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Vicissitudes and Vices

The Psychological Dimensions of Bridget's Vices in Helen Fielding's *Bridget Jones's Diary* (1996) and *Bridget Jones: The Edge of Reason* (1999)

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This thesis studies the psychological dimensions of Bridget's vices in Helen Fielding's *Bridget Jones's Diary* (1996) and *Bridget Jones: The Edge of Reason* (1999) by analysing how the imbalance of Bridget's psychic apparatus affects her substance use. The aim of this thesis is to establish how Bridget's dominative id has taken control over her ego and superego and thus acts as a driving force behind her excessive smoking and drinking. In addition to analysing the complicated interactions within Bridget's psychic apparatus, this thesis also considers social phenomena as factors contributing to her behaviour.

This study relies on Sigmund Freud's theories regarding the psychic apparatus and anxiety, which provide the psychological framework through which Bridget's substance use is assessed. Along with psychological works, the examination of Bridget's behaviour in this thesis considers the influence of contemporary social and cultural phenomena. For example, considering Bridget's behaviour from the perspective of ladette culture highlights the social and cultural dimensions of her actions.

The analysis reveals that Bridget's use of vices increases when she is experiencing stress or anxiety, which may stem from her love life or vanity. Correspondingly, her substance use decreases when she is content. Bridget also abstains from her vices for social reasons, which proves that her id has not totally subjugated her ego and superego. The study concludes that Bridget's excessive drinking and smoking are a result of the combination of her anxious and addicted personality and her surrounding circumstances.

Key words: Bridget Jones, Helen Fielding, Psychoanalysis, Id, Ego, Superego

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1 Introduction

Bridget Jones, the protagonist of the Bridget Jones novel series by Helen Fielding, is a celebrated 1990s icon, whose life is followed in the series. The novels paint a picture of a multi-dimensional personality, balancing between her personal values and the conflict of societal expectations. Bridget sometimes struggles with the expectations set by society, as she wants to find her fairytale happy ending while also staying true to her singleton lifestyle. In the first two parts of the series, *Bridget Jones's Diary* (1996) and *Bridget Jones: The Edge of Reason* (1999), Bridget navigates the challenges created by her own personality traits and societal norms. These issues include problems in her relationships, work challenges, and pressure to look good. In the crossfire her vicissitudes create, Bridget suffers from extreme anxiety and regularly resorts to her vices, which include chain-smoking and binge-drinking to calm her nerves. In this thesis, I examine Bridget's vice-related behaviour as a series of multifaceted manifestations of Bridget's imbalanced psychic apparatus.

Fielding's Bridget Jones novel series consists of four publications, and this thesis analyses the first two. *Bridget Jones's Diary* (1996) sets the field to Bridget's story by introducing the heroine. At the time of the story the 34-year-old woman is a self-proclaimed feminist who, along with her trusted friends Tom, Sharon, Jude and Magda, enjoys her alcohol-fuelled and cigarette-fumigated singleton-lifestyle. Amid feminist ranting and reading spiritual, psychological and relationship-oriented self-help books, Bridget yearns to find true romantic happiness. In the novel, Bridget forms complicated relationships with her boss Daniel Cleaver and family friend Mark Darcy. *Bridget Jones's Diary* ends with the beginning of Bridget and Mark's smouldering romance, which continues in *Bridget Jones: The Edge of Reason* (1999) All seems to work out for Bridget in the beginning, until new problems along with recycled old ones appear in the horizon. The second novel truly leads Bridget to the edge of reason, as she struggles with her new job, is betrayed by her friend Rebecca and boyfriend Mark and is held in a Thai prison for allegedly smuggling cocaine. By the end of *The Edge of Reason*, Bridget makes a safe return to the centre of reason, but only momentarily.

The novels I analyse are written in diary form with regular entries. Bridget's detailed narration of experienced events makes the reading experience quite intimate as it allows the reader to experience different situations with her (Whelehan 2002, 53). Therefore, her struggles are clearly present to the reader as one goes through the long tirades in her diary. Bridget as the narrator of her own stories provides her readers with a generous dose of her mind. Bridget writes her diary entries regularly, and most of her entries follow the same pattern. She tends to begin them with a listing of smoked cigarettes and consumed alcohol units. In addition to these so-called "consumption logs," the entries themselves reveal valuable information about her habits.

Bridget's hardships also unfold in a way that is less clear to the naked eye. Bridget's ways of coping with her issues could be characterized with the terms overt and covert. The term *overt* refers to conscious actions (O'Neill 2008, 27) that are externally observable, and *covert* refers to actions which are unconscious and driven by hidden motivations (Chiarenza 2023, 17). Bridget's overt way of dealing with her issues is to write rants, because her diaries bring her hardships to her readers' attention. The implementation of her vices is a more covert way of doing so, because although Bridget describes her vice-usage broadly, it leaves room for a deeper analysis of what exactly causes the actions. Writing is a significant channel of self-expression and release for Bridget, due to which writing remains an integral part of her life throughout both novels. However, in comparison to writing, the roles of Bridget's vices are more multidimensional and undergoing a constant change depending on her mood. When Bridget's many ways of dealing with her issues are considered, it is also worth exploring where the extreme anxiety originates from.

In addition to analysing the reasons behind Bridget's anxiety, I analyse how her id is manifested through her implementation of vices. The focus of this thesis is to underline the role of Bridget's id as the driving force behind her indulgence in her vices, as well as to consider the influence of other parts of the psychic apparatus and social phenomena. The fictionality of Bridget's character is considered in this thesis, as she is approached textually to create an interpretive understanding of her psyche. In addition to considering the complicated interactions within the psychic apparatus, I also note that none of the characters exist or behave in a vacuum. Therefore, I shall also analyse other characters and their relation to Bridget.

2 Theoretical Background

In this section, I discuss psychoanalytic literary theory and postfeminist theory, which are applied in the analysis. The character of Bridget Jones has been studied quite extensively in literary criticism, as Helen Fielding's novel series has inspired researchers to apply feminist criticism to their approach. For example, Imelda Whelehan has studied the series in multiple publications, which include the general guide *Helen Fielding's Bridget Jones's Diary: A Reader's Guide* (2002) and a study of the presence of postfeminism in popular culture *Overloaded: Popular Culture and the Future of Feminism* (2000). Whelehan's *Overloaded* demonstrates how the nuances of contemporary culture and society appear in Bridget's life and how they contribute to her vices.

The novel series is heavily influenced by the strongly postfeminist world that surrounds Bridget (Whelehan 2002, 41). Postfeminism is, according to Rosalind Gill's (2007) article "Postfeminist Media Culture: Elements of a Sensibility," a backlash against feminism, which has been influenced by the notion that all major feminist goals have been achieved, making feminism null and void. These major goals include access to higher education, presence in the workplace and sexual freedom (Tasker and Negra 2008, 2), all of which have been achieved by Bridget herself. In addition to this, Bridget fits the description of a postfeminist because she has an uncertain attitude towards her own feminism (Beoni 2022, 29). According to Giulia Beoni (2022, 29), Bridget embodies the success of feminism and prides herself with the title of a feminist but still looks for male acceptance.

The role of masculinity is important when it comes to postfeminism and Bridget's vice-related behaviour. According to the principles of postfeminism, a woman is capable of being independent and empowered participant in society (Tasker and Negra 2008, 2). Being an active participant in society is a role that was previously reserved for men but after the major goals of feminism were achieved, it became available to women as well. According to Carolyn Jackson and Penny Tinkler (2007, 3), the increased equality between the sexes in the late 1990s and early 2000s led to the so-called "ladette culture," in which women adopted behaviours that were deemed more masculine, as in *lad culture*. These behaviours include involvement in binge-drinking (Jackson and Tinkler 2007, 6) and chain-smoking (Jackson and Tinkler 2007, 9). It can be said that Bridget participates in ladette culture, which is clear in her tendency to drink and smoke heavily. It is noticeable, however, that the recreational use of drugs is not mentioned, although it is also part of ladettism, together with violent behaviour. Bridget's participation in ladette culture is crucial when it comes to understanding the societal background of her ways. In fact, ladettes have been referred to as "the Bridget Jones generation" (Institute of Alcohol Studies 2003, 28), which deepens the connection between Bridget and ladette culture. Even though contemporary femininity has been studied, ladettism has been

discussed less (Jackson and Tinkler 2007, 28). Since Bridget Jones is a staple of feminist literary criticism, it is interesting to study her through a less mainstream lens.

In addition to limited research linking ladettism and Bridget Jones, the novel series has also been less used as a target of psychoanalytic literary criticism, which is the main approach in this thesis. Psychoanalytic literary criticism seeks, among many things, to analyse the psychopathology of the author or characters (Surprenant 2006, 200), and Bridget has been chosen as the target of analysis in this thesis. Psychoanalytic criticism seeks to understand literature by the application of numerous Freudian concepts (Wright 2003, 22), of which this thesis pays particular attention to the psychic apparatus and how it manifests itself in Bridget's behaviour through sublimation. Sublimation refers to "the rechanneling of drives that cannot be given an acceptable outlet" (Hossain 2017, 42). To analyse the dimensions of Bridget's psychological development, this thesis utilizes some central works by Sigmund Freud, including *An Outline of Psycho-analysis* (1959), *A General Introduction to Psychoanalysis* (1943) and *New Introductory Lectures on Psycho-analysis* (1933).

Freud's ideas are helpful in the analysis of Bridget's vice-related behaviour, because it can be seen to be originating from an imbalance in the interacting parts of her psychic apparatus. The structural model of the psychic apparatus by Sigmund Freud (1959, 2) includes the id, ego, and superego. These elements constitute the parts of a person's personality that operate either consciously or unconsciously, of which this thesis focuses on the latter. According to B. R. Gugane (2022, 1455), the unconscious has been known prior to Freud's influence, and its definitions may vary. This thesis follows the Freudian idea of the unconscious, which N. Krishnaswami, John Varghese and Sunita Mishra (2002, 51) define as "a primary process that seeks immediate gratification." The unconscious and instinctive need to break tension through immediate gratification are essentially connected to Bridget's id, which is the first part of the psychic apparatus to develop. The unconscious id seeks pleasure without knowledge of morality (Freud 1933, 105), which can be seen as the underlying force behind Bridget's addictions.

The main focus of this thesis is the unconscious and pleasure-driven id, and the way it manifests itself through Bridget's vice-related behaviour. Bridget's id interacts with conscious superego and ego. Superego is the conscious counterforce of the id, which tries to act in accordance with Bridget's adopted concepts of what is "ideal" (Freud 1933, 95). The third part of the psychic apparatus, the ego, aims to balance the primitive needs of the id and the moral ideals of the superego (Freud 1933, 109–110). Her superego and ego are also discussed, as their functions in collaboration with id are crucial when it comes to understanding Bridget's behavioural patterns. The analysis focuses on Bridget but

also touches on the other characters as well, as the interactions shared with other characters crucially affects Bridget's thoughts and actions.

3 Manifestations of the Psychic Apparatus

This section examines the impact of Bridget's erratic life circumstances on her substance use. While I explore the manifestations of Bridget's id, the unconscious level of her actions is the priority. Given that anxiety drives Bridget's vices, the conscious side must also be considered in the assessment of her behaviour. To highlight the interactive roles of the distinct parts of Bridget's psychic apparatus, the manifestations of her ego and superego are also discussed here. First, I will provide an introduction to Bridget's vice-related behaviour to establish the principles according to which Bridget's addictions will be evaluated in the following subsections. Next, I will discuss the moments during which Bridget's addictions are on display. The vices, including chain-smoking and binge-drinking, are discussed in their own subsections.

3.1 Factors of the Vices

Bridget's addictions can be seen to be rooted in her crippling anxiety. According to Freud (1949, 96), the feeling of anxiety is tightly connected to displeasure, and it stems from some type of stimulation. Freud (1943, 345) distinguishes between objective and neurotic anxiety by noting how, instead of being wary of known threats, the neurotic type is related to the fear of unknown threats. Bridget recognizes the presence and harmfulness of anxiety in her life: "I will stop being so neurotic and dreading things" (*Bridget Jones's Diary*, further abbreviated as BJD, 85). Bridget's anxiety is as described by Freud, which is evident in her behaviour. Bridget's self-described neurotic tendencies cause Bridget to irrationally see threats to her well-being everywhere. This irrational fear acts as a stimulant, which causes Bridget to experience intense emotional turmoil, as she constantly worries about things not going her way. According to Freud (1949, 113), id is unable to feel anxiety, because anxiety is an affective state. This emphasizes the internal interaction within the psychic apparatus, as the tension that causes anxiety begins in the id, but the anxiety itself is experienced in the ego (Freud 1949, 113). Bridget's neuroticism requires heightened activity from the id, which in turn threatens ego's position as a mediator. In accordance with Freud's theory, Calvin S. Hall (2016, 51) concludes how neurotic anxiety stands as a sign of maladjustment in the psychic apparatus, as the fear stems from the overly strong id's attempts to overpower the ego.

Bridget's ego's attempt to stabilize id riddles her with anxiety, which is very much a conscious feeling. Bridget's anxiety also manifests itself in many conscious ways. Bridget's way of writing in her diary can be seen as a document of her anxiety. Bridget is not exactly the poster child of resilience, and this becomes evident in her style of writing. For Bridget, writing in general is a way to self-express and vent her feelings. Bridget tends to write down different types of exclamations depending on her mood. For instance, a verbalization of discomfort happens as Bridget is explaining how

humiliating it is to be alone on Christmas at her age. Bridget starts her entry with a simple “ugh” to emphasize her displeasure with her situation (BJD, 10). In addition to written expressions of anxiety, Bridget also suffers from somatic symptoms in relation to her anxiety. For example, Bridget describes how her heart races uncontrollably as she overhears her former friend scrutinizing her life (*The Edge of Reason*, further abbreviated as TEOR, 254).

