have the decency to return it immediately.

Diane

Aargh. After that: zilch.

Noon. Oh God. Daniel has not replied. Must be furious. Maybe he was being serious about the skirt. Oh God oh God. Have been seduced by informality of messaging medium into being impertinent to boss.

12.10. Maybe he has not got it yet. If only could get message back. Think will go for walk and see if can somehow go into Daniel's office and erase it.

12.15. Hah. All explained. He is in meeting with Simon from Marketing. He gave me a look when walked past. Aha. Ahahahaha. Message Pending:

Message Jones

If walking past office was attempt to demonstrate presence of skirt can only say that it has failed parlously. Skirt is indisputably absent. Is skirt off sick?

Cleave

Message Pending then flashed up again – immediately.

entertain nineteen, and that cannot be arsed to spend birthday cooking and would rather dress up and be taken to posh restaurant by sex-god with enormous gold credit card. Instead am going to think of my friends as a huge, warm, African, or possibly Turkish, family.

Our culture is too obsessed with outward appearance, age and status. Love is what matters. These nineteen people are my friends; they want to be welcomed into my home to celebrate with affection and simple homely fare – not to judge. Am going to cook shepherd's pie for them all – British Home Cooking. It will be a marvellous, warm, Third-World-style ethnic family party.

Monday 20 March

9st, alcohol units 4 (getting into mood), cigarettes 27 (but last day before giving up), calories 2455.

Have decided to serve the shepherd's pie with Chargrilled Belgian Endive Salad, Roquefort Lardons and Frizzled Chorizo, to add a fashionable touch (have not tried before but sure it will be easy), followed by individual Grand Marnier soufflés. V. much looking forward to the birthday. Expect to become known as brilliant cook and hostess.

Tuesday 21 March: Birthday

9st, alcohol units 9, cigarettes 42*, calories 4295*. *If can't splash out on birthday, when can I?*

6.30 p.m. Cannot go on. Have just stepped in a pan of mashed potato in new kitten-heel black suede shoes from Pied à terre (Pied-à-pomme-de-terre, more like), forgetting that kitchen floor and surfaces were covered in pans of mince and mashed potato. It is already 6.30 and have to go out to Cullens for Grand Marnier soufflé ingredients and other forgotten items. Oh my God – suddenly remembered tube of contraceptive jelly might be on side of washbasin. Must also hide storage jars with embarrassing un-hip squirrel design and birthday card from Jamie with picture of little lamb on front which says 'Happy Birthday, Guess which one is you?' Then inside, 'You're the one over the hill.' Humph.

Schedule:

6.30. Go to shop.

6.45. Return with forgotten groceries.

6.45–7. Assemble shepherd's pie and place in oven (oh God, hope will all fit).

7–7.05. Prepare Grand Marnier soufflés. (Actually think will have a little taste of Grand Marnier now. It is my birthday, after all.)

7.05–7.10. Mmm. Grand Marnier delicious. Check plates and cutlery for tell-tale signs of sluttish washing-up and arrange in attractive fan shape. Ah, must buy napkins also (or is it serviettes? Can never remember which one is common).

7.10–7.20. Tidy up and move furniture to sides of room.

7.20–7.30. Make frisse lardon frizzled chorizo thing.

All of which leaves a clear half-hour to get ready so no need to panic. Must have a fag. Aargh. It's quarter to seven. How did that

happen? Aargh.

7.15 p.m. Just got back from shop and realize have forgotten butter.

7.35 p.m. Shit, shit shit. The shepherd's pie is still in pans all over the kitchen floor and have not yet washed hair.

7.40 p.m. Oh my God. Just looked for milk and realized have left the carrier bag behind in the shop. Also had the eggs in it. That means . . . Oh God, and the olive oil . . . so cannot do frizzy salad thing.

7.40 p.m. Hmm. Best plan, surely, is to get into the bath with a glass of champagne then get ready. At least if I look nice I can carry on cooking when everyone is here and maybe can get Tom to go out for the missing ingredients.

7.55 p.m. Aargh. Doorbell. Am in bra and pants with wet hair. Pie is all over floor. Suddenly hate the guests. Have had to slave for two days, and now they will all swan in, demanding food like cuckoos. Feel like opening door and shouting, 'Oh, go *fuck* yourselves.'

2 a.m. Feeling v. emotional. At door were Magda, Tom, Shazzer and Jude with bottle of champagne. They said to hurry up and get ready and when I had dried hair and dressed they had cleaned up all the kitchen and thrown away the shepherd's pie. It turned out Magda had booked a big table at 192 and told everyone to go there instead of my flat, and there they all were waiting with presents, planning to buy me dinner. Magda said they had had a weird,

8st 12, alcohol units 0 (v.g.), cigarettes 0 (v.g.), Instants 5 (but won £2 so total Instants expenditure only £3).

Right. Tomorrow is *Kafka's Motorbike*. Am going to work out clear set of objectives. In a minute. Will just watch adverts then ring up Jude.

Right

- 1) Not to get too pissed.
- 2) To aim to meet people to network with.

Hmmm. Anyway, will think of some more later.

11 p.m. Right.

- 3) To put the social skills from the article into action.
- ~~4) To make Daniel think I have inner poise and want to get off with me again. No. No.~~
- ~~4) To meet and sleep with sex god.~~
- 4) To make interesting contacts in the publishing world, possibly even other professions in order to find new career.

Oh God. Do not want to go to scary party. Want to stay home with bottle of wine and watch *EastEnders*.

Tuesday 18 April

9st 0, alcohol units 7 (oh dear), cigarettes 30, calories (cannot bear to think about it), Instants 1 (excellent).

Party got off to a bad start when could not see anyone that I