

**“To Be,” “To Have” and “To Do” Girls:  
A Discussion of F. Scott Fitzgerald’s “Bernice Bobs Her Hair”**

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Of the countless current approaches to cope with the human personality, Erich Fromm’s psychological theory is worth studying. In his fascinating book, *To Have or To Be?*, Fromm presents two modes of existence: “Having” and “Being,” which generate two diverse positions toward the self and the world – positions that dictate the manner in which one thinks, feels, and acts. The “Having” mode of existence (1976, 57-70) refers to the individual’s tendency to relate to his whole world, occupation, activities, practices and relations with people in such a manner that is immersed with acquisitiveness and control. However, the mode of “Being,” (71-88) affirms the individual’s inclination to develop, love, and proceed toward self-actualization.

Based on Fromm’s dual model, Yakov Rand adds a third mode of existence which he calls “Doing” (1993). Rand confirms that people with this mode obtain satisfaction from the actual process of doing. These people are aggravated by their entrenched need to change their surroundings, the people or the world of stimuli incongruent with them so as to make it be in one line with their needs and ambitions.

In establishing the “Doing” mode of existence, Rand does not claim it exists in seclusion from other types. Rather, his triadic model asserts that all the three modes exist concurrently in each individual, but one mode is generally dominant. The existence of these modes and the supremacy of one mode transcend its restriction to the individual and constitutes an array of universal forces that have governed the progress of human society.

Yet, Rand’s definition does not relate to the moral attitudes of the individuals functioning under the impact of the three modes of existence. And although Rand

affirms the inseparability of the three modes of existence, his thesis nonetheless affirms the dominance of a clear mode or a master situation, a situation of situations according to which reality is fixed and objective rather than plastic and subjective.

Rand's triadic model is particularly germane to understanding Fitzgerald's "Bernice Bobs Her Hair," a story commonly regarded to belong to the period of Fitzgerald's early success (Malcolm Cowley 1951, 3). Attempts will be made to discuss Fitzgerald's characters, their worlds and beliefs in terms of the conflicts between the three types of people: "Being," "Having" and "Doing," answer why Fitzgerald presents his characters the way he does, and check how Rand's theory influences his narrative point of view. In fact, a claim will be made that Fitzgerald's treatment of the concepts of "Being," "Having" and "Doing" provides new insights into the dynamic potential of the trope as presented by Rand and into critical approach.

The surface action of the story emerges as a series of contests and conflicts between feminine characters who, functioning under different modes of existence on the "stage" of the world, strive to define Fitzgerald's notion of the role of the young feminine rich. The country club where most events of this story take place is depicted as a theatre. The balcony where the audience sit is "largely feminine; a great babel of middle-aged ladies with sharp eyes and icy hearts behind lorgnettes and large bosoms" (Fitzgerald 1951, 39). The function of the balcony is "critical" (39) of the crowd of actors, although these women spectators are "not close enough to the stage to see the actors' faces" (30). The crowd of actors are mostly girls; "the clatter of young feminine voices soars over the burst of clapping" (40). Bernice, the protagonist, thinks that Marjorie Harvey, her cousin, has no "feminine qualities" in her (47). She believes that "the female was beloved because of certain mysterious womanly qualities, always mentioned but never displayed" (43). Warren McIntyre, who adores Marjorie, notices on her desk a heap of letters "in various masculine

handwritings” (41) while the narrator says she “had no female intimates - she considered girls stupid” (43). Marjorie, on the other hand, thinks that “men don’t like” Bernice, that Bernice is a “womanly woman” (48) who is exposed to criticisms of “girls” like Marjorie and so she advises Bernice to be “nice to men who are sad birds”(49).

Clearly the characters of this short story, mostly young girls, are engaged in defining the meaning of femininity among the rich and in consequence the meaning of humanness. In order to investigate this theme more deeply, Fitzgerald’s characters are presented under four categories: first, Bernice from Eau Claire; second, Marjorie Harvey, Bernice’s cousin; third, the girls, namely Genevieve Ormonde, Roberta Dillon and Marth Carey and the guys represented by Warren McIntyre, Otis Ormonde and G. Greece Stoddard; and the fourth category is represented by Mrs. Harvey, Bernice’s aunt and Bernice’s mother. In each category Fitzgerald sets up the most radical problems for any attempt to show clear-cut definition of Rand’s thesis to stress the coherence of his theory.