In addition to the conscious signs of her anxiety, Bridget’s vice-related behaviour stands as an unconscious indication of her poor well-being. Carolyn Jackson and Penny Tinkler (2007, 6) underline how, in public conversation, ladette culture is epitomized by the hedonism of the ladettes. It is certainly true that Bridget seeks pleasure and relief from her vices and indulges in them to have fun. It is also stated that the ladettes’ so-called hedonism is driven by financial independence and singlehood (Jackson and Tinkler 2007, 7), both of which are characteristics of a working singleton like Bridget. The subconscious activity of Bridget’s id can be observed by looking into the implementation of her vices. Each time the anxious experiences in her life create stimulation, Bridget starts to seek relief from the tension. When it comes to smoking, a cigarette is almost like an accessory to Bridget. Smoking seems to follow her around everywhere as an essential part of her lifestyle.

However, the initial choice to pick up smoking has, according to her diary entries, acquired a life of its own. This is due to the fact that her habit of smoking has turned into a severe addiction. Smoking as a habit is dangerous but can be practiced quite openly, which makes it the most insidious of vices for Bridget. Public drunkenness, on the contrary, is less acceptable to display in the open, especially for a career woman like Bridget, although publicly implementing one’s vices is typical for ladettes (Gromkowska-Melosik 2021, 68). Regardless of this, smoking has an emphatic role as a coping mechanism in Bridget’s life. Her ability to self-regulate in this manner establishes how she has control over herself and is not a mere slave to her addictions or id. Smoking and drinking are also different in the way in which they provide release for Bridget, although they both ultimately release her tensions. It appears that, smoking has a more calming effect on Bridget, whereas drinking acts more like a stimulant.

Despite their differences, Bridget’s need to drink exists for similar reasons as her smoking. It is clearly very natural for Bridget to turn to her vices in many different situations. Bridget is, after all, infamous for her excessive drinking and smoking. Given the gravity of her smoking and drinking habits, it is relevant to consider other reasons for Bridget’s actions. Drinking most likely became a part of Bridget’s lifestyle because she picked up the habit for social and cultural reasons. Jackson and Tinkler (2007, 2) argue, that ladette culture was a significant social phenomenon of the contemporary society, which can explain the strong presence of substances in Bridget’s life. The acts of smoking and drinking do have social and communal aspects, as all of Bridget’s friends enjoy a drink and a smoke.

This is clear, as a large part of the time Bridget and her friends are together is spent in bars, where they bond over drinks and cigarettes. Therefore, it is to be expected that Bridget takes part in such activities as well. What might have initially been participation in British pub culture with her friends, has shaped into something unhealthy. Bridget's drinking has turned into an addiction, as the habit infiltrated her everyday life.

Jackson and Tinkler (2007, 15) underline how precisely the "consumption patterns" of ladettes were seen as dire health risks. The perceived dangerousness of the lifestyle was the driving force behind the negative attention the ladettes received. The behaviours, which include heavy indulgence in vices, were considered dangerous only when practised by women (Jackson and Tinkler 2007, 29). This double standard makes one question whether such behaviour is as dangerous as the public conversation makes it seem, or if the problematization of it is merely social. Jackson and Tinkler (2007, 31) underline, how women's behaviour is sometimes catastrophized in comparison to similar behaviour by men. Furthermore, Bridget can be characterized as a ladette because of her middle-class origins (Harzewski 2011, 59). In addition to heavy consumption of alcohol and cigarettes, ladettes were also taking part in other actions associated with the middle-class. These include social disruptiveness caused by vulgar behaviour (Skeggs 2004, 99).

Together with smoking, drinking holds Bridget back and stands in the way of the healthy pursuit of Bridget's other goals. For example, leading a healthy life can be considered as a goal of Bridget's. In fact, Bridget is willing to go to great lengths to reach this, which is also evident in her obsession regarding self-help-literature and magazines. The role of self-help-literature in Bridget's life is complicated, because while it provides Bridget with "reassurance," it also reminds her of her "deficiencies" (Whelehan 2000, 144). Whelehan (2000, 146) argues how this contradiction is simultaneously acknowledged and accepted, which is why Bridget strives for perfection while fiercely defending feminist values (*ibid.*). With the help of literature, Bridget strives for a healthier life by regularly attempting to survive without her vices. Unfortunately, Bridget fails because of her tendency to denial, which is not just limited to her vices, but manifests in all aspects of her life. Overall, Bridget distorts reality to escape it.

In practise, Bridget's strive for a healthier life appears as a series of consumption logs, in which the implementation of her vices is documented. The logs provide her readers with information relating her vice-related behaviour in addition to the entries themselves. It is true that, on a surface level, her intense record keeping could be explained by her strive for a healthy life. However, below the surface, the whole act seems to have other meanings. Because of her denial, the accuracy of Bridget's record keeping is under suspicion. Kelly A. Marsh (2004, 2) addresses this and concludes how Bridget is unable to realistically view her own circumstances. Bridget's record keeping can be deemed as

inaccurate, as she tends to distort and excuse her unhealthy choices. As a result of her own denial, Bridget ends up sabotaging herself, which corresponds to Marsh's understanding. Bridget is, however, sometimes self-aware enough to recognise her own weaknesses. For example, after Bridget realizes that she has not kept any of her New Year's resolutions, she reactivates them, and vows to stop her self-sabotage (BJD, 85). Consequently, the effect of Bridget's written consumption logs on her well-being is neither simply good nor bad.

Beoni takes a more hopeful approach to Bridget's recordkeeping than Marsh. According to Beoni (2022, 2), as she documents herself, Bridget gets some release and displays her readiness to change. Beoni's stance is supported by the notion that Bridget most likely makes her resolutions precisely to better herself. The release Bridget gets is, however, partly counterproductive. Considering how her denial and self-justifying ways affect her record keeping, it is safe to say that the release Bridget feels creates an artificial sense of security for her. Bridget's anxiety is temporarily satisfied when she assures herself with a false sense of control. Bridget's paces between being clueless and having psychological self-awareness is a trend in both novels. On one hand, the timeline shows the vicissitudes of Bridget's life, but on the other hand, it also shows Bridget's limited development on a psychological level (Beoni 2022, 1). Regardless of Bridget's sometimes faulty record-keeping, the consumption logs are essential when the lack of Bridget's psychological development is assessed. Novels are often expected to provide moral wisdom, which leads to disappointment (Paris 2017, 9). The character of Bridget Jones challenges this expectation with, on one hand, her self-destructive behaviour and imperfection in regard to her vices. However, on the other hand, her imperfection has created a level of authenticity which does not disappoint but resonates with her readers.

The lack of psychological development noted by Beoni indicates the maladjustment in Bridget's psychic apparatus. This imbalance is especially evident in her vice-related behaviour. In line with Freud's theory, Hall (2016, 20) details how enduring adversity promotes psychological growth. When she resorts to her vices, Bridget avoids having to endure the hardships she faces in the moment. Instead of facing her issues, Bridget handles the twists and turns in her life by resorting to her vices. Bridget habitually succumbs to all of her vices and strongly addicted to them. Similarly to addiction, one's id operates under the pleasure principle and seeks immediate gratification to soothe one's desires (Hall 2016, 21). In Bridget's case, the difficult life situations she experiences create anxiety, which she medicates with her vices. Therefore, Bridget's partial self-awareness when it comes to her emotional needs and unstable nervous system fails to save her from meltdowns and crashes. Bridget's vices function as substitutions for solutions, which allow Bridget to live in a fantasy without taking action to solve her issues.

Bridget's subconscious manifestation of anxiety is evident in her consumption logs, as they paint a stark picture of the true nature of her relationship with the substances. Bridget resorts to her vice of smoking whenever she suffers from some kind of emotional distress, which Nahed E. Eissa (2024, 15) declares to be a manifestation of Bridget's inner turmoil. Bridget's sources for emotional distress can be seen to stem from two main causes, the first of which is her love life. Bridget's obsession with her love life is evident in the quantity of content in the diaries which deals with the pursuit of men. Therefore, it is clear, that Bridget concerns herself with the matter daily. In addition to this, Bridget often writes about her work and other relationships, such as the one she has with her mother.

Along with complicated relationships, Bridget struggles with her self-esteem and the urge to fit into the era's strict beauty standards. All the things that bother Bridget, from love problems to appearance pressures, highlight the strong presence of contemporary society in the novels. According to Whelehan (2002, 60), the "postfeminist wit" produced by Bridget shows how societal themes are exceptionally present in her story. Together with the surrounding socio-cultural motives, Bridget's vices have contributed to the lack of her psychological development. The lack of development is caused by the disruption of the primary process. The primary process, which is considered the first level of psychological development, follows experiences during which relief has been delayed. Through the process, id develops to find the same relief from mental images that it would get from the real source of relief itself. This replacement technique starts in infancy and allows a person to withstand misfortune later in life (Hall 2016, 21–22). Indulgence in her multiple addictions has overridden Bridget's primary process and, as a result, hindered her from psychologically maturing and being able to deal with her issues without immediate gratification.

In the following subsections, the manifestations of Bridget's psychic apparatus are discussed through the principles presented in this subsection. The main focus is on Bridget's id, and how it manifests itself through Bridget's addictions. First, the role of Bridget's smoking is discussed, followed by an analysis of her drinking. In both subsections, Bridget's abstinence from her vices is also considered to establish possible reasons for Bridget's indulgence in her vices. While Bridget's id is the core objective in this thesis, the role of ego and superego should also be explored, because the interactions of the different elements of the psychic apparatus construct Bridget's behaviour together.

3.2 Chain-smoking

In this subsection, I discuss the multidimensional role of smoking as Bridget's vice. The many manifestations of smoking are presented in this subsection, along with their causes and consequences. The aim is to underline smoking's calming effect on the protagonist. The moments during which Bridget has abstained from smoking either voluntarily or under duress are also discussed.

The calming role of smoking in Bridget's life is highlighted in the beginning of *Bridget Jones's Diary* (1996), when Bridget lists her New Year's resolutions. Smoking appears at the top of Bridget's two resolution lists. In the first one, Bridget vows to not smoke (BJD, 2), and in the other one she vows to quit smoking (BJD, 3). When Bridget pledges to refrain from smoking in both of her lists, she illustrates how she understands the negative effects of smoking. Regardless of this, Bridget resorts to smoking throughout the novel series, because cigarettes provide her id with relief in stressful situations. In this sense, Bridget is an atypical ladette, because she smokes more than she drinks. Although smoking is a critical part of the ladette identity, drinking has a highlighted role in the lifestyle (Jackson and Tinkler 2007, 9). Smoking is characterized as "a well-established habit," (Graham 1993, 66), which is proven by its strong presence in Bridget's everyday life. Bridget succumbing to her vice of smoking can be attributed to the manifestations of her id. Bridget's resolutions are put to a test when Daniel and Bridget continue their office flirtations after being separated over the Christmas break, which illustrates the role of smoking as a central channel for stress relief. Bridget's hunger for romance reached its peak during the holidays, when her love life was questioned by her relatives. The normal nosiness of her relatives was made worse by her mother Pamela's attempt to forcibly pair her up with "super-doooper top-notch lawyer" Mark, with whom Bridget has a rather dry conversation (BJD, 12).

Although it was not love at first sight with Mark, Bridget takes his seemingly sour attitude to heart: "Oh, why am I so unattractive? Why? Even a man who wears bumblebee socks thinks I am horrible" (BJD, 16). This moment of humiliation caused Bridget to really look forward to seeing Daniel again. The romance brings Bridget closer to the fulfilment of her New Year's resolution to stop smoking. For reference, Bridget's consumption log on the first of January reveals she smoked 22 cigarettes altogether, as she had to deal with her whole extended family and Mark's dismissive attitude (BJD, 7). As Bridget resumes her exciting workplace romance with Daniel, her total number of smoked cigarettes during the fifth of January drop to 12 (BJD, 22). This proves how Bridget's smoking increases whenever she is experiencing stress of some kind. Among contemporary women, agency was no longer seen as the driving force behind smoking, instead of which smoking began to be seen as a way for women to handle their daily tension (Daykin 1993, 97). This narrative regarding smoking creates the basis for Bridget's substance to be analysed in connection to the vicissitudes of her life.

As Bridget celebrates her budding romance, a new cause to be anxious is right around the corner. Bridget's id needs a new dose of satisfaction when Daniel stands her up on their first date. In addition to venting her disappointment to her diary, Bridget's extreme smoking highlights her inner turmoil. Bridget's quantity of cigarettes climbs up, as she smokes 29 cigarettes. Smoking 29 cigarettes in a day

seems rough enough, but the seriousness of the situation is further underlined by Bridget's shocking admission to smoking them inside a two-hour window (BJD, 30), meaning one cigarette every four minutes. Bridget also utilizes cigarettes to calm herself when she has an actual date with Daniel, which does not end up too well. Bridget is overjoyed for being together with her dream man, until Daniel says a discouraging statement: "This is just a bit of fun, OK? I don't think we should start getting involved" (BJD, 33). As far as smoking is concerned, Bridget's date fiasco that led to a fight with Daniel took a clear toll on her. The actual number of smoked cigarettes is not revealed in the consumption log, but Bridget herself feels that she has gone overboard: "cigarettes 400 (feels like)" (BJD, 32). Once again, Bridget resorts to smoking to handle the extreme feelings of disappointment and anger caused by Daniel.

