



Status Anxiety or Cultural Anxiety? : Gatsby's Trouble Revealed by Foregrounding

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ABSTRACT

Halliday states that foregrounding refers to the standing out of linguistic features in a text which contributes to the total meaning of the writer. According to Mukarovsky and Leech, foregrounding can be achieved through deviation and parallelism. So far, a few stylistic researches on foregrounding in F. Scott Fitzgerald's *The Great Gatsby* have been conducted. Nevertheless, the researches mainly focus on the thematic and aesthetic effects created by foregrounding. With a foregrounding analysis of *The Great Gatsby*, the modal of foregrounding is proved to be an excellent tool in revealing the protagonist's mental world. The present study concentrates on proving that Gatsby's anxiety exposed by the deviation and parallelism patterns, is not merely status anxiety but cultural anxiety that previous critics, who are concerned on psychological aspect of the protagonist, neglect. What's more, Gatsby's failure to ease his cultural anxiety reveals the predicament of all the metropolitan residents resulting from the interplay between intellectual relationship and money economy. It is argued that grasping the essence of Gatsby's anxiety revealed by the foregrounding patterns with Bhabha's mimicry theory and investigating into the reasons of his inability to get rid off anxiety with Simmel's theory of the metropolis and mental life are of great significance to reveal the inner world of American people in the 20th century.

Keywords: foregrounding; status anxiety; cultural anxiety; *The Great Gatsby*; mimicry theory.

1 Introduction

As a masterpiece of the Jazz Age in American, F. Scott Fitzgerald's *The Great Gatsby*, first published in 1925, has been studied by critics for two centuries. This work reveals the inner world of the residents of metropolis, New York, which is particularly important to America of the Jazz Age, "an age of miracles...an age of art...an age of excess, and...an age of satire" (Fitzgerald 1931). So far, the critics who studies foregrounding in this novel are a few and they are more concerned with the thematic and aesthetic effects exerted by foregrounding or superficially touch upon the psychology of characters. Nevertheless, the present article intends to study the psychological aspect of the protagonists in depth, in other words, proving that Gatsby's status anxiety exposed by the foregrounding is actually cultural anxiety.

The novel begins with the break-up of Gatsby and Daisy: Daisy, an upper-class girl, abandons Gatsby of humble origin who loves her and marries a wealth man of upper class, Tom. Irritated by this,

Gatsby makes up his mind to become rich and enter upper class, in order to win the love of Daisy again. Several years later, he successfully makes a fortune, which increases his confidence, and enables him to buy a mansion on the opposite shore of Daisy's house. He frequently holds luxurious parties, which are popular among upper-class guests, in his house, with a dream that, one day, Daisy will attend his party, and then will be attracted by his elaborate and expensive house, cars, clothes, so that she will be willing to come back to him again. Sadly, Daisy never appears, which makes him anxious. Ultimately, Gatsby and Daisy reunite with the help of Caraway, Daisy's cousin. That day, with Gatsby's anxiety reaching a maximum, the main thing he does is to show Daisy around his grand house to display his gorgeous rooms cars and clothes. Obviously, he suffers from status anxiety, as the only barricade that prevents the rich man from winning Daisy's love should be his humble birth, which directly causes his anxiety. However, his status anxiety is, in essence, cultural anxiety. Existing criticism tends to simply identify Gatsby's anxiety as status anxiety. Gao Minhui(2018: 106) states that Gatsby's status anxiety is shown, when he changes his name and buys a mansion in order to hide his humble origin. Moreover, according to Zou Anqi (2015: 130), Gatsby's status anxiety originates from the influence of Consumerism. They are not aware of that fact that the essence of Gatsby's status anxiety is cultural anxiety which results from the shock of European culture. In effect, the analysis of Gatsby's cultural anxiety is more valuable than that of his status anxiety, because it would help to reveal the real condition of the psychological world of the American people in the 20th century. More importantly, Gatsby's cultural anxiety is exposed by the foregrounding in the novel.