Bernice, to start with, affirms the dialectic potential of Rand’s thesis. She is a wealthy girl from Eau Claire, Wisconsin, who goes to visit her cousin Marjorie for the month of August with the view of gaining more popularity on account of her richness. She is portrayed as a figure who keeps to the rigid boundary of the purposes, values, terms and constraints of her primary, socially-created role: the rich, educated, polished and successful heroine functioning under the influence of the “Having” mode of existence. Yet, at the same time, she, with and without her knowledge, takes up one mode of existence and abandons another, makes swift and startling exchanges, reconciles them and mingles them as and when need dictates.

To be more specific, Bernice has been raised all her life to believe that her sense of identity, to use Dittmar’s words, is “group-based” which means it is “*ascribed* on the basis of one’s inherited position” (1992, 12). So, being a member of the rich class, she believes that she is entitled to numerous privileges but is obliged to abide

by a number of duties. During her visit to her cousin, however, Bernice's convictions are confused. She notices that her social belonging does not obtain her enough popularity-- a right she ought to have by capacity of her birth, i. e. what she has does not define who she is. So the omniscient narrator who sees things from her perspectives says,

As Bernice busied herself with tooth-brush and paste this night she wondered for the hundredth time why she never had any attention when she was away from home. That her family were the wealthiest in Eau Claire; that her mother entertained tremendously, gave little dinners for her daughter before all dances and bought her a car of her own to drive round in, never occurred to her as factors in her home-town social success. Like most girls she had been brought up on the warm milk prepared by Annie Fellows Johnson and on novels in which the female was beloved because of certain mysterious womanly qualities, always mentioned but never displayed. (43)

The passage certainly presents Bernice's concept of femininity. She depicts the life of the rich as a dramatic script where language is transparent, people are sincere, the roles are well defined and reality is real. Furthermore, such a script has only one clear interpretation: the rich entertain their daughters, offer dances, buy them cars, bring them up on warm milk and on feminine qualities taken from fictional works highlighting the rules of good conduct. One, to have an instance, is reminded of the character of Catherine Morland in Jane Austen's *Northanger Abbey*. Interestingly, these codes of conduct reflect the social atmosphere that dominated the American life in the 1920s when the "consumption ethic" replaced the "production" one. Then, "people were being instructed to buy, enjoy, use once and throw away in order to buy a later and more expensive model," (Cowley, X; see also Curnutt, 2004, 15). The "more expensive model" in this story is love. In return for mothers' entertaining people, these girls are expected to get popularity, to be loved. In other words, the rich inherit status, value and place in society and therefore demand that the others submit to their definitions or interpretation of their

concepts of reality. Though the rich, those represented by Bernice, seek to impose a dominance-submission on others, to play a power game, they are not motivated by hysterical egotism or inflated self-confidence under a veil of elaborate good conduct glittering appearances, not even when their actions are challenged or confronted. Nor do they use violence energized by hatred and malice. To the contrary, they rely on the power of rules and laws to maintain their roles in life. So when the girls with lower rank get more attention than Bernice, she ascribes “this to something unscrupulous in those girls” and she assures herself that they “cheapened themselves and that men really respected girls like her” (43). Bernice’s justification indicates that the rich see their life or script as the appropriate moral standard by which people measure their conduct. Any deviation is held as “unscrupulous” or self-cheapening. Deviation from moral standards which typify femininity is measured by monetary terms and therefore femininity is categorized under the “Having” mode of existence. Yet, Bernice’s non-stop worry over her popularity and self-image despite her claims otherwise, portrays her as a “Having” figure who also functions under the “Being” mode of existence. In fact, her whole visit to her cousin Marjorie for a month in summer is meant to promote her character. Thus, she becomes a character functioning under the impact of the “Being” mode within the context of her another major role as a “Having” type. Perhaps this is exactly what Fromm means when he asks, “*To Have or To Be?*” He says: “In a culture in which the supreme goal is to have—and to have more and more—... how can there be an alternate between having and being? On the contrary, it would seem that the very essence of being is having; that if one *has* nothing, one *is* nothing” (1978, 25).