Clearly, Daniel's presence has a negative impact of Bridget in relation to her vices, as it creates an intense need for Bridget to indulge in smoking. The negative impact is long lasting, as Bridget needs to smoke excessively to calm herself even after a close contact with Daniel is lost. Bridget's consumption log reveals her intense smoking: "cigarettes 29 (but will soon give up for Lent so might as well smoke self into disgusted smoking frenzy)" (BJD, 37). In the entry itself, Bridget takes the time to especially reflect on her smoking. She compares herself to a Martin Amis character, who craves a cigarette even when he is already smoking one (BJD, 37). Bridget's over-the-top smoking further emphasizes her participation in ladette culture, as ladettes are known to succumb to their addictions while disregarding any expectations of modesty (Gromkowska-Melosik 2021, 68). Bridget's relentless smoking continues until late at night, as Bridget finds herself in a tricky situation during a party with her married friends. She is subjected to some questioning, because she is the only singleton at the party. Her relationship status fascinates her friend Cosmo the most, who proceeds to corner her with sexist and ageist remarks regarding her singlehood. Cosmo comments: "You really ought to hurry up and get sprogged up, you know, old girl" (BJD, 41), and makes Bridget feel like she must defend herself.

Bridget's anxiety that night turned out to be the sum of her circumstances. While Cosmo treats her like the national spokesperson for all single women over the age of thirty, the Daniel debacle assumingly creeps back into Bridget's mind. Under the surface, Bridget feels sad about having lost Daniel, but smoking helps her deal with the tension. To Cosmo's insinuation that she cannot find a man, Bridget retorts: "'That's not a problem I have, actually,' I breathed, waving my fag in the air" (BJD, 41). The energetic waving of one's cigarette embodies the boisterous behaviour that is typical for ladettes (Smith 2013, 139). With the help of cigarettes, Bridget survived a situation which, according to Bridget, would normally "reduce her ego to size of snail" (BJD, 39). After unsuccessfully reconnecting with Daniel again, Bridget medicates her disappointment with cigarettes: "cigarettes 14

(weed of Satan – will give up on birthday)” (BJD, 77). Bridget actually manages to quit smoking after her birthday, which can be attributed to Daniel’s fading presence.

Ultimately, Bridget does experience a setback, which causes her to seek relief from smoking. Bridget’s phase of abstinence comes to an end after a new stimulant causes her anxiety to rise. Bridget carefully recounts her morning as a part of her self-improvement programme, which makes her reflect on her looks. Interestingly, Bridget does not do her normal consumption log, but her entry itself reveals how getting weighed in the morning made her slip back into the past: “7 a.m. Get weighed. 7.03 a.m. Return to bed in sulk overweight” (BJD, 91). During what is best described as a self-hating frenzy, Bridget eases her tensions with smoking. Bridget’s morning displays how she also suffers due to her self-image problems, which also illustrates how Daniel is not the only one to blame for Bridget’s choices in regard to her vices. Bridget’s appearance also causes her stress, which she then deals with by smoking.

A loss of control follows the resurgence of Bridget’s body-issues. To excuse her return to her vices, Bridget excuses the two cigarettes she smoked: “cigarettes 2 (sort of thing that could happen to anyone – does not mean have started smoking again)” (BJD, 93). Bridget’s statement is correct, as her slip back seems to be a temporary one. Bridget stays vice free for a moment, until a fatal launch party at her work leads her back to her old ways. Bridget expresses how she dreads the party (BJD, 98) and consequently smokes thirty cigarettes to calm down. Her overpowering need for comfort that evening is a combination of circumstances. Her initial plan to network with interesting new people does not go as planned, and she ends up hanging out with her bossy co-worker Perpetua. Later, Mark and his stuck-up friend Natasha join the chat, which evokes Bridget’s insecurities. Bridget feels that her intellect is being undermined by Mark and the group, as she takes part in a conversation about literature and television: “I had the feeling he was taking the piss out of me. Bloody cheek” (BJD, 101). Being ridiculed by Mark especially seems to push Bridget over the edge, which leads to her excusing herself from the party. Although Bridget could not stay until the end of the night, smoking allowed her to handle some of the stress from the party.

Bridget’s second downfall after a phase of non-smoking begins as she accidentally leaves her bath water running. As a result, she must manage the flood with her downstairs neighbour, Dan. Bridget is also locked out of her apartment, which leaves her to curse outside her door in desperation. Bridget cursing represents her overt way of dealing with her frustration. She also deals with her frustration covertly, when Dan provokes her to pick up smoking again. Because Dan is unaware of Bridget’s current vice-free lifestyle, he offers her a cigarette and alcohol as comfort. Bridget accepts the offerings: “‘thanks,’ I said, practically eating the proffered fag” (BJD, 110). Dan and Bridget smoke

together heavily: “cigarettes 64” (BJD, 108). Eventually, the habits started by one Dan are continued by another. After neighbour Dan leaves, drunk Daniel wanders to Bridget’s apartment. Bridget is hesitant about how she feels about Daniel, so she tells him to go away. Bridget ultimately allows Daniel to come in to use the bathroom. Daniel’s charm sweeps Bridget off her feet again, and the bathroom thing is merely an excuse fuelled by Bridget’s denial. Daniel spends a smoke-frenzy of a night at Bridget’s, and her consumption log proves this: “cigarettes 57” (BJD, 111). The flood in Bridget’s apartment generated enough stress for her to indulge in smoking again. This provided Daniel a chance to re-enter her life, as her guard was already down. As a result, smoking and Daniel remained a part of her life.

Bridget smokes consistently with Daniel. For example, a mini break causes an issue for the pair. To make it official with Daniel, Bridget yearns for a holiday with him. However, Daniel proves his commitment phobia by not being too keen on the idea. Bridget’s unhappiness with the situation can be seen in her consumption log: “cigarettes 17” (BJD, 155). He does ultimately agree to go on a holiday privately, but time spent together in public is too much for him. Daniel stands Bridget up at her aunt’s party, which results in her being humiliated. Showing up without a date is bad enough but being ridiculed by everyone made it worse. During the party, Bridget is reunited with Mark and Natasha. First, Natasha engages Bridget in a patronizing conversation about her Playboy bunny costume, which did not align with the country casual-style adopted by other guests. Instead of offering sympathy over the party theme switch-up, Natasha uses the situation to her advantage and humiliates Bridget. Bridget’s humiliation is continued by Mark, who says that Daniel is an unsuitable companion for Bridget. She takes great offence to Mark’s well-intended advice, as she feels territorial about Daniel and does not appreciate Mark’s intervention (BJD, 171).

Bridget’s disappointment in the situation is multidimensional and the stress it generates leads to smoking. Bridget feels a personal need for companionship but also wants to fulfil a social expectation about marriage and family. Bridget finds her singlehood humiliating throughout the novels, which is clear during this event as well. In addition to being made fun of by Natasha, her Aunt Una adds to Bridget’s pain when she imitates a clock to insinuate that Bridget’s time to find a mate is running out (BJD, 172). Bridget handles her humiliation by smoking for five minutes before she was calm enough to leave (BJD, 172). While Bridget is surrounded by her loved ones, she must confront the twofold nature of her circumstances. On one hand, Bridget genuinely hopes for a relationship on her own behalf. However, on the other hand, the effect of the external pressure she faces on finding a mate should not be dismissed. One’s desires are a mixture of internal and external influences (Giddens 2003, 2), according to which Bridget certainly operates. Bridget’s reaction after the party demonstrates how Bridget is desperate to be with Daniel to please herself, but also to not be a failure in the eyes of

society. It is to be assumed that Bridget uses cigarettes to medicate the stress generated by the multidimensional disappointment at the party.

The role of smoking as a mediator of stress can be seen when Bridget uncovers Daniel's affair after the party. Bridget goes to him for comfort after the horrible day, but Daniel's suspicious actions cause her to investigate his home. Ultimately, Bridget finds a woman on Daniel's rooftop. Bridget takes Daniel's betrayal to heart, which can be seen from her increased smoking: "cigarettes 40 (but have stopped inhaling in order to smoke more)" (BJD, 181). As an indication of Bridget's intense stress, she reports that she no longer inhales to smoke more. After the party, five minutes of uninterrupted smoking was enough to calm Bridget down, but this time, the abysmal stress she experiences causes her to chain-smoke for an undetermined time. Bridget starts implementing her vices more after the breakup, which is clear especially in her smoking, consistently smoking about thirty cigarettes a day. This underlines how Daniel has a long-lasting effect on her even after the initial shock of the breakup.

In addition to smoking to handle her feelings in relation to Daniel, Bridget smokes to deal with her mother and to expel her work stress. The start of her new career in television is unfortunately ruined by her mother, who insults her over the phone. Her mother's cruelty causes her to smoke five cigarettes in a row, which ruins her viceless streak. Moving forward, Bridget ends up facing challenges at her job because of her demanding boss and not having authentic experience in television. Bridget's consumption log written after her first week on the job verifies how smoking has re-entered her life after being viceless for a while: "cigarettes 10" (BJD, 211). Her work largely impacts her smoking habits in *The Edge of Reason* (1999) as well, because a failed interview with Colin Firth also causes Bridget to find comfort in smoking. Bridget's friend Tom arranges for Bridget to interview Firth, which is a great opportunity for her to change the direction of her career. Bridget ultimately fails to improve her situation because of her unprofessional conduct during and after the interview. She comes up with a string of excuses, such as blaming her boss: "How can I be expected to create if bloody Michael keeps ringing up all the time saying what I must and must not put in?" (TEOR, 169). Bridget medicates her denial-fuelled anxiety by smoking heavily (TEOR, 167). These entries illustrate how smoking is consistently present in her everyday life, as she deals with irritants from different sources.

Her mother's actions are a constant cause of negative stimuli, which Bridget combats with smoking. Her consumption log after she returns home from her parents' home shows how her mother's company affects her: "cigarettes 50 (yesss! yesss!)" (BJD, 280). Bridget feels the need to fumigate her stress away after she faces her careless mother, who interrogates Bridget about her smoking instead of taking accountability for her own crimes. Bridget's meeting with her mother, who has just been

involved in an international fraud, is not a pleasant one. In her moment of deflection, Pamela represents a conservative image of women, according to which women's smoking is associated with ill repute (Amos & Haglund 2000, 3). The criticism displayed by Bridget's mother is hypocritical. Although Bridget's mother criticizes smoking publicly, Bridget reports to witnessing her mother secretly smoking out of a window on Christmas (BJD, 301).

Bridget's mother's hypocrisy could be caused by social projection, which Jordan M. Robbins and Joachim I. Krueger (2005, 32) say stems from a person's inclination to see similarities between themselves and those close to them. Overall, projection causes one to attribute their own shortcomings to someone else (Freud 1979, 210), which Bridget's mother clearly does when she blames her daughter to avoid taking accountability for her own misconduct whether it is about international crime or smoking. When Bridget finally leaves her hometown and returns to London, she smokes all the way back "as an act of mindless rebellion" (BJD, 282), which is possibly her response to her mother's projection. Given its sociohistorical context, smoking does have a reputation of being a tool of rebellion for feminists like Bridget (Brandt 1996, 63). Surely, her smoking frenzy is a mixture of the surrounding circumstances and revenge for her mother.

Additionally, Bridget's rift with her friend Rebecca causes her to indulge in smoking. After Bridget is alone during the most romantic day of the year, Mark organizes a surprise ski trip to make up for missing Valentine's Day. Bridget comments how the trip is successful apart from Rebecca, who infiltrates the trip and continuously flirts with Mark (TEOR, 95). Bridget's indulgence in vices during the trip could be blamed on Rebecca. In addition to shocking her by showing up, Rebecca deliberately sabotages Bridget by undermining her skills on the slope (TEOR, 92). The way Bridget handles her frustration can be seen in her consumption log: "cigarettes 32" (TEOR, 88). However, Bridget totally submits to her vices after Rebecca's party, where Rebecca stages a scene to make Mark think Bridget is unfaithful. The rift Rebecca caused in between of Mark and Bridget can be seen in Bridget's consumption log: "cigarettes 100,000 (feels like)" (TEOR, 105). The distance from Mark keeps Bridget's mood low for quite a long time. As has been established through the previous examples, different people in Bridget's circle cause her implementation of vices to rise. Some of the blame should, however, be placed on Bridget herself. Gerald Schames and Robert Shilkret (2008, 68) define ego's adequate functioning as good tolerance of tension. Bridget's lack of self-control with her vices would suggest how she has a hard time handling tension, from which it can be concluded that her ego does not work sufficiently.

Although Mark tends to have a good influence on Bridget's smoking, he too has caused Bridget to smoke. For instance, Bridget smokes heavily because she finds an undressed "oriental boy" in Mark's bed after they attended the Law Society dinner (TEOR, 63). The shocking discovery causes changes in

Bridget's smoking: "cigarettes 400 (entirely understandable)" (TEOR, 67). Bridget slows down with smoking when the boy turns out to be the schizophrenic son of Mark's housekeeper. The biggest change in Bridget's vice-related behaviour after the incident happens in relation to her smoking, which further elaborates how Mark's presence usually keeps her away from it. This shows that whenever Mark and Bridget take distance, Bridget is inclined to resort to vices to calm herself down. In conclusion, it is important to note how all of the aforementioned instances of heavy smoking are connected, while their direct cause might have been different. All situations are connected by stress and discomfort, which is why it can be argued that they are manifestations of the id's attempts to satisfy itself by releasing tension.