Halliday(1973) defines foregrounding as motivated prominence which refers to the standing out of linguistic features, such as structures, words or sounds, in a text, in order to contribute to the total meaning of the writer. It can be achieved through deviation from literary and linguistic norms, for which leads to defamiliarization of familiar literary and linguistic patterns (Mukarovsky 1970: 43). It can also be created by replication of a pattern which is named as "syntactical parallelism" (Leech 1969: 62-69). The foregrounding in *The Great Gatsby* has been investigated by a few critics including Xie Hua (2006) and Ren Jin (2007) who mainly focus on its function in creating thematic and aesthetic effects. Xie hua(2006: 92) notes that the repetition of "and" in the fourth paragraph in Chapter 4 causes foregrounding which highlights that Gatsby's party guests are in large number and it creates a contrast with Gatsby's funeral in which there are simply a few participants. Ren Jin and Liu Li(2007: 135) further probe into the thematic effects of the foregrounding of "and". For one thing, they accentuate that the large number of the party guests indicates the spiritual barrenness of the upper class, who are indulgent in material comfort, in 1920s in America. For another thing, the contrasting number of the participants in the party and in the funeral shows the hypocrite and cruel coldness of the upper class. Although they mention the psychology of characters, so far hardly any effort has been made to figure out the relation between foregrounding patterns and the character's cultural anxiety in the novel.

This study, accordingly, intends to present how foregrounding can bring out the cultural anxiety of a character. The analysis will be conducted on selected passages, namely, Chapter 3, in which Gatsby's party is depicted, Chapter 4, where Gatsby's party is described, Chapter 5, where the reunion of Gatsby and Daisy takes place, and Chapter 9 of the novel.

2 Foregrounding features revealing Gatsby's cultural anxiety

2.1 The causation of Gatsby's cultural anxiety

Marxism points out that in order to consolidate the colonial dominance, the imperialist governments "colonize the consciousness" of the colonized population which refers to convincing "them to see their situation the way" the colonizer "wants them to see it", and making them believe that they are culturally, spiritually, mentally inferior to their new leaders and that the improvement of their lot can be achieved under the guidance and protection of their conquerors(Tyson 2006: 63). Frantz Fanon (1967) points out that the group, such as the the colonized, who is resentful at being viewed as an inferior, intend to furnish others with evidence that they are not so vile through resembling the superior. According to the mimicry theory of Bhabha(2004), the colonized tend

to model on the colonizer's culture, language, and style of clothes, with the purpose of gaining their deserved status and earning respect from others. Accordingly, given that America was once a colony of Europe, the feeling of inferiority motivates the colonized Americans to admire and imitate their superior colonizer's culture.

In the latter part of the 19th century, America was independent from the colonizer and its economy developed quickly, while its cultural advancement lagged behind (Emory Elliott 1994: 411). In face of the imbalance between the economy and the culture, many Americans tried to enrich American culture by travelling to Europe to learn time-honored European culture, which is shown in Henry James's novels. For instance, Isabel in *The Portrait of a Lady* and Daisy in *Daisy Miller*, represent the Americans travelling to Europe (Ding Pu 2009: 119). However, when arriving at Europe, they were not welcomed by local people, due to the cultural differences between Europe and America. This increased Americans' cultural anxiety with lower confidence for their own culture. In order to get rid of cultural anxiety, the Americans tried to win the acceptance of European people by modeling European culture.

In the same vein, the American man, Gatsby, in *The Great Gatsby*, also suffers from cultural anxiety which is directly caused by the shock of the European characteristics shown by Daisy, an Europeanized American, which is presented by foregrounding:

His head leaned back so far that it rested against the face of a defunct mantelpiece clock and from this position his distraught eyes stared down at Daisy who was sitting frightened but graceful on the edge of a stiff chair.