During her stay, Bernice, overhears Marjorie complaining to her mother that Bernice is an obstacle to her social life and that she is not popular with boys. As a result, Bernice’s concept of her own role is shattered. Her belongings are no longer conceived of as factors capable of reinforcing her self-concept. According to Dittmar, belongings “keep people from feeling disoriented, counteract a sense of *fragmentation* of self and provide historical continuity” (93). The next day she

threatens to go away. She also attacks Marjorie, "I think you're hard and selfish, and you haven't a feminine quality in you" (47). Her implication is that Marjorie is a masculine girl who has submitted her soul and body to man's authority and commits herself to the conviction that she belongs to him. In other words, Marjorie has complied with male texts and joined man's endeavor to fight and deny her own gender. This is exactly what Patrocínio Schweickart means when she claims that the male texts take the woman reader through three phases. In the first, she is controlled by the text and, as a result, she "is immasculated;" she gives in to the structures of the male text and reads like a man. Subsequently, the female reader moves to the second moment where she functions as "the agent of her own immasculature." However, in the third phase, the woman reader is supposed to transfigure into a feminist who "embarks on a critical analysis of the reading process" and who "recognizes that the text has the power to structure her experience" (in Davis and Schleifer, eds. 1998, 210). Instead, Marjorie volunteers to serve the male text. But Bernice's attack fails to hold up in front of Marjorie's malicious indifference. So Bernice gives up and lets Marjorie teach her the magic rules that give a girl popularity among men, i. e. the ingredients of the "Being" mode of existence as understood by Marjorie. These focus on how to construct interesting conversation, how to flirt with unattractive boys, how to dance and how to tease boys with the idea that she will soon bob her hair.

Bernice's immediate embrace of Marjorie's proposal can be understood within the context of "Having" is "Being." This means that she has not given up her prime role, the "Having" mode, where she is a master, a superior figure observing the rules clearly defined by her origin and status and keeping the confines imposed on those inferior to her. It is also likely that Bernice is only responding to the type of life that was prevalent when the story was written. According to Cowley, for the new generation "absolutely anything seemed excusable.... They like to say yes to every proposal that promised excitement" (XI).

It can also be said that Bernice's endorsement of Marjorie's tips is more than a form of excitement. She has only downplayed or frozen her "Having" mode and

given the reign for the “Being” to overcome a temporary difficult phase in her life where she has to fight for her identity. Therefore, she adopts a new script and role where she is a mere student dominated by a malicious master employing a vague, debased concept of the “Being” mode.

In almost no time, she excels at the new mode. She manages to conduct exciting conversations, flirt with unattractive boys and dance with them. Above all, she “had gotta holda Miss Marjorie’s best fella,” Warren McIntyre considered as “Marjorie’s property,” to use the narrator’s term (54). In short, Bernice succeeds radiantly as a “Being” figure and becomes the unmatched star of her own group. Nevertheless, she is still a “Having” character who, as the previous two quotations indicate, makes her friends act under her guidance and dictations. With her new attitude adopted by “the most wholesome and innocent intentions in the world,” (54) Bernice incurs the displeasure of her teacher. “She had offended Marjorie, the sphinx of sphinxes,” the narrators says (54). Consequently, Marjorie functions rapidly to maintain the superiority of her role. She schemes to humiliate Bernice, to crush her once and for all by making her go through with bobbing her hair, the symbol of her femininity and the “Having” mode.

In response, Bernice is confused. On the one hand, she is made to believe that, as Rand’s conception of “Doing” means, she will achieve her identity by turning her declaration into a deed. In addition, she can then function as a catalyst for her friends operating under her supervision. On the other, propelled by her innocent instincts, she plays her role against her will. She is not content with the decision to actualize her hollow utterance, to quote J. L. Austin’s words (1975, 22). Nor does she feel protected against Marjorie’s danger. The readers are told that “under her cousin’s suddenly frigid eyes she was completely incapacitated,” (55), that Marjorie moved “with serpent-like intensity” (57), that the world was “hostile” (56), that she “had all the sensations of Marie Antoinette bound for the guillotine in a tumbrel,” (56) that “the hangman was the first barber “ (56) and that cutting the hair was a “sin” (57). The first two quotations cause the happening of the last three. Bernice’s hostile environment makes her play her role sullenly. The last three

quotations indicate that although Bernice has not yet rejected the role imposed upon her, she plays it without inner conviction or with cynicism. This is exactly what Berger and Goffman meant by their proposal that actors on the stage of the world do have options if they do not like roles dictated upon them. According to them, these actors can refuse to play, play with insincerity or with cynicism or play their parts sullenly or enthusiastically (Goffman, 118; Berger 1963, 93, 138).

Only after Bernice meets her aunt Josephine, does she realize “the outrageous trap” set for her. Her aunt reveals to her that she should have waited until after Deyo’s dance scheduled for her and Marjorie and Mrs. Deyo is against bobbed hair. It seems that Bernice has interpreted her role which is in one with the “Having” mode as a comic performance having no room for sudden twists and unexpected developments. To her disappointment, she finds out she has been an actress in a different type of play—one which was written by a wicked playwright and has a tragic ending.

Reaching this conclusion, Bernice decides to design a new act, a moral drama in which she is in full control of her own role and which leads to rewards and punishments. This is Bernice’s greatest achievement. She packs her luggage, sneaks into Marjorie’s room and cuts her cousin’s two pigtails which she throws onto Warren’s porch on her way to the train station.

Bernice does take revenge but her act is not fuelled by vengeful desires or personal agendas. Rather, it must be seen within the framework of moral drama, or the war against the powers of darkness, deceit, evil and crime represented by Marjorie and her group. So, she makes sure that the good people are properly rewarded and that the bad ones get their corresponding vices. In bobbing Marjorie’s hair, she emerges as a figure inspired by the “Doing” mode of existence-- a figure that fights for the cause of justice, righteousness, honesty and truth. She, thus, actualizes the wishes and aspirations of the wide audiences of reader, the narrator and Fitzgerald included-- ingredients which go into the structure of the “Doing” mode of existence.



Through the character of Marjorie Harvey, the representative of the second type of characters, Fitzgerald indicates the dialectic potential of Rand’s thesis and sets up the most radical problems for any attempt to define the clear territories of each mode of existence. More important, Fitzgerald, through his editorial third-person narrator, makes it his duty to judge the moral attitude of the blurred modes he presents. To be more specific, Marjorie is portrayed as a relentlessly, trendy and socially savvy young girl who revolts against the fixed and inherited female values which her mother raised her to believe in and becomes the stunning chief of careless, corrupted youth or a flapper. For her, her sense of identity as a girl is not based upon her social belonging, i. e. the rich class. Rather, it is acquired through her individualistic awareness, individual effort and work or through the promotion of the “Being” mode of existence. But, in fact, she is a negative version of the “Having” mode, pretending to function under the impact of the “Being” mode to achieve her individualistic goals and desires. Like Daisy Buchanan in *The Great Gatsby* and the Warren sisters in *Tender is the Night*, Marjorie is a mere opportunist, a self-centered egoist and a vicious monster. As a matter of fact, she is more selfish, more vicious, less committed to communal values, more indifferent to everything and everyone but herself and more immasculated or more aggressive to women’s womanly traits. This explains why Fitzgerald, through his narrator, floods her with harsher criticism and makes sure that she gets punished on the ground of eye for eye and tooth for tooth.

Marjorie’s presence in the story is always associated with extensive references to gender and her conduct, borrowed from Fromm’s modes of existence, frequently triggers tension between sexes and leaves them with a sense of bitterness and disappointment. Her first appearance portrays her exactly as such. She is a playwright who is in full mastery of the scene. She wants Warren McIntyre, who worships her (41), to dance with Bernice desperate for affection so as to release Otis Ormonde stuck with Bernice for a long time. Nonetheless, Marjorie distances herself from too much engagement with them while keeping them attached to her.

Worse, they all are let down and get less than desired. Warren, who desires to play the major role with her, is discouraged, Bernice is sneered at and Otis is ignored.

In the second section which takes place at Marjorie's house, the narrator depicts Bernice and Marjorie as two opposed feminine types functioning under the same mode of existence: the "Having" mode. The scene prepares the ground for their radical conflict. "Though cousins, they were not intimates," the narrator says (43). One is defined as a womanly woman, the other is a manly woman. Bernice regards Marjorie as an immasculated type, an agent of masculinity who fights her own gender, while Marjorie sees Bernice as the "other" or the "inferior." This attitude is reminiscent of Nancy Armstrong's description of the constitution of the "Oriental" in contradistinction to which the "Occidental" is permitted to exist. In the process of defining what she means by "Occidentalism" (the effects of the practices of, what Edward Said calls, "Orientalism"), she notices that the "best accounts of cultural imperialism assume that power flows only one way-from the European ruling classes to the lower classes and out into colonies" (in Robert Con Davis and Ronald Schleifer, eds., 1998 538).

Bernice's feminine identity is group-based, i. e. accomplished on the basis of her inherited position and she cherishes the values defined by her class, especially the ones which go into the definition of femininity. She has female intimates and follows the tips given by her mother. Her visit to Marjorie is only one example. Through this "parent-arranged visit" (43), she expects to exchange feminine "confidences flavored with giggles and tears that she considered an indispensable factor in all feminine intercourse" (43). She insists on these "mysterious womanly qualities" and considers them "blessedly feminine" (43). Marjorie, on the other hand, rejects this inherited notion of "the womanly woman" (48), has no female intimates, is more attracted to masculinity and conceives of the feminine identity to be achieved by the individual herself: "these days it's every girl for herself" (44). Marjorie presents her central notion of femininity in the form of tips that she gives to Bernice with the view of promoting her. These center on how to conduct attention-grabbing discussions, flirt with unappealing young men, and tease girls

and boys with the idea that she will soon bob her hair. The tips which find reflection in Fitzgerald’s letter to his sister Annabel seem to be in harmony with Fromm’s notion of the “Being” mode of existence because they are meant to advance her character. In fact, the story appears to be “virtually a handbook of advice on how to become a successful flapper,” as Barbara Solomon writes (1980, 21). However, her notion of the role of girls receives Fitzgerald’s severe critical remarks. Unlike Rand or Fromm, who do not deal deeply with the moral standpoint of each mode, Fitzgerald regards Marjorie’s rules of a girl’s popularity as the negative aspect of the figure operating under the impact of the “Being.” This mode is sewn with negative characteristics such as those that typify the rhetorical man listed by Stanly Fish. These deficiencies are “epistemological (sundered from truth and fact,)” “moral (sundered from true knowledge and sincerity,)” and “social” because the rhetorical man “panders to the worst in people and moves them to base actions” (Fish, 1990 204).

In the third section of the story the clash between the opponents is re-ignited. Marjorie’s masks are stripped off and she is revealed in her unsocial nakedness, “one who is privately engaged in a difficult, treacherous task” to quote Goffman (235). We see the leading beast of the herd, “the sphinx of sphinxes” beaten in her territory. Soon she gathers her powers and launches a severe attack to regain her stolen “property” (54), Warren McIntyre, which indicates that her notion of “Being” is derived from the notion of “Having.” Failing to defeat Bernice, she plans to deprive her of her most valuable feminine symbol that a girl may have: her hair. Marjorie is fuelled by the strength of her character, experience, fine words, malice and hatred, characteristics which typify the “Confidence Man” defined by Karen Halttunen as “a skilled actor” who can easily “deceive others through false appearances” (1982, 2). Moreover, she makes use of Bernice’s innocence, lack of experience and moral attitudes. She knows that Bernice is raised as a “Having” figure who believes in the existence of a world where people’s utterances and external behaviors are an “act out” of inner feelings and therefore are genuine and authentic. Thus, Marjorie’s plan is to blur the line between the world of reality and

the sphere of falsity. She knows that the suggestion that Bernice bob her hair is supposed to be an utterance emptied of real significance, i. e. a statement said by an actor on a stage. This is exactly what J. L. Austin proposes in the process of discussing serious and non-serious utterances. According to him, “a performative utterance,” becomes “hollow and void if said by an actor on the stage” because language in certain circumstances is used “in ways parasitic upon its normal use” (1975, 22). Yet, Marjorie wants her to take responsibility for her utterance. In so claiming, Marjorie nullifies Austin’s proposal that meaning is independent of a speaker’s intention, his negation of the genuineness of the actor’s utterance. Instead, Marjorie, as J. Culler would like to assert, affirms that man does mean what he utters, that his consciousness is the source of meaning (in Davis, ed. 1989, 216), even if he may not want to perform what he intends. In other words, Marjorie asserts the performativity of “constative utterances,” which, as Austin maintains, describe some state of affairs and cannot actually perform the action to which they refer” (1975, 1). This implies that man is committed to “performing,” no matter what the consequences are. This notion of “performing” meets with Rand’s concept of “Doing” and Fitzgerald’s notion of responsibility which the rich class should possess. In his opinion, richness entails more responsibilities and duties rather than extra rights: “... the American ‘leisure class’ ... has frequently no consciousness that leisure is a privilege, not a right, and that a privilege always implies a responsibility” (1971, 188).

Although she succeeds in making Bernice bob her hair, she does not defeat the latter’s notion of femininity and ethical codes. Better, in forcing Bernice to go to the barber and cut her hair, Marjorie ironically helps turn Bernice, “the womanly woman,” into a character acting under the influence of the “Doing” mode thus combining once again between the “Having” and “Doing” modes of existence. As such, she takes the initiative not only to defend herself and the feminine values as defined by her class but to fight corruption and wickedness. She, thus bobs Marjorie’s hair.

Obviously the conflict between Bernice and Marjorie concerning the role of girls reflects the girls’ strife for freedom at the time when the story was written. These girls were generally fuelled by a driving desire to escape the world of their parents which confined their every move. Initially, Fitzgerald supported the girls’ pace for freedom but soon he noticed that in the process some girls promoted the moral ethics they inherited from their Victorian parents and remained glued to their spirit while others were so indulged in their selfishness that they were left with nothing. Through his omniscient third person narrator, Fitzgerald, the moralist, praised the first type who were no longer passive or defenseless against the attacks of the wicked powers of the second type. After bitter a struggle, they moved to the phase of doing. So, the second type were made to pay for their wrongdoings.

Later, Fitzgerald wrote several articles where he criticizes the young generation’s lack of values and their corruption, selfishness, indulgence in pleasures and irresponsibility. In these articles, Fitzgerald made it clear that the girls’ fights against norms and traditions were no longer commendable and so they were harshly judged (Brucoli and Bryers editor, 1986 186, 192, 202). This explains why Bernice conquered Marjorie.

As for the last two categories, it appears they affirm that Rand’s three modes of existence are not the only types capable of exploring the human personality. The third set of characters, i. e. the bunch of girls and guys surrounding Marjorie drastically challenge Rand’s triadic model. Rather than function under the influence of one of three modes of existence presented by Rand, they are satisfied to be dominated by Marjorie, who represents the “Having” mode. In other words, they are well-heeled, generic and searing, mostly extra scenery, glad to be given roles by her or join the audience and watch her play or be both. In all cases, they are asked to enjoy their imposed roles without having to be bothered by moral attitudes.

Likewise, the fourth set of characters consist of Bernice’s mother, and her sister, Mrs. Harvey, two old-fashioned, rich ladies detached from the real events of the

story. They are reduced into the position of bewildered audience not bothering to play a role. All they can do is to comment on the roles of the young. However, “the children’s party” of the early 1920s, as Fitzgerald mentioned in “Echoes of the Jazz Age” (1930), was eventually “taken over by the elders, leaving the children puzzled and rather taken aback” (*Crack-up*, 15).

In so introducing these two categories, Fitzgerald does not give legitimacy for their existence. On the contrary, by maintaining their place among the audience and confining themselves to minor roles only, they give a cheap and false image of femininity and the essence of being a human being.

In conclusion, the question to be answered: How did Rand’s thesis affect Fitzgerald’s portrayal of the character, handling of theme and control of narrative point of view?

Rand’s model is ancillary to our understanding of Fitzgerald’s “Bernice Bobs Her Hair.” Indeed, it helps us draw a clear, comprehensive image of the different types of characters dominating the story. Yet, owing to its descriptive, deterministic and non-judgmental approach, it, as presented by Rand and Fromm, fails to account for all the possible range of characters and does not present the moral and psychological truths that underlie human behavior. In his story, Fitzgerald not only manages to combine all these elements together but also provides novel perceptions into the vibrant potential of the trope written a few decades after Fitzgerald’s death and into critical approach. His realistic style is achieved by his ability to pay great attention to the factual details and physical descriptions. He portrays the development of young inexperienced girls as they are exposed to society and became trained in the ways of the world. His story, therefore, represents the social history of the girls’ age. In fact, he claims he has created this age thus supporting the idea that he functions under the influence of the “Having” mode of existence. But he also explores the inner lives of his characters grappling with difficult ethical choices amid tough contexts. “I am too much a moralist at heart,” Fitzgerald says, “and really want to preach at people in some acceptable form, rather than entertain them” (*Letters*, 1963 79). He investigates the

enigmas of sin and redemption, good and evil. Evil occurs when one character male or female attempts to dominate the destiny of another character. That is a negative image of the “Having” mode of existence. Good is attained through the ability to achieve personal integrity, commitment and responsibility. This is a form of the “Doing” mode of existence.

Fitzgerald’s brilliance perhaps lies in his control of point of view. He uses an impersonal and discreet 3<sup>rd</sup> person narrator, a commenting author, who reveals the characters’ emotions with subtle psychoanalysis characterized by both external realism of physical detail and internal realism of emotional description, which helps him have control over his art (“having” mode), preach people to create a better world (“Doing” mode) and promote his art high enough to guarantee himself a prestigious place among the best novelists (“Being” mode).

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## تلخيص:

كثيرة هي النظريات التي حاولت فهم الشخصية الإنسانية ومن أبرزها نظرية ايريش فروم والتي تعرض حالتين من التكوين الفردي: أن تملك (having) ، أن تكون (being). الحالة الأولى تعنى بميل الإنسان باعتبار كل شيء في العالم من حوله من أنشطة وفعاليات من خلال التملك والسيطرة في حين أن الأخيرة تؤكد ميل الفرد نحو التطور وتحقيق الذات. بالاعتماد على هذه النظرية، أضاف يعقوب ران حالة ثالثة وهي (doing) أن تعمل .. يؤكد ران أن كثيرًا من الناس يحققون الرضا من خلال العمل. هذه الحالات الثلاثة تساعد على فهم قصة "برنيس تقص شعرها" للروائي الأمريكي فيتجيرالد. تناقش هذه المقالة أن شخصيات فيتجيرالد وعالمهم يمكن أن يفهم عبر هذه الحالات الثلاثة. في الحقيقة أن فيتجيرالد يضيف مفهومًا جديدًا لهذه الحالات الثلاثة التي تكون الفرد.

## تقديم:

يشمخ الحررة تياورير آسر نيسو لهبين آة دموة الآءم؁ النروضه بين تياورير آيريش فروم آسر مزيغه شتي سيطوآصير مميآاوة الآءم: لركوش "HAVING" ولهير "BEING". السيطوآصير الرآشونه الهنة بنسيآ الآءم لشيء كل ءبر بعولم مفعيلوة مآوء آهبة الهعلوة وهسليآه؁ كآسر الآهرונה موكحه آة تهليء الآءم بهآفآحوة وهغمآه آني سل الآءم. بهسآممكوة عل تياورير ؤو هوسيف يعقوب رآند سيطوآصير سليسير وهينه "DOING" لعبوء. رآند مرآه كي הרبه آنשים مكبلים آة رضونم بآمضعوة العبوءه وهعشييه. سلوشة السيطوآصير الهلو لبنيآه آشير سل الآءم عوزرورة بلهبين سيفور الكزر آسر نكتب ع"ي فيآيرآلد بآحيلآه ءركو: "بيرنيس مسفرآه آه شعره". كآبه ؤو مرآه كي دموة فيآيرآلد وعولمو آفسر لهبينم بآمضعوة سلوشة السيطوآصير؁ وبميآاوة فيآيرآلد موسيف موبن ءءش لتياورير ؤو.