Smoking has a highlighted role as a channel for stress relief in Bridget's life. This phenomenon can be proven by considering the moments during which Bridget has abstained from smoking. For instance, Bridget unconsciously refrains from smoking when negative stimuli are at a minimum level. When she has no stress, she also does not need to implement smoking to calm herself down. For example, the temporary setback in Bridget's romance with Daniel is clearly reflected in her smoking. Bridget's mental state begins to clear up after the distance with Daniel grows, which can be seen in her decreasing smoking: "cigarettes 3 (v.g.)" (BJD, 79).

Daniel's disappearances from Bridget's life underline how the lack of stress in Bridget's life translates to her id needing less satisfaction. The effects of Daniel's absence can be seen following Bridget's birthday. Bridget's promise to quit smoking after her birthday feels like an empty promise at first, because she is prone to denial. However, the time after Bridget's birthday turns out to be a new era for Bridget. Following her party, Bridget takes a small break from writing and ultimately returns on the second of April. Her break further elaborates her tranquil state of mind, as she clearly has not had much to complain about. Her consumption log verifies a calm state of mind: "cigarettes 0" (BJD, 89). Based on her writing habits and consumption logs, Bridget feels well and lacks the need to smoke.

Bridget has found calmness from a new source and does not need to smoke to calm herself down. During her break from writing, Bridget adopts a new mantra, which explains her calmness. As a self-help book enthusiast, she often looks for ways to better herself. This time around, Bridget has taken a page out of Kathleen Tynan's book. Tynan calls for "inner poise" in all situations, which is something that the anxiety ridden Bridget has missed. Bridget elaborates on how she has improved her ways according to her new technique: "Kathleen Tynan would not [...] lie fully dressed and terrified under the duvet, chain-smoking, glugging cold sake out of a beaker and putting on make-up as a hysterical displacement activity" (BJD, 89). Bridget's references to her old ways emphasize how her vices drive her towards destruction and depression. According to Guerin et al (1999, 130), "safety for the self and for others does not lie within the province of the id". Although the id is self-absorbed in its endeavour

for pleasure, it is also self-destructive in the process, which is proven by Bridget's vice-related behaviour. The change driven by her healthy and conscious self-critique seems to be driving Bridget towards genuine self-betterment. Bridget's positive self-reflection appears in the shape of disappearing vices, and it all seems to come back to the fact that Daniel is not around. Bridget manages to keep up with her new lifestyle for a while, although the change is temporary. Conscious things sometimes remain conscious for a short period of time (Freud 1933, 100), which could explain the temporary nature of the changes Bridget makes before she falls back into her old ways.

Bridget's viceless phases are not to be taken for granted, because she does experience some struggles due to her addiction. Bridget's sudden meeting with Daniel during her work's launch party illustrates how Daniel tends to appear along with Bridget's vices. On one hand, Bridget has a hard time dealing with him after all the issues they have had. On the other hand, Bridget did fantasize about Daniel when she laid out her objectives for the evening: "4) To make Daniel think I have inner poise and want to get off with me again. No. No" (BJD, 97). This line in her entry reveals how Bridget misses Daniel, but as she is face to face with him, she is able to retain her inner poise. Daniel's first move is to offer Bridget a cigarette, which Bridget swiftly declines. Daniel's advances do not stop there but continue with a straighter forward suggestion of going out to have supper. In a symbolic manner, Bridget rejects Daniel along with his cigarettes. She did not do so with full determination, as Bridget admits to still feeling drawn to him: "'No,' I said with a firmness that rather surprised me" (BJD, 104). Bridget's good streak continues after her meeting with Daniel: "cigarettes 0" (BJD, 105). This instance simultaneously underlines the connection between Daniel's presence and Bridget's smoking, and Bridget's ego's partial grip on her id.

While Daniel influences Bridget's addiction negatively, she does experience better times with him as well. For example, Bridget calms down with smoking willingly, after she manages to persuade Daniel to go on a holiday. Bridget seems to do better after the holiday is booked: "cigarettes 2" (BJD, 156). Even a small reassurance makes Bridget feel better, which stands as proof of her urgent need to hold on to the romantic attachment she has with Daniel regardless of his coldness. Bridget is clearly afraid of losing him, so even a hint of certainty in their relationship is enough to reassure her. After their holiday, Bridget looks forward to introducing Daniel to her whole extended family at the tarts and vicars party her Aunt Una is throwing. Bridget's happiness is evident as her consumption logs feature moderate numbers (BJD, 167). Shared happiness with Daniel does not eradicate her smoking habits like his absence does, but it does cause her number of smoked cigarettes to go down significantly.

The relief created by Daniel's absence can be seen after Bridget quits her job as his employee. Bridget's consumption log illustrates this: "cigarettes 3 (g.)" (BJD, 203). For Bridget, getting rid of a dead-end job and her dead-beat ex is like killing two birds with one stone. Due to this, she clearly feels

better and does not need to smoke quite as intensely. Bridget's new job makes her eager to make a good impression. The influence of Bridget's superego is evident, as she vows to stop smoking, because "smoking is a sign of weakness and undermines one's personal authority" (BJD, 207). Bridget's thoughts are slowly taken over by other things, and the topic of Daniel moves to the side. Bridget does slightly better at work, and as far as her vices are concerned, she manages to slow down with cigarettes. She explains her restraint from smoking by saying that she cannot smoke in front of her much younger coworkers (BJD, 217). It is also to be assumed that Bridget's lack of smoking was a result of not having to deal with Daniel, whose presence she feared (BJD, 198).

On the contrary to Daniel's negative influence, Mark's presence positively encourages Bridget to stay vice-free, because he eliminates Bridget's issues. After meeting Mark and connecting with him on a deeper level during his parents' anniversary celebrations, Bridget realizes that she cares for him but finds their future to be unclear. Their meeting begins a pattern in which Bridget's id manifests itself less when Mark is present and more when he is gone. Bridget's consumption logs highlight how the situation with Mark affects her along with other circumstances in her life. She smokes regularly, while she ponders about Mark's feelings and being generally sad over "having no one to love or have fun with" (BJD, 246).

To solve her problem, Bridget organizes herself a chance to meet with Mark over dinner. Bridget is happy about meeting Mark again, which is evident in her consumption log: "cigarettes 0 (v. bad to smoke when performing culinary miracles)" (BJD, 266). Bridget's longing for a romantic relationship sets her apart from other ladettes. According to Jackson and Tinkler (2007, 13), ladettes are typically represented as women who not only oppose traditional gender roles but also turn them upside down. Jackson and Tinkler (ibid.) also note how Bridget's lifestyle is contradictory: "the ladette is sometimes equated with the fictional Bridget Jones, who whilst flirtatious and keen on sex, is motivated most strongly by a desire to secure a long-term heterosexual relationship and marriage." It seems that Jackson and Tinkler are correct, as Bridget is less inclined and motivated to smoke when she deals with Mark, who arguably has the more potential as a romantic partner in comparison to Daniel. This contradiction is, however, an expected one. The ladette lifestyle was never considered to be permanent but seen more as a phase, which women outgrew (Jackson and Tinkler 2007, 14). Overall, the observation can be made that romantic partnership motivates Bridget more than ladettism, due to which she also smokes less whenever Mark is around.

Mark's presence has clear effect on Bridget's smoking habits. It is not solely his presence that steers Bridget away from smoking, but his willingness to help her when she needs it. Mark's helpfulness causes Bridget to refrain from smoking in *The Edge of Reason* (1999), when Mark and Bridget find the police investigating Bridget's apartment and the foul smell coming from it. Mark offers his legal

assistance to solve the case after he realizes that Bridget is in trouble. The police find Bridget's handbag with a suspicious piece of rotting flesh inside, which is revealed to be a humorous misunderstanding (TEOR, 229). Thanks to Mark's willingness to help, Bridget did not feel stressed enough to smoke. During the day, Bridget did not smoke cigarettes (TEOR, 224) which could be attributed to Mark's help and presence.

The lack of stress promotes Bridget's self-restraint from smoking, which can be deemed as an unconscious action. Bridget's abstaining from smoking also gets a conscious form when she abstains from vices under compulsion due to a variety of circumstances. For example, Bridget's abstinence from smoking while she is in Mark's presence takes a new shape in the beginning of *The Edge of Reason* (1999), which heavily revolves around how Mark's presence drives Bridget away from her vices. Mark's good influence in her life can be observed by looking at a pattern that epitomizes the whole relationship. Whether it is about defending Bridget during a dinner party or saving her mother from criminal liability, Mark works tirelessly to make things right. In a way, his vice-reducing influence in Bridget's life is another way for him to save her. In the first consumption log of the novel, Bridget does not mention her smoking. Bridget seems to be happy with Mark and even declares how her "wilderness years" are finally behind her (TEOR, 3). Of course, being with Mark for a few weeks has not fully erased her deep addiction. To feed her need, Bridget leaves Mark to sleep in her apartment and goes out for a croissant and a cigarette. This illustrates the depth of her addiction, since things do not need to be particularly bad for Bridget to crave a cigarette.

While Bridget seems to be content with Mark, smoking seems to be somewhat of a problem in their relationship. In addition to feeling good about having a cigarette, Bridget mentions how she feels a special kind of relief smoking openly. Open functioning and occupying public space are an integral part of ladette culture (Jackson and Tinkler 2007, 7), which explains Bridget's enthusiasm. It turns out that while in Mark's presence, Bridget has been smoking secretly in her bathroom (TEOR, 4). Bridget is embarrassed of her smoking and feels a need to hide it. Because one's id is unable to interact with the world, one's ego must convey the influence of the external to the internal (Freud 1926, 30). Bridget's ego is, therefore, inclined to avoid smoking in Mark's presence. Her effort to hide does seem shallow and performative, as the smell of smoke is hard to hide indoors. Regardless of this, Bridget wants to hide this particular imperfection from Mark. A central part of Bridget's personality is the pursuit of perfection (Marsh 2004, 10), which could explain her secretive behaviour in regard to smoking.

Mark's vice-reducing influence has stayed, but it has also been modified in form. Previously, Mark affected Bridget positively as he was nice to be around, but now his influence causes her to stay away from cigarettes out of shame. Bridget's parents have a similar influence on her, as Bridget avoids

publicly smoking in their presence as well. Superego internalizes the ideals of one's parents (Hall 2016, 27), which has caused Bridget to internalize the anti-smoking attitudes of her parents. The involvement of superego in the situation illustrates how Bridget's ego is not totally subordinate to the id but is able to balance the two extremes.

During her relationship with Mark, Bridget continues smoking in secret: "cigarettes smoked in front of Mark 0 (v.g.), cigarettes smoked in secret 7, cigarettes not smoked 47* (v.g.). * i.e. nearly smoked but remembered had given up so specifically did not smoke those particular 47" (TEOR, 29). Bridget's consumption log reveals that she refrains from smoking in front of Mark, and only smokes moderately behind his back. It is clear that Mark's presence reduces her smoking, because the total number of smoked cigarettes could have been even higher, if Bridget would have smoked the 47 cigarettes she nearly smoked. This instance further elaborates how Bridget's ego is able to control the urges of the id in accordance with her superego's anti-smoking ideals.

Bridget's need to cater to Mark's preferences is apparent even when they are not officially together. During Rebecca's party Bridget only smokes moderately in secret (TEOR, 252). Her surface level sobriety could be an unconscious attempt on Bridget's part to appeal to Mark, because Bridget already hid her smoking while she was in a relationship with him. She did so also at Rebecca's previous party, where Bridget refused a cigarette while Mark was present (TEOR, 103). Bridget's unconscious need to impress Mark can be seen as an explanation to Bridget being on her best behaviour. Bridget's behaviour in relation to smoking when she is with Mark is a mixture of the two extremes on abstinence. On one hand, Bridget acts under her own free will and chooses to abstain in Mark's company. On the other hand, it can be concluded that Bridget does so under external pressure.

When Bridget abstains under duress, stress is indelibly present in moment. For example, although Bridget smokes consistently in Daniel's company, she temporarily quits smoking following a pregnancy scare. For the sake of her non-existent baby, she does stay away from any substances but misses them terribly. Bridget fatally lists the unpleasanties of pregnancy, which emphasizes the close relationship between her and smoking: "No more [...] fags" (BJD, 119). Clearly, Bridget feels intense stress for giving up her vice and fantasizes about smoking.

Bridget also must refrain from smoking as she deals with the stress caused by her mother's fraud. She does smoke as well but must refrain from smoking at her usual pace as she temporarily stays over at her aunt and uncle's home while Mark leaves to resolve the matter. Bridget admits to smoking out of a window, which suggests how she must hide her habit (BJD, 277). She loses contact with Mark while her mother is exposed as a fraudster, all of which Bridget must endure without free access to cigarettes. Bridget is eager to find release through smoking after she has been forced to stay away from her vice in such stressful conditions. Bridget's refraining from smoking in this instance illustrates

how the function of Bridget's superego is accentuated in the company of her parents. Pamela's negative attitude towards smoking has affected Bridget's superego and underlined it as a vice, which should be avoided. Therefore, Bridget's ego stabilizes id's yearning for release and superego's need to do what is "correct" in the particular social setting. It also becomes clear during this instance, that Bridget refraining from smoking does not always equal lack of stress.