"We've met before," muttered Gatsby. His eyes glanced momentarily at me and his lips parted with an abortive attempt at a laugh. Luckily the clock took this moment to tilt dangerously at the pressure of his head, whereupon he turned and caught it with trembling fingers and set it back in place. Then he sat down, rigidly, his elbow on the arm of the sofa and his chin in his hand.

"I'm sorry about the clock," he said.

My own face had now assumed a deep tropical burn. I couldn't muster up a single commonplace out of the thousand in my head.

"It's an old clock," I told them idiotically.

I think we all believed for a moment that it had smashed in pieces on the floor (Fitzgerald 2020: 88-89; my emphasis).

This is an excerpt describing the meeting between Gatsby and Daisy for the first time after their separation of five years, in which the "clock", including the pronoun referring to it, is foregrounded through appearing six times and the deviation from reality. This feature indicates that the "clock" must have some special relationship with the protagonist. By analyzing the excerpt, it is obvious that the "clock" can be symbolic of the American culture that Gatsby roots in, and European characteristics shown by Daisy is the symbolism of European culture, which exposes the causation of Gatsby's cultural anxiety by showing his mental processes in face of European culture.

In the first stage, for Gatsby, European culture is so admiring that he feels low diffident in American culture by comparison. In the excerpt, he rests against the "clock" with his distraught eyes staring down at Daisy, which symbolizes that Gatsby roots in American culture, staring at European culture with low confidence.

In the second stage, the shock of European culture makes the American culture in Gatsby's heart tend to fall down. This can be demonstrated by making a comparison between the following two clauses, in which the former comes from the excerpt and the latter is a paraphrase.

- i the clock took this moment to tilt dangerously at the pressure of his head.
- ii The pressure of his head made the clock tilt dangerously.

In the original clause, the choice of an inanimate Participant, the "clock", leads to a deviation from the fact that it was Gatsby who unconsciously made the clock tilt by saying that it is the "clock", which is the symbolism of American culture, manages to tilt of its own accord. This foregrounds that the American culture that he adheres to is about to fall down, due to the shock of European

culture.

In the third stage, with the full collapse of American culture that Gatsby roots in, his cultural anxiety increases to the maximum. The sentence in the excerpt, "I think we all believed for a moment that it had smashed in pieces on the floor, causes a deviation from the reality that Gatsby had "set it back in place", with author's intentionally saying that the "clock" had smashed, which indicates that the shock of European culture results in the full collapse of American culture represented by the "clock". Consequently, Gatsby feels lost, as he can no longer adhere to the collapsed American culture, and is excluded from European culture, which leads to his cultural anxiety.

In order to shake off his cultural anxiety, he determines to integrate into European culture by echoing the thoughts and behaviors of European Americans, including Daisy.

2.2 The action taken by Gatsby to shake off cultural anxiety

2.2.1 Gatsby's echo of the concepts of hierarchy in European culture

Jay Gatsby's real name is James Gatz, a son of "shiftless and unsuccessful farm people" of north Dakota, a county in a mid-northern state of the United States called Minnesota. When growing up, he comes to the south shore of Lake Superior" where he "had been beating his way""for over a year" by working as "a clam-digger and a salmon-fisher or in any other capacity" which simply "brought him food and bed"(Fitzgerald 2020: 101-102). Later, the penniless boy joins the army and goes to the house of Daisy, an upper-class girl, in Louisville for the first time by chance "with officers from Camp Taylor"(Fitzgerald 2020: 154). They fall in love with each other, as "Daisy is the first 'nice girl' he had ever known", and she thinks Gatsby knows a lot because he comes from outside her circle and thus knows "different things from her". Soon, he separates with Daisy for being arranged by the government to participate in the war abroad, which leads to the disruption of their romantic relationship. With the isolation of Gatsby, she feels a sense of insecurity due to "the pressure of the world outside"(Fitzgerald 2020: 156) that cannot be withstood by herself. "She wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all". At this time, Gatsby is in the army and receives her letter filled with "a quality of nervous despair". However, as a man of humble birth, he is unable to master his own fate, so cannot come back to her. "After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead"(Fitzgerald 2020: 156). "She didn't see why he couldn't come"(Fitzgerald 2020: 156), but the sense of insecurity is unbearable, so she begins to keep "half a dozen dates a day with a dozen men"(Fitzgerald 2020: 157) and she later chooses to marry Tom of Chicago, who belongs to the same social stratum of her. Their marriage may be determined "by some force — of love, of money, of unquestionable practicality — that was close at hand"(Fitzgerald 2020: 157) and that can give her a sense of security. Consequently, Gatsby feels woefully "miserable but irresistible" with "blurred eyes", because "he knew that he had lost that part of it, the freshest and the beat, forever"(Fitzgerald 2020: 158), which indicates that he knows that he may lose her love. The sadness of losing lover is accompanied by his status anxiety. Given that Tom of upper-class man is able to take care of Daisy with his superior status and wealth, but Gatsby is unable even fend for himself at that time, which reminds him of his inferiority.