Bridget's forced abstinence can be seen as she spends Christmas with her parents, where she must endure the usual chaos. Bridget reports only smoking only two cigarettes, which were not actually enjoyable since they were smoked in hiding (BJD, 299). Bridget also confesses how her whole festive cheer is missing (BJD, 299). Bridget is feeling extremely low but is forced to struggle without her vices. Her struggle becomes evident when Bridget desperately sneaks a Silk Cut through a window after she is questioned about marriage and children (BJD, 301). While she is forced to stay away from her source of comfort, the need to smoke drives Bridget to take desperate measures. This further emphasizes how her modest quantities do not always equal calmness in her. Bridget encounters multiple situations where her smoking is restricted due to social reasons, which her superego recognizes. In fact, it is her superego's notions of what is appropriate that guide her ego to compromise between her superego and id. This compromise is manifested in the way Bridget hides her smoking.

Contrary to the compromises made by Bridget's ego, she also faces situations during which her ego does not get a choice. For instance, Bridget is forced to stay away from cigarettes during her flight to Thailand: "cigarettes 0 (desperate: no-smoking seat)" (TEOR, 291). Bridget struggles with not being able to smoke for hours on end: "cannot have cigarette for twelve hours. Thank God have Nicorette" (TEOR, 292). Because she substitutes smoking with her Nicorette gum, Bridget can stand the flight. Bridget endures hardship while forcibly abstaining from smoking after she lands in Thailand and ends up in prison over allegedly smuggling cocaine. In prison, getting access to cigarettes is not easy but it can be done. Bridget eventually gets her hands on two cigarettes but refuses to disclose how she got them: "cigarettes 2 (but at a hideous price)" (TEOR, 317). Her unwillingness to reveal how she got the cigarettes highlights the lengths she is willing to go to get her needs met. Although Bridget has abstained from smoking in the past whenever her circumstances have required her to do so, her stay in prison places her vices in the hands of external forces. It is, therefore, to be assumed that Bridget's stay in prison was much harder because she had to completely stay away from her vices without choice, even though she got her hands on two cigarettes out of mere luck.

In conclusion, Bridget smokes for a variety of reasons, which include problems regarding her love-life, work or body-image. While the reasons for her indulgence in smoking may vary, she always implements the vice to achieve the same goal. It is evident that smoking has a calming effect on

Bridget, and by smoking in difficult situations, she provides herself and her id with relief. Bridget's abstinence from smoking is as multifaceted as smoking itself. Bridget refrains from smoking either voluntarily or under duress, which also depends on whether she does so consciously or unconsciously.

3.3 Binge-drinking

In this subsection, I discuss the multidimensional role of binge-drinking as Bridget's vice. The many manifestations of drinking are presented in this subsection, along with their causes and consequences. The aim is to highlight the stimulating, yet pressure releasing effect of drinking on the protagonist. In addition to this, moments during which Bridget has abstained from drinking are also analysed.

Bridget's drinking is an essential part of the routine through which she soothes herself, which emphasizes the theory that Bridget's alcohol-related misconduct is related to her id. In contrast to smoking, drinking lacks the initial calming effect. Instead, drinking provides Bridget's id with relief through stimulation. The first instance truly showcasing how drinking brings Bridget release can be seen when analysing her reaction to Daniel's failure to reciprocate her feelings after their date. Bridget proceeds to go on a rampage because she feels that Daniel has been sending her mixed messages. In the moment, she reflects on an earlier conversation she had with her friend Sharon. Bridget reminisces about Sharon's sharp-tongued remarks about men and their "fuckwittage" (BJD, 21) and gives Daniel a piece of her mind by snapping: "This is just such crap" (BJD, 33). Bridget's fit of rage is clearly fuelled by alcohol, which is further emphasized when Bridget admits to drinking almost a bottle of wine that night (BJD, 33). Bridget's outburst epitomizes another key characteristic of the anti-social behaviours of the ladettes, which is fighting (Jackson and Tinkler 2007, 8). In this instance, Bridget's drinking assumingly incited her to fight, which is another socially problematic act for women in the contemporary society.

Daniel's presence on the day of the date illustrates how he influences Bridget's drinking. Bridget's consumption log verifies her heavy drinking, as her alcohol unit intake climbed up to eight (BJD, 32). The eight consumed units of alcohol incite Bridget to cause a bit of a riot with Daniel, making it unclear whether alcohol failed its primary task of calming Bridget down. The outburst does not highlight her most diplomatic qualities, but it is safe to say that it gave her release in the moment. Alcohol and its inhibition removing qualities allowed Bridget to vent her feelings on the spot, which goes against her other method of coping. Alcohol manages to unleash Bridget's id and causes her to behave instinctively with rage. In contrast, smoking also provides Bridget with relief, but does not allow Bridget to properly handle her feelings.

Drinking, however, provides Bridget relief by allowing her to vent her feelings as she does when she, for example, vents by writing in her diary. Therefore, alcohol succeeds in its task of providing the

relief. Although Daniel and Bridget split up after their fight, she finds a reason to celebrate her outburst: “It was great. You should have seen his face” (BJD, 33). Bridget’s victorious feeling is short-lived, because her rift with Daniel influences her to lean onto drinking. Following her outburst, Bridget’s alcohol intake stays high: “alcohol units 9” (BJD, 37). As was discussed in the previous subsection, Bridget also finds comfort in her vices when she has a hard time with her married friends. While she is confronted by her friend Cosmo, Bridget appears to be drunk after having already drunk half a pint of ’82 Pauillac all by herself. Bridget reports to slurring sarcastically as a tool to steer the conversation away from herself (BJD 41).

When an interruption occurs, Bridget thanks her friends for the night and hurries out of the party. Bridget reflects on her exit and describes the sad end to her night: “Then I got into a taxi and burst into tears” (BJD, 41). Although Bridget remained strong during the confrontation and managed to leave seemingly untouched by the ordeal, Cosmo’s teasing about her love life assumingly made her think about her romance failure with Daniel. Bridget medicates this heartache with alcohol, which allows her to process her emotions. It is worth noting that drinking provides Bridget with relief during the confrontations with Daniel and Cosmo, but the effect during both instances is short-term.

Daniel and Bridget reconnect later, which emphasizes the presence of alcohol in her emotional process. Bridget describes her feelings in regard to her and Daniel: “Daniel, though perfectly chatty, friendly, even flirty all week, has given me no hint as to what is going on between us [...] I have major trauma every time he disappears for lunch or puts his coat on to go at end of day” (BJD, 67). Lack of certainty between the two inspires Bridget to give Daniel a dose of his own medicine. Alcohol is strongly present in Bridget’s revenge. In her quest to get Daniel to commit to her, she inquires the help of her friends, who encourage her to manipulate Daniel back. For example, Bridget and Sharon spent an alcohol-fuelled night at Café Rouge, after which Bridget slurs drunkenly in her diary (BJD, 68). Drinking with her friend causes Bridget to find release by aggressively venting her feelings, which is evidenced by her drunken slurring: “Dun stupid care bout Daniel stupid prat” (BJD, 68). Bridget’s drunk slurring embodies the loss of control over one’s actions that the *ladette* lifestyle partly represents (Gromkowska-Melosik 2021, 68; Jackson and Tinkler 2007, 8). Bridget’s struggle between personal choice and circumstances emphasizes how multidimensional her vice-related behaviour truly is. The morning after, Bridget vows to never drink again, while also trying to not become needy with Daniel (BJD, 69). Although Bridget’s drunk actions caused her to be slightly regretful and rethink her future behaviour, it is safe to assume that it did provide her with relief.

Daniel ultimately falls for Bridget’s manipulation, but Daniel’s nice phase does not last too long. Bridget’s id is evoked again, which causes her to go on another rampage about Daniel’s “fuckwittage” (BJD, 76). This time, however, Bridget is at work and sober. Coincidentally, she goes for a “post-

works crisis meeting in Café Rouge,” (BJD, 77) which happens to be the same place in which she drunkenly plotted her revenge. Bridget’s mental state is once again multidimensional, as she shuttles between “feeling v. pleased with self” and being “so unhappy about Daniel” (BJD, 77). Though Bridget was not drunk during her rampage this time, the role of alcohol in the moment is undeniable. This is supported by the fact that after the incident and her workday was over, she went to a bar to clear her head and find release. Bridget manages to find the release her id yearns for, although it is not always as immediate as it is with smoking.

Taking revenge on Daniel provided her with release, although she felt sad after the fact. Bridget knows how it feels to be manipulated, and as per her own report, it does not feel nice to be a victim of Daniel’s mind games. What Bridget fails to realize before, during or after this ordeal, is how completely manipulative it was altogether. This signals how she is not fully capable of self-reflection, especially when intoxicated. Instead, Bridget is inclined to justify her own actions, without admitting accountability. In this situation with Daniel, Bridget’s ego fails to compromise the needs of id and superego. Instead, Bridget’s id manages to manipulate her superego. The superego, which strives for good, acts against its own principles under the influence of the id (Hall 2016, 39–40). The instinctive id thirsts for revenge and manages to convince the superego that punishing a schemer like Daniel was right, even if it requires regressing to the same level as him. The collaboration of alcohol and Bridget’s id is evident during this instance, because it illustrates how her addiction influences the interactions within her psychic apparatus.

Bridget’s drinking habits are influenced by the fight with Daniel, just like her smoking habits were: “alcohol units 5 (disgrace: urine of Satan)” (BJD, 77). Bridget expresses her disappointment in herself as she highlights the satanic evil of her vices. Interestingly, Bridget’s comment about the satanic nature of her vices establishes a connection between her vices and her id. The id can be seen as an equivalent of the devil, if it is not controlled by ego and superego (Guerin et al. 1999, 129). Although the reference is usually used in connection to unruly children without a developed id, it can also be applied to neurotic adults (ibid.). For a neurotic adult like Bridget, it is to be assumed that her id’s needs can grow to a devilish level, which can lead to her indulging in her addictions to an excess. Another reason for her evident self-disappointment stems from social pressure and the realization that unlike those around her, she is yet to become married. Social pressure causes Bridget to drink later as well, because she dreads attending a party at work. Bridget states how she would be much more comfortable at home with a bottle of wine (BJD, 98), which proves how just the thought of wine provides her with comfort. Consequently, to combat her inner turmoil, Bridget consumes 7 units of alcohol to get relief at the party.

Daniel's role as a driving force behind Bridget's drinking is illustrated as he re-enters Bridget's life once again. As was discussed in the previous subsection, Bridget and Daniel keep up the triumph of vices that were started by her neighbour Dan and this is evident in her drinking as well: "Alcohol units 12" (BJD, 111). Daniel's presence intensifies her substance abuse, but so does his dramatic exits from her life. Just like during their previous breaks, Bridget has a hard time for a while after they break up. The social dimension of Bridget's drinking is highlighted after Bridget finds out about Daniel's affair. Janet Chrzan (2013, 193-194) states that alcohol can be a "liquid symbol" of unity, which Bridget proves with her behaviour around her friends. When Bridget goes to her friends to seek support, her friend Tom medicates her sorrows by pouring vodka down her throat (BJD, 182). Alcohol is present in the process of consolation, but Tom also supports Bridget mentally. However, alcohol and mental support fail to solve her issues. In her moment of desperation, she even approaches her mother, who gives her straight-forward, yet unhelpful analysis about men: "They're all completely self-centred, sexually incontinent and no use to man nor beast" (BJD, 182).

Because she is still experiencing tension after Tom and her mother failed to provide her with comfort, she tries to solve her issues with the help of her other friends, Jude and Sharon, who take her out for drinks. After a long night of heavy drinking, Bridget slurs drunkenly in her diary (BJD, 187). Her drunken slurring matches the consumption log of the day, as she reports drinking 7 units of alcohol (BJD, 186). After drinking heavily the night before, Bridget acknowledges how she is in "physically disastrous state," but "emotionally v. much cheered up by night out" (BJD, 187). This illustrates how drinking does physical harm to Bridget but is nevertheless very important as a social bonding experience between her and her friends. Additionally, Bridget's heavy drinking that follows her breakup is connected to her previous drinking instances. On previous incidents, Bridget has experienced, on one hand, the gratifying relief from the stimulation provided by drinking, but on the other hand, also felt bad either physically or mentally following her binges. Ladette-type behaviours like smoking and drinking do, according to Jackson and Tinkler (2007, 15), pose health risks. Regardless of Bridget's acknowledgement of these, she indulges in drinking as a way to bond with her friends.

Bridget also uses alcohol to bond with her family when her mother's crimes with her lover Julio are revealed, which further emphasizes the social dimension of her drinking. When her mother's bad decisions ruin her party, Bridget's mental state goes down. It is, of course, natural to enjoy pleasure-inducing substances during a party. While Bridget reflects on her alcohol unit intake, however, Bridget admits how she has gone overboard: "alcohol units 9 (v. bad indeed)" (BJD, 267). Bridget clearly surrenders to her vices, but not only for the sake of the party. While the situation is solved at Aunt Una

and Uncle Geoffrie's home, Bridget pours Grand Marnier down her throat. She is not the only one to turn to alcohol in a moment of distress, as her whole extended family "abandons all normalcy" and starts drinking sherry (BJD, 275). This time around, it is Bridget's drinking that becomes her main channel of stress relief. While she has to abstain from smoking, she is able to freely drink along with everybody else. The habits of addicts are not just individual choices but often accommodated by people around them (Glauser 2014, 19). This is the case with Bridget as well, because she can indulge in her harmful habits under the guise of social drinking without facing much scrutiny.

Bridget continues to utilize the socially accepted vice of drinking in her family's company during Christmas as well. During the festivities, she reports drinking one "measly" glass of sherry (BJD, 299). Considering how Bridget uses alcohol to handle her tension while she is with company, it is safe to say that drinking is, in contrast to smoking, a more social practise. Her social drinking can be partly attributed to her ego, which according to Anna Freud (1937, 73), utilizes different defence mechanisms to fight id. One of these mechanisms is called introjection, which refers to the unconscious adoption of external ideas (Wollheim 1981, 223). Bridget's ego may, therefore, use introjection as a tool to justify her public drinking to her superego, by arguing that it is appropriate in the situation. In the process, Bridget's id also gets what it wants, which is relief to its tension.

The role of drinking as a tool for bonding is also clear when the inner turmoil Bridget experiences intensify with her circumstances. While she struggles with her new job in television, her parents' marriage starts to fray again. Simultaneously, Bridget's own love life cracks up, because her friend Rebecca infiltrates her relationship with Mark. While she balances work, her parents' troubles and her own love life, Bridget is influenced to have a drunken night with her friends. Just like before, Bridget enjoys being out drinking and bonding with her friends. In her consumption log, Bridget does not disclose the actual number of consumed alcohol units but mentions having a wine-bag inside of her (TEOR, 38). The evening with her friends was clearly fuelled by wine, which the women needed as they surprisingly encountered Rebecca. In *Bridget Jones's Diary* (1996, 146), Bridget describes her friend to be like a jellyfish, who stings Bridget with her malicious words. Typically, Rebecca acts friendly on the surface while she simultaneously insults Bridget with her "jellyfishing" (TEOR, 44). Rebecca's two-faced behaviour is acknowledged in *Bridget Jones's Diary* (1996), but during the course of *The Edge of Reason* (1999), it becomes clear that Rebecca's malice is not a matter of mere thoughtlessness but is rooted in her ulterior motive of stealing Mark.

Rebecca infiltrates Bridget's relationship, which causes an increase in her alcohol intake. Bridget's relationship with Mark has typically decreased her urges to indulge in her vices, but Rebecca's presence manages to sabotage this. The Law Society party Bridget attends with Mark is the first indication of how Rebecca influences Bridget's drinking. Bridget heavily compares herself to

Rebecca, who she sees as her competition. In fact, Bridget notes how seeing the very attractive Rebecca at the Law Society dinner made her feel “‘Not up to competition standard’” (TEOR, 54). Because Bridget feels inferior to Rebecca, she goes down a rabbit hole in order to fit in with Mark’s posh friends. For example, she searches high and low for a perfect corset to make her feel more confident in an evening gown. Her consumption log of the day reveals how she indulged in heavy drinking to suppress her inferiority: “alcohol units 6 (2)*, [...] lies told to fitness assessor (14). *Figures in brackets denote data given to fitness assessor” (TEOR, 52). Bridget’s shame over her ways causes her to cover up her heavy drinking, which indicates not only her need to resort to drinking, but also how the superego performs its function and tries to act socially right.

During the night, Bridget is bothered by not fitting in and Rebecca’s obvious attempts to flirt with Mark. Therefore, Bridget says how she “just sat quietly and ate and drank things” (TEOR, 56). In addition to this, a misunderstanding with Mark causes Bridget to drink heavily. As discussed in the last section, Bridget finds the schizophrenic son of Mark’s maid in his bed, which she misinterprets. The situation causes her alcohol intake to stay up: “alcohol units 6 (but mixed with tomato juice, v. nutritious)” (TEOR, 67). Bridget’s heavy drinking is apparently the sum of her circumstances, which were exceptionally multidimensional during this instance. This situation also shows how Mark cannot save Bridget from her addictions, although his presence tends to have a positive influence. This is evidenced by the fact that Bridget’s alcohol intake is six units a day on consecutive days even though she is with Mark. Rebecca’s negative influence on Bridget’s drinking does, however, come to the fore in this instance.

Rebecca’s influence on Bridget’s drinking is clear later in *The Edge of Reason* (1999) as well. For example, when Rebecca hijacks a skiing trip with Bridget and Mark, Bridget ends up drinking heavily: “grappas 5” (TEOR, 88). Bridget medicates her frustration with alcohol also when Rebecca stages a fight between Mark and Bridget: “alcohol units 3 (since midnight and is only 7 a.m.)” (TEOR, 105). Bridget does not drink alone, since her friends are there to support her. For instance, after Bridget spots Rebecca and Mark together in public following their breakup, her “very black day” is spent drinking with her friends (TEOR, 132). Rebecca’s actions have resulted in heavy drinking on Bridget’s part, as she tries to find release and medicate her frustrations. Bridget’s drinking habits following the breakup with Mark cause her to take a critical look at her ways. Bridget questions whether she has an actual problem, as she just consumed an entire week’s worth of alcohol units in one night (TEOR, 139). The *ladette* lifestyle does pose multiple health risks (Gromkowska-Melosik 2021, 72), which Bridget recognizes. Bridget vows to not drink again, which is proven to be difficult.

After binging to medicate her heartache, Bridget’s success in her job highlights another perspective to her drinking. Bridget returns to drinking, although things are working out for her. Tom organizes

Bridget a chance to interview Colin Firth, which is her chance to become a real journalist. Although things are going her way, Bridget's drinking habits escalate again. Bridget produces an explanation to her drinking: "alcohol units 4 (but am journalist now so obviously must be drunk)" (TEOR, 154). This time Bridget's drinking happens to be the celebratory kind, as according to her diary, the next time she drinks is about a month later (TEOR, 156). Bridget's career is taking off, so she fulfils her long-time dream of extending her apartment. Ladettism emphasizes the independent agency of women, which also includes considering women as powerful consumers (Jackson and Tinkler 2007, 26). The only entry between the two drinking occasions celebrated her getting a second mortgage, which allows her builder Gary to start with the renovations. Bridget drinks quite heavily, as she has just overcome her struggles at work and is able to take advantage of her good financial standing. Therefore, drinking is not merely a way for Bridget to drown her sorrows, but a way to celebrate her victories.

Bridget's celebratory drinking is, however, soon in the past. Bridget's interview with Colin Firth was a failure, due to which she was scrutinized at work. The fear of losing her job over the interview causes Bridget to second guess her renovations. Her plan to cancel the extension is ruined, as she returns from work to find that Gary has already begun: "Gaaah! Gaaah! Gaaah! Is bloody great hole in side of flat!" (TEOR, 182). In addition to fearing unemployment and potential financial ruin, Bridget's tensions rise as her friend Magda informs her of a party, which Rebecca and Mark are throwing together. Bridget almost managed to forget about Rebecca and Mark for a while, and because of the painful reminder, Bridget and her friends get "plastered" (TEOR, 194). The drunken night with her friends allows Bridget to vent her feelings, while proves the notion that, in postfeminist culture, the outrageous behaviour of women is seen as their strength (Whelehan 2000, 9). Together with providing Bridget with substance-support, her friends also help her mentally. The drunk group plots against Rebecca, just like they plotted against Daniel earlier (BJD, 68). Bridget's consumption log indicates how her circumstances have driven her to drink: "alcohol units 7 (hurrah!)" (TEOR, 185). Bridget's uses drinking as a method to calm herself as she mourns losing Mark to Rebecca (TEOR, 235). Bridget begins to implement her vice even more aggressively when her traitors add insult to injury by badmouthing her behind her back (TEOR, 254). As a result, Bridget's alcohol use increases heavily: "alcohol units 4" (TEOR, 263).

Mark and Rebecca's antics cause serious tension to Bridget's id, which is indicated by how her drinking habits increase as she seeks relief. Bridget and Sharon decide to go on a holiday in Thailand to forget all men, which is something Bridget needs to combat her inner turmoil. Bridget still accepts one drunken date invitation from Daniel, who has entered her life again (TEOR, 271). Bridget is feeling lonely, which explains why she is still willing to be associated with Daniel even after his past actions. According to Eissa (2024, 7), the narrative highlights the marriage norm and how Bridget is willing to accept a low-quality partner just for the sake of having one and fitting a societal mould. At

this point, Bridget's loneliness has reached a point at which she is looking for any available contact she can find. Therefore, her willingness to meet Daniel is not too surprising.

Daniel enters Bridget's life with alcohol, which suits the pattern of his past. In her date night consumption log, Bridget omits the number of her alcohol units (TEOR, 271). However, the entry itself reveals how at least glasses of wine were poured during the date (TEOR, 276). Fittingly, Daniel offers Bridget alcohol while he excuses his behaviour and makes straight-forward advances. When she realizes that Daniel has not changed, Bridget rejects him and his wine and drops him like the bad habit he is. This time Bridget does not give Daniel the chance to affect her emotional well-being, which can explain the lack of indulgence in her vices in this scene.

Bridget's alcohol use increases as she struggles with being alone after she rejects Daniel and misses Mark (TEOR, 287). Bridget's increased substance use continues as her plane departs: "alcohol units 8 (but in-flight so cancelled by altitude)" (TEOR, 291). Bridget has access to plenty of alcohol during the flight but still struggles as she cannot smoke. Her increasing alcohol use can, therefore, be seen as a replacement for cigarettes. Bridget resorts to substitutions at her destination as well. Sharon's new male acquaintance Jed tempts the women to try magic mushroom omelettes. Although she is initially reluctant, Bridget ultimately gives in for the sake of the experience. Bridget elaborates on her spiritual epiphany: "All can remember was being in midst of happiest time of life [...] then suddenly it was as if a switch had been turned off" (TEOR, 298). It appears that Bridget manages to expel her anxiety by substituting her normal vices with the omelette.

Her contentment does not last long, as Jed stages a robbery at the women's hut. Left without any of their belongings, Bridget deals with their situation by indulging in her vices. Bridget's first instinct is to resort to alcohol, which the more level-headed Sharon is hesitant to do. In her desperation for relief, Bridget plots behind Sharon's back: "Think I will just sneak out and get the Bloody Marys" (TEOR, 300). Bridget's sneaky behaviour further elaborates how strong her need for immediate gratification is. Bridget's heightened need to respond to her id's tension influences her to act selfishly behind her friends back. Jackson and Tinkler (2007, 23) highlight how *ladette*-type behaviours are perceived to be selfish, which Bridget's actions after the robbery verify. For this reason, *ladettism* and *id* are also connected, as *id* also operates selfishly. As discussed with smoking, the role of alcohol in moments of stress and discomfort also shows how Bridget's excessive drinking can be seen as a manifestation of her *id*.

It is also worth noting how Bridget abstains from drinking like she does from smoking. After the women are left to rely on Jed for help, Bridget ends up in prison on suspicion of drug smuggling.

Bridget's time in jail accentuates how deep her addiction truly is. While in jail, Bridget is forced to rely solely on her writing as a channel to process her emotions. Due to this, her numbers are more moderate than ever: "5st (v.g. but imaginary), alcohol units 14 (but also imaginary)" (TEOR, 305). Bridget enjoys 14 units of alcohol in her imagination, which signals how desperate she is to consume it. Bridget's dreaming demonstrates the Freudian notion underlined by Hall (2016, 23), which concludes how memory and actuality are not distinct from each other in the eyes of the id. Due to this, just writing about consuming alcohol units provides her with release. Bridget's yearning for alcohol is justified, as she has been informed of the decade long sentence that awaits her (TEOR, 306).

Bridget's charges are fortunately dropped, and she gets to return home. Bridget promises to stay vice-free in the future after experiencing the positive effect of being sober in prison (TEOR, 320). Regardless of this, Bridget celebrates her release by consuming six units of alcohol (TEOR, 318), which further emphasizes the depth of her addiction and her lack of self-control. Her lack of control when it comes to her vices represents "uncontrolled impulses toward pleasure," which lead to "self-injury" (Guerin et al. 1999, 130). This is why Bridget turns to her vice even after recognizing the benefits of abstinence.

Bridget manages to stay away from her vice if her circumstances allow it. However, in the end of *The Edge of Reason* (1999), Bridget slips back into her old ways rather innocently, which emphasizes the power addiction holds. A retired addict such as Bridget should avoid their vices at all costs, but her self-justifying mindset causes Bridget to binge heavily after "just one" glass of wine (TEOR, 410). In her drunken madness, Bridget does her Christmas cards and drunkenly stumbles to take them to the post box. As a result, Bridget manages to humiliate herself by sending embarrassing cards to professional acquaintances and old enemies. Bridget's consumption log shows how even the most innocent slip allows addiction to take over: "alcohol units 6" (TEOR, 416). When she realizes her blunder, Bridget repeats her promise of not drinking: "Oof. Head hurts. Right, am not going to drink again for [...]" (TEOR, 416). The depth of Bridget's addiction is evidenced by the fact that her relapse required nothing more than an innocent motive of having fun. This instance, along with other instances of Bridget's recreational use of alcohol shows how *ladette*-typical hedonism described by Jackson and Tinkler (2007, 6) explains at least a part of Bridget's behaviour.