Several years later, Gatsby becomes a wealthy man through bootlegging. His holding luxurious parties in his mansion in West Egg on the opposite shore of Daisy's house is not only a way to attract Daisy's attention, but also a psychological defence mechanism, called "fantasy". According to Anna Freud(1966: 81), "fantasy" is the denial of the objective undesirable reality through imagination in which personal wishes are fulfilled and personal purposes are suited. For these reasons, "fantasy" is adopted by Gatsby to ease his anxiety caused by social inferiority, as the continuous stream of upper-class guests coming to his parties makes him feel that he seemingly becomes a member of upper society. Nevertheless, such mental comfort is temporary:

From East Egg, then, came the Chester Beckers and the Leeches and a man named Bunsen whom I knew at Yale and Doctor Webster Civet who was drowned last summer up in Maine. And the Hornbeams and the Willie Voltaires and a whole clan named

Blackbuck who always gathered in a corner and flipped up their noses like goats at whosoever came near. And the Ismays and the Chrysties (or rather Hubert Auerbach and Mr. Chrystie's wife) and Edgar Beaver, whose hair they say turned cotton-white one winter afternoon for no good reason at all (Fitzgerald 2020: 63-64; my emphasis).

In this passage taken from Chapter 4, "and" is significantly foregrounded, as it continuously appears over ten times, causing a deviation. On the one hand, the foregrounding feature emphasizes that guests coming to his party from the East Egg, in which the upper-class people live, like an endless stream (Xie Hua 2006: 92). On the other hand, as the continuous "and" makes readers feel upset, it also reveals Gatsby's anxiety, when he sees numerous guests arriving one by one, but the only one person he waits for, Daisy, never appears. The absence of Daisy increases his anxiety, as it brings him from illusion back to the reality that, in her eyes, he is still inferior to her, and that he is also never be regarded as a member of upper society, no matter how many efforts he has made:

but no one swooned backward on Gatsby and no French bob touched Gatsby's shoulder and no singing quartets were formed with Gatsby's head for one link (Fitzgerald 2020: 52; my emphasis).

"no" is foregrounded, in this sentence, by continuously appearing three times, which emphasizes the fact that Gatsby is isolated from all his guests who are dancing, singing, drinking, feasting together in the party, but don't care about him, which shows his failure to be accepted as a member of upper society.

From the foregoing discussion, it is evident that Gatsby suffers from status anxiety, for which is caused by his humble origin and his failure to enter upper class. Nevertheless, in essence, his status anxiety is cultural anxiety, which results from the full collapse of American culture in his heart, due to the shock of European culture shown by Daisy, and his failure to integrate into European culture. A brief analysis of the original intention of his desire for high status could illustrate this point.