Although Bridget gets a lot of necessary release from drinking, she does sometimes abstain from it voluntarily. When sex differences in connection to drinking are discussed, women are often seen to be more controlled in comparison to men (Day, Cough and McFadden 2004, 174). Bridget does have control over her habit, which is illustrated in the instances during which she abstains from drinking. For example, Bridget's birthday party ends a heavy binge, which is illustrated by her consumption log: "alcohol units 0 (marvellous)" (BJD, 89). Bridget's birthday marked a turning point in her journey

with alcohol, as she went over the top for the last time before taking a break. As was discussed in the last subsection, her break from her vices can be explained by a clearer state of mind, which followed her temporarily getting over Daniel. Although Daniel re-enters her life, she still experiences moments during which her alcohol intake is more moderate. For example, after she secures a holiday with Daniel, her consumed alcohol units clearly decrease: “alcohol units 1” (BJD, 156). Regardless of her experiencing good times with Daniel, getting rid of him for good in *Bridget Jones’s Diary* (1996) provides Bridget with a clear sense of relief even right after the fact: “alcohol units 0 (v.g.)” (BJD, 203). In this instance, Bridget did not need time to heal but stayed vice-free the day of leaving her job and Daniel behind.

It is also worth noting that Bridget’s patterns of implementation and abstinence are not clearly distinguishable. After a breakup with Daniel, Bridget starts implementing her vices slightly more, which is clear especially in her smoking. She consistently smokes about thirty a day, but takes it easy with drinking, despite occasional social drinking. The emphasis on smoking is once again related to Bridget’s employment, as she cannot appear in the workplace drunk. This indicates how Bridget has some level of control when it comes to her addictions, as her ego allows her to choose the channel through which she finds her release. Therefore, Bridget can lead a socially acceptable life without fully surrendering to her vices. Bridget abstaining from drinking in certain social settings such as during working hours is the work of her superego, which operates unconsciously. Her superego has internalized the social expectations under which public drunkenness is frowned upon and thus convinced her ego to restrain the needs of her id when in certain social settings. This is supported by the fact that Bridget did not unleash her need to drink at work when she had an argument with Daniel, but waited to leave work first (BJD, 77).

Bridget’s control over her drinking is further emphasized when she ends her partying cold turkey as Monday comes and goes to work like a true professional (TEOR, 195). Even though Bridget’s excessive drinking revolves around the weekends, it is still rather concerning how she chooses to manage her problems. However, her ability to go to work soberly proves that her ego is still in control of her id. Therefore, in terms of her alcohol usage, Bridget is a functional addict. According to Wendy Glauser (2014, 19) this means that, although a person is heavily dependent on her vice, they are still able to at least partly function and lead a normal life at their job. It is, therefore, worth noting how Bridget’s patterns of abstinence and implementation are not linear or unambiguous but depend on the surrounding circumstances and the presence of her other vice. In addition to her circumstances, her relationships influence her drinking habits.

The stark differences between Bridget’s love interests become clear in the way in which Mark reduces Bridget’s need to indulge in drinking. Mark’s presence brings contentment and happiness to Bridget’s

life, which causes Bridget to unconsciously decrease the implementation of her vices when he is around. In the end of *Bridget Jones's Diary* (1996), Bridget is reunited with Mark during Christmas celebrations. Bridget did drink one glass of sherry, but according to her entry, she no longer had a need to drink when Mark showed up. According to her consumption log, Bridget only consumed 2 alcohol units during the day, which is quite moderate for her (BJD, 300). Mark's anticipated presence already provides Bridget with relief, especially as he delivers the information that Pamela's criminal charges have been taken care of. This moment in particular shows how Mark's presence decreases her need to drink, whereas Daniel's presence increases it.

When Bridget and Mark temporarily break up, her vices gain control. After Bridget notices this, she is determined to make a change to her behaviour and reduce drinking. She manages to abstain from drinking when she comes up with a strategy to avoid thinking about Mark: "when wake up in the morning, immediately before feeling first stab of pain, put on Radio 4 Today programme [...] then I can avoid getting caught it obsessive "if only" thought circles" (TEOR, 151). Bridget manages to not implement her vices, and another indication of her good mood is the fact that she does not have a need to write for a while. A while later, Mark's presence fades away, and her substance use becomes a usual occurrence. Although Mark and Bridget are no longer together, Bridget's alcohol-related behaviour during a party indicates otherwise. As discussed in the previous section, Bridget tries to stay away from smoking to please Mark. This happens in relation to alcohol as well, because Bridget stays away from alcohol while she is around Mark at Rebecca's party (TEOR, 252). Therefore, Mark's presence does not only influence Bridget's vice-related behaviour on an unconscious level, but consciously too.

Mark's vice-reducing presence is highlighted once again after the pair reunites. Bridget's heavy binge comes to an end when a terroristic threat brings Bridget and Mark together again. Bridget receives a PR-lipstick in the mail with her name engraved on it. She shows the lipstick to Mark, who she stumbles upon by chance. Mark, however, points out that it is not a makeup product, but an actual bullet (TEOR, 352). Interestingly, a death threat does not cause her numbers to increase too rapidly. The day after she receives the threat, Bridget's alcohol usage is very modest: "alcohol units 3" (TEOR, 365). The restrained behaviour may be influenced by the fact that Bridget's parents were simultaneously in rehab. While Pamela learns to cope with her over-confidence and co-dependency, Bridget's father struggles with excessive drinking. Her father's situation has the biggest influence on Bridget. Alcoholism is something that Bridget herself had previously been frightened of, which might have influenced her to handle her issues differently (TEOR, 139). It is to be assumed that Bridget is able to hold back on drinking and smoking by replacing those actions by resorting to binge-eating. The replacement of one act with another is defined as sublimation or displacement (Berne 1976, 399), and Bridget's changed preference for binge-eating instead of drinking and smoking heavily meets its

definition. Bridget's minor indulgence in her vices proves, how displacement provides her with the same pleasure as drinking and smoking. After all, the most important thing is gratification and harmony in the psychic apparatus (Freud 1937, 193), and the source of those is secondary.

While her parents' influence of Bridget's modest numbers is likely, it is also worth noting how Mark has influenced Bridget's vice-related behaviour in the past. As per usual, Mark, her regained boyfriend, is there to comfort her when the stalker is revealed to be her builder Gary (TEOR, 384). Mark's support during the investigations assumingly allowed Bridget to stay away from her vices. Mark continues to be helpful even after the investigations, because as the burden of the terroristic threat ultimately leads to a tearful breakdown, Mark is there to comfort her (TEOR, 387). Bridget only returns to writing a few months after the threat, because her breakdown likely allowed her to vent her feelings with a lasting impact. As discussed in the previous section, Bridget's lack of writing can be attributed to a clearer state of mind. Along with this, a clearer state of mind and a lack of indulgence in vices are also connected. Matter of fact, there are no mentions of drinking for a while after her return to writing. Bridget does admit to being drunk at Jude's wedding despite not reporting it to her diary (TEOR, 410). The otherwise viceless Bridget reflects on how her ways have changed: "Usually, a week before Christmas, am hangover and hysterical" (TEOR, 409). It is to be assumed, that Bridget's mental state is in a significantly better condition, which has manifested in a lack of drinking. Indeed, Anna Freud (1937, 5) concludes how "there is no occasion for any instinctual impulse to invade the ego in search of gratification" if calmness and satisfaction is reached. Therefore, Bridget's abstinence from drinking can be attributed to a lack of stress and discomfort.

In conclusion, Bridget's drinking is a multifaceted problem in her life, which is affected by the things she goes through in her life. Similarly to smoking, issues regarding her love-life, work and body-image also contribute to her drinking. Bridget's drinking aims for the goal of providing her id with relief when tensions arise, but it happens in a slightly different way in comparison to smoking. Due to her ego meditating the need of her id and superego, Bridget's release is sometimes delayed as she cannot always be drinking. Additionally, Bridget's drinking provides her release through stimulation which can be rather intense, which differs from the release that smoking provides with its instant calming effect. Although Bridget regularly enjoys the release drinking provides, she also abstains from it both consciously and unconsciously, just like she does with smoking.

4 Conclusion

Bridget executes a predictable pattern throughout *Bridget Jones's Diary* (1996) and *Bridget Jones: The Edge of Reason* (1999), which illustrates how the implementation of Bridget's vices symbolises the complicated workings of her psychic apparatus. The vices – chain-smoking and binge-drinking – are an indelible part of Bridget's life. Their all-consuming presence can be explained by the combination of Bridget's anxiety and addiction. Her neurotic anxiety drives her to take the adversities in her life seriously, whether they occur in her relationships or work life. In addition to these, Bridget is troubled by her appearance. Popular discourse around the ladette-lifestyle Bridget takes part in underlines hedonism as a driving force behind ladette-type behaviour (Jackson and Tinkler 2007, 6), but as the analysis of *Bridget Jones's Diary* and *The Edge of Reason* in this thesis has also concluded, determining hedonism as the main factor ignores the influence of other background factors (Jackson and Tinkler 2007, 31). However, the connection between Bridget's vices and id is clear, which causes reason to consider the id to be at least as hedonistic in its yearning for release as Bridget herself. Bridget is in a tough spot, as she must struggle with the tendencies of her own personality, while she navigates and combats societal phenomena. Bridget's self-destruction is, therefore, not solely the fault of herself or her circumstances, but has been brought about by the combination of both factors.

Furthermore, Bridget's denial also negatively affects her maladjustment. These causes create disturbance in the psychic apparatus, which results in her id becoming dominant. Her id has taken over her life in cooperation with her addictions. The heavily addicted Bridget leans onto her vices in demanding situations, as they provide her with immediate gratification. By doing this, her anxiety-driven discomfort is temporarily eliminated. When Bridget's consumption logs and entries are analysed, the connection between her vices and bad mental state is evident. For example, during the course of *Bridget Jones's Diary*, Bridget's smoking habits go up and down in the manner of a rollercoaster. As this curve is observed and connected with other events in the book, it is clear how the highs and lows of Bridget's love life are reflected in her habits. Her behaviour in relation to Daniel especially proves, how her contentment and lack of anxiety manifest themselves in lack of vices. Bridget's apparent malaise combined her heavy substance use does indicate how the negative attention ladettism receives is not merely a matter of catastrophizing the behaviour of women, but that her behaviour is dangerous on a personal level at least.

The roles of Bridget's vices are, however, multi-faceted, which is revealed in how her consumption logs and the rest of her entries do not always match. For example, unevenness does appear when Bridget is restricted from indulging in her vices, like when she was in prison. Although her log shows non-existent numbers during her stay in prison, it does not mean that her prison-stay was a pleasant experience. In the entries themselves, Bridget highlights her anxiety and desperation to smoke and

drink. Therefore, moderate numbers in her consumption logs do not always reliably reflect the state of her mind. It is also worth noting that her ego does not solely act as a servant for her id but also experiences its own moments of triumph along with her superego.

The diverse nature of her vices is also proven not just by the causes and moments of implementation, but also by the aftermath of it. Although Bridget's vices provide her id with ease when she needs it, they also add onto Bridget's pain in the long run. Bridget's anxiety and denial combined with her addiction create a vicious cycle, which has only resulted in short-term happiness and long-term misfortune in Bridget's life. For instance, this is evident when Bridget ruins her successful diet by overeating in honour of her homecoming from Thailand. Overall, her vice-related behaviour highlights the maladjustment of her psychic apparatus. The dimensions of Bridget's behaviour are diverse and the result of a combination of surrounding circumstances and Bridget herself.

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Appendix 1. Finnish Summary

Tutkielmani käsittelee Helen Fieldingin romaaneja *Bridget Jones's Diary* (1996) ja *Bridget Jones: The Edge of Reason* (1999), jotka seuraavat päähenkilönsä Bridgetin elämää. Päiväkirjan muotoon kirjoitetut romaanit kuvaavat Lontoossa asuvan sinkkunaisen elämää, joka pyörii hänen uransa, ystäviensä, romanttisten suhteidensa ja paheidensa ympärillä. Bridgetin elämä näyttyy lukijalleen hektisenä ja dramaattisena, joka ilmenee hänen värikkäässä tavassaan kirjoittaa tuntemuksistaan. Bridgetin elämässä draamaa aiheutuu erityisesti hänen ulkonäöstään, ihmissuhteistaan, työoloistaan, sekä näiden aiheiden keskinäisistä suhteista. Bridget käsittelee sisäistä kamppailuaan ketjutupakoimalla ja juomalla reilusti alkoholia. Päiväkirjaromaanin muoto luo intiimin yhteyden Bridgetin ja hänen lukijoidensa välille. Romaanien henkilökohtaisen luonteen vuoksi niin lukijat kuin tutkijatkin ovat kiinnostuneita analysoimaan romaanien tarinoiden lisäksi myös Bridgetin mielenliikkeitä. Lukija pääseekin erityisen lähelle Bridgetin sisintä tarkastelemalla kirjanpitoa hänen paheistaan, joita ilmenee tasaisesti päiväkirjamerkintöjen alussa. Vaikka Bridgetin hahmo on fiktiivinen ja hänen käytöksensä analysointi on tekstuaalista, tarjoavat romaanit erikoislaatuisen tilaisuuden tutkia hänen päihteidenkäyttönsä ja psyykeensä välistä yhteyttä.

Tämän tutkielman kohteina ovat Bridgetin psyykeen osat, ja niiden ilmeneminen hänen päihteidenkäytössään. Tutkielmani alussa pohdin hyödyntämieni teorioiden taustoja sekä niiden yhteyttä käsiteltäviin romaaneihin. Päihteidenkäytön eri ulottuvuuksien käsittelyn tukena hyödynnän erityisesti Sigmund Freudin psykoanalyttista teoriaa. Tarkemmin tutkielmassa psyykettä lähestytään Freudin rakenteellisen malliin nojaten. Freudin rakenteellisen mallin mukaan ihmismielen muodostavat kolme erillistä, mutta keskenään vuorovaikuttavaa osaa – id, ego ja superego. Freudin teorian mukaan jokainen osa edustaa yhtä psyykeen kerrosta. Id toimii mielihyväteriaatteen mukaisesti, ja pyrkii täten hakemaan välitöntä tyydytystä kohdatessaan ärsykeitä. Idin toiminta on tiedostamatonta, jonka vuoksi se ei olekaan kyvykäs toimimaan rationaalisesti tai ottamaan seurauksia huomioon. Idin edustama välittömän mielihyvän tarve on tässä tutkielmassa rinnastettu Bridgetin päihderiippuvuuteen. Bridget hakee helpotusta päihteistä kohdatessaan elämässään vastoinkäymisiä, joka voidaan nähdä idin välittömän helpotuksen hakuisuuden ilmenemismuotona. Bridgetin päihteidenkäyttö on toki monisyistä ja monitasoista, mutta sen pääasiallisena tarkoituksena voidaan pitää hänen alitajuista pyrkimystensä rauhoittaa ahdistustaan ja neuroottisuuttaan.

Idistä poiketen superego edustaa psyykeen tiedostettua tasoa. Superego kehittyy henkilöä ympäröivien sosiaalisten normien mukaan, ja luo tämän kautta ihmiselle moraaliperiaatteen. Moraaliperiaatetta noudattaen myös Bridget pyrkii toimimaan odotetulla tavalla. Superegon toiminta näkyy romaaneissa selkeimmin silloin, kun Bridget pyrkii taistelemaan addiktiotaan vastaan. Bridget on kyvykäs tunnistamaan toimintansa haitat henkilökohtaisella tasolla, mutta nojaa vahvasti myös yhteiskunnallisiin ja erityisesti äidiltä opittuihin päihteettömyyden normeihin. Superego luo siis olennaisen vastavoiman, jonka tarkoituksena on kukistaa idin vaistonvaraiset halut.

Idin ja superegon välissä vaikuttaa ego, jonka toiminta perustuu todellisuusperiaatteeseen. Ego toimii kaikilla tietoisuuden tasoilla, ja pystyy tämän kautta ottamaan huomioon sekä henkilön alkukantaiset tarpeet että näitä rajoittavat sosiaaliset ja yhteiskunnalliset normit. Egon keskeinen tarkoitus on toimia tasapainottavana voimana kahden ääripään välissä, joka huipentuu siihen, että ego löytää sosiaalisesti hyväksyttävät kanavat tyydyttää idin alkukantaisia haluja. Egon toiminta on keskeistä myös Bridgetin päihteidenkäytössä. Tupakointi ja juominen ovat valikoituneet Bridgetin egon kanaviksi purkaa paineita, vaikka päihteidenkäyttö ei ole suoranaisesti ihanteellista. Näin ollen Bridgetin ego toteuttaa idin haluja soveltaen niitä sosiaalisten normien mukaan. Konkreettisesti tämä ilmenee, kun Bridget tarkoituksellisesti pidättäytyy päihteistä, jos niiden käyttö on kyseisessä kontekstissa erityisen epäsopevaa. Hänen egonsa navigoi idin ja superegon halujen välillä esimerkiksi silloin, kun hän tupakoi salaa vieraillessaan vanhempiansa luona. Huomionarvoista on se, että Bridgetin päihteidenkäytön ohella myös hänen päihteettömyytensä – ilmenee se sitten pakon alla tai vapaaehtoisesti – on syytä analysoida. Tutkielmassa nostan esiin myös muita esimerkkejä, joiden valossa Bridgetin päihteidenkäyttö ilmenee kaikissa ulottuvuuksissaan.

Vaikka *Bridget Jones* -sarjaa on melko harvoin lähestytty psykoanalyttisen teorian kautta, tarjoavat Freudin teoriat paljon tuoretta tarttumapintaa. Freudin psykoanalyttisen teorian soveltamisen ohella ammennan tutkielmaani vaikutteita myös postfeministisestä kritiikistä. *Bridget Jones* -sarjaa on kuvailtu jopa feministisen kritiikin kulmakiveksi, ja teoksia onkin laajasti analysoitu feministisen kritiikin eri suuntauksia hyödyntäen. Romaanisarjan syntyajat sijoittuvat postfeminismin huipulle, joka osoittautuu tarinoiden hengessä. Postfeminismi on 1990-luvun suuntaus, johon sisältyy keskeisesti käsitys siitä, miten feminismin päätavoitteet ovat jo saavutettu länsimaisessa yhteiskunnassa. Tämä pitää paikkansa ainakin Bridgetin kohdalla, onhan hän sinkku ja seksuaalisesti vapaa uranainen, joka elää itsenäisesti omilla

ehdoillaan. Tästä osoituksena voidaan pitää myös sitä, miten hän toiminnallaan vastustaa vanhanaikaisia odotuksia naisten päihteettömyydestä.

Individualismi ja naisten korostunut toimijuus yhteiskunnassa loivat pohjan myös kulttuurilliselle ilmiölle, johon myös Bridget ottaa osaa romaaneissa. 1990-luvulla ladette-kulttuuri kasvatti suosiotaan nuorten naisten keskuudessa. Ilmiön nimi on peräisin lad-kulttuurista, joka ilmiönä juhlistaa ylikorostettua maskuliinisuutta ja sen mahdollistavaa holtitonta käytöstä. Näihin epäsoviviin käytösmalleihin lukeutuvat rajun juhlimisen lisäksi seksuaalinen vapaus ja yleisen epäjärjestyksen tavoittelu harmittoman hauskanpidon varjolla. Kasvaneen tasa-arvon ja naisten aktiivisen toimijuuden lisääntyessä naiset saivat mahdollisuuden ottaa osaa miestyypillisiin aktiviteetteihin, joihin lukeutuvat myös Bridgetin paheet, ketjutupakointi ja runsas juominen. Ladette-kulttuurin ja Bridgetin yhteyttä korostaa myös se, miten ladetteja on tituleerattu Bridget Jones -sukupuoliksi. Vaikka tutkielmassa hyödyntämäni teoriat ovat varsin erilaisia, voi niiden yhdistäminen olla hedelmällistä tutkimuksen kannalta. Psykoanalyttisen teorian tehtävänä on etsiä Bridgetin käytökselle selityksiä hänen sisältään, mutta muut teoriat ottavat huomioon myös ulkoiset vaikuttajat. Postfeminismin ja erityisesti ladette-kulttuurin ilmeneminen Bridgetin käytöksessä osoittavat, miten yhteiskunnalliset ilmiöt vaikuttavat hänen tapoihinsa. Päihteidenkäytön tarkastelu eri suuntauksista käsin korostaakin sitä, miten moniulotteisesta kokonaisuudesta on kyse.

Tutkielman teoreettisen taustan esittelyn jälkeen tarkastelen sitä, miten Bridgetin elämän tapahtumat vaikuttavat hänen päihteidenkäyttönsä. Analyysi seuraa erityisesti idin ilmentymiä, mutta psyykeen eri osien vuorovaikutussuhteiden takia myös egon ja superegon roolit tulevat esille. Pohjustan käsittelykappaleita kertomalla Bridgetin päihteidenkäytön taustoista. Bridgetin kokema voimakas ahdistus voidaan nähdä ajavana voimana päihteidenkäytön takana. Ahdistuneisuuden ilmiselvä tunnusmerkki on esimerkiksi Bridgetin yliampuva kirjoitustyyli, jonka avulla hän ilmaisee tunteuksiaan. Päihteidenkäyttö puolestaan toimii vähemmän ilmiselvänä ahdistuneisuuden ilmaisijana, sillä niiden merkitys on tulkittava päiväkirjamerkintöjen ja niiden kontekstien kautta. Ahdistuneisuuden ohella päihteidenkäyttö selittyy sosiaalisilla ja kulttuurillisilla tekijöillä. Kuten aikaisemmin todettiin, ladette-kulttuuri ja postfeminismi osaltaan yllyttävät vapautuneeseen päihteidenkäyttöön. Näin on tapahtunut myös Bridgetin kohdalla. Huomionarvoista on myös se, miten juominen ja tupakoiminen toimivat ajanvieton tapoina Bridgetin ystäväporukan keskuudessa. Vaikka juomiseen ja tupakoimiseen osallistumista voidaan pitää oletettuna

sosiaalisista ja kulttuurillisista syistä, on kuitenkin todettava, että paheet ovat kehittyneet Bridgetin kohdalla vakaviksi addiktioiksi. Romaanien tarinaan sisältyy sankarittaren pyrkimys parantaa itseään, jonka saavuttamisesta addiktio tupakointiin ja juomiseen on tehnyt vaikeaa. Voidaankin sanoa, että Bridgetin päihteiden käyttö edustaa hänen keskeneräistä psykologista kehitystään. Liiallisen päihteidenkäytön voidaan nähdä ilmentävän sitä, miten id on ottanut muista psyykeen osista yliotteen.

Varsinaiset käsittelykappaleet koostuvat esimerkeistä, jotka osoittavat Bridgetin päihteidenkäytön monimuotoisen luonteen. Ensimmäisenä paheena tarkastelun alle nousee ketjutupakointi. Tupakoinnin rooli on juomista kiinteämpi osa Bridgetin elämää, sillä uranaisen on helpompi tupakoida pisin päivää ilman huolta varsinaisesta päihtymyksestä. Tupakoinnin toivottu vaikutus perustuukin Bridgetin kohdalla siihen, että se rauhoittaa välittömästi ja on lähes rajattomasti saatavilla. Bridget tukeutuu tupakkaan kohdatessaan vastoinkäymisiä, liittyvät ne sitten hänen rakkauselämäänsä tai kehonkuvaansa. Yleisesti ottaen tupakointitapojen tarkastelu osoittaa, että Bridgetin tupakointi lisääntyy tämän kokiessa jotain epämiellyttävää. Epämiellyttäviä hetkiä hänen elämäänsä tuottaa esimerkiksi hänen poikaystävänsä Daniel, jonka läsnäolo ilmenee ketjutupakointina. Tätä tulkintaa tukevat ne tilanteet, jolloin Bridget on pidättäytynyt tupakoinnista – tapahtui se sitten vahingossa tai pakon edessä. Tupakoinnin määriä tarkastellessa ilmenee, että Bridget pidättäytyy tupakoimasta ollessaan elämäänsä tyytyväinen. Tyytyväisyyttä tarjoaa esimerkiksi hänen suhteensa toiseen poikaystäväänsä Markiin, jonka kanssa tupakointi näyttää jäävän pois tai ainakin vähenevän. Bridget pidättäytyy tupakoinnista myös pakon edessä, kuten esimerkiksi hänen ollessa thaimaalaisessa vankilassa. Vankilassa Bridget ei voinut tupakoida, sillä tupakkaa ei ollut saatavilla. Hän kuitenkin ilmaisi päiväkirjassaan suurieleisesti sen, miten kovasti kaipasi ahdistukseensa helpotusta. Yhteenvetona voidaan todeta, että Bridgetin ahdistuneisuus ja idin alkukantainen tarve saada välitöntä helpotusta ohjaavat hänen tarvettaan tupakoida.

Seuraavana paheena tutkielmassa tarkastellaan Bridgetin juomista. Juominen on säännöllisesti osa Bridgetin elämää ja toimii tärkeänä ahdistuksen käsittelyn kanavana. Juomisen vaikutus Bridgetiin on kuitenkin erilainen kuin tupakoinnin, vaikka molemmat paheet johtavat samaan lopputulokseen. Siinä missä tupakoinnin vaikutus on välittömän rauhoittava, on juomisen vaikutus stimuloivampi. Juodessaan Bridgetin käytös on yleensä yliampuvaa ja aggressiivista. Tupakka ei aiheuta samanlaista aggressiota, mutta tarjoaa silti alkoholin kanssa

mahdollisuuden purkaa jännitteitä. Alkoholin käyttö lisääntyy Bridgetin kohdatessa epämiellyttäviä tilanteita, kuten hänen humalainen raivokohtauksensa Danielia kohtaan osoittaa. Juominen vastaavasti vähentyy hänen ollessaan tyytyväinen elämäänsä. Aivan kuten tupakoinnin kanssa, Bridget joutuu ajoittain pidättäytymään juomisesta pakon edessä. Thaimaassa ollessaan Bridgetin addiktio syvyys tuli selväksi, sillä hän ilmaisi päiväkirjaansa suurellessti kaipaavansa alkoholia, kun sitä ei ollut saatavilla. Yhteenvetona todetaan, että ahdistuneisuus ja idin mielihalut ohjaavat myös Bridgetin juomistottumuksia.

Tutkielmani päämääränä on kuvailla Bridgetin päihdekäyttämisen monimuotoista luonnetta, ja arvioida sen syitä ja seurauksia eri konteksteissa. Tutkielman lopussa totean, miten Bridgetin päihdeidenkäyttöä ei voi asettaa vain hänen persoonallisuutensa tai sosiaalisten tekijöiden syyksi. Tämän sijaan päihdeidenkäytön voidaan nähdä olevan monen eri tekijän summa. Idin mielitekojen vastapainona raskaita päihdeidenkäytön jaksoja seuraavat myös päihdeettömät ajat, jotka osoittavat psyykeen osien vuorovaikutuksellisuuden. Bridget on myös jatkuvasti vuorovaikutuksessa ympäristöönsä, joka näkyy siinä, miten ympäröivä kulttuuri vaikuttaa hänen päihdekäyttöökseen.