To begin with, Gatsby, who grows up in American culture, doesn't have the concept of hierarchy, which is proved by his party where upper-class and middle-class people mingle. Henry James's Daisy Miller also furnishes a evidence: Mrs. Costello, an American woman who has lived in Europe for a long time and has completely internalized European culture, thinks Daisy Miller, a beautiful girl comes from New York State, is "completely uncultivated", because she treats "the courier like a familiar friend - like a gentleman" rather than drawing a demarcation line with the inferior class (Henry James 2005: 16). This example highlights that the concept of hierarchy is ingrained in European culture, and the American girl hasn't such concept by nature so that she is "completely uncultivated" in Europe. Accordingly, Gatsby's wish for high status comes from his struggle for an integration into European culture by echoing the concept of hierarchy in European culture. What's more, as Europeanized Daisy and party guests, who uphold the concept of hierarchy, can be symbolic of European culture, the absence of Daisy and Gatsby's isolation from the guests symbolizes his failure to integrate into European culture, which thus increases his cultural anxiety. All things considered, the essence of Gatsby's status anxiety is cultural anxiety, and he tries to get rid off it by echoing the concept of hierarchy in European culture.

2.2.2 Gatsby's echo of sophistication in European culture

Thoreau, is praised by Emerson as "the true American" (Emerson 2004: 218), because he upholds "leading a simple lifestyle" as an reaction against the European luxurious lifestyle popular among Americans (Ou Jing: 2014). In Henry James' realistic novels, Americans are pictured as innocent and simple persons, while European people are sophisticated. In the light of this fact, Gatsby can be regarded as "a true American" by nature, as his innocence is presented by his sincere and enduring love for Daisy who heartlessly abandons him, and his simplicity is indicated by the simple decoration and furniture of his own bedroom. However, such an innocent and simple man has to echo the sophistication in European culture, in order to get rid of his cultural anxiety, which is presented by the foregrounding features in the description of his cars, house and clothes :

It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hatboxes and supper-boxes and tool-boxes, and terraced

with a labyrinth of windshields that mirrored a dozen suns. (Fitzgerald 2020: 66; my emphasis) We went upstairs, through period bedrooms swathed in rose and lavender silk and vivid with new flowers, through dressing rooms and poolrooms, and bathrooms with sunken baths. (Fitzgerald 2020: 93; my emphasis)

shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange with monograms of Indian blue. (Fitzgerald 2020: 95; my emphasis)

In the excerpt, “and” is foregrounded again, which emphasizes that the design of Gatsby’s cars, house and clothes are of sophistication which, according to Oxford Advanced Learner’s English-Chinese Dictionary (2018: 2055), refers to being “complicated in the way that it is presented”. Nevertheless, his own bedroom is the “simplest”, compared to other rooms in his house. The striking contrast between the simple lifestyle he prefers and the “sophisticated” lifestyle he wants to display to others indicates Gatsby’s status anxiety, because he wants to hide his humble origin with a sophisticated appearance like a upper-class man. Likewise, the parties hold by Gatsby is also “sophisticated” which is emphasized by foregrounding:

In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

By seven o’clock the orchestra has arrived--no thin five-piece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. (2020: 42; my emphasis)

The repetition of “and” in the excerpt above foregrounds that the party offers a great variety of drinks and invites an orchestra with “a whole pitful” of instruments to play. Besides, “Gatsby’s enormous garden” becomes “a Christmas tree” decorated by “several hundred feet of canvas and enough colored lights”. The “buffet tables” are garnished with “various and “glistening” food (Fitzgerald 2020: 41-42). As these examples illustrate, in order to get rid of status anxiety, Gatsby uses his “sophisticated” parties to attract the upper-class guests. Nevertheless, in essence, he doesn’t like such kind of party, because he never takes part in the activities of his party guest, but simply stands “alone on the marble steps and looking from one group to another with approving eyes” (Fitzgerald 2020: 52), being indulgent in the illusion that he is a member of the upper class.

However, Gatsby’s status anxiety is actually cultural anxiety, as he wants to echo European culture by trying to lead the sophisticated lifestyle upheld by European people, and by learning to think in a sophisticated way, like an European man, such as learning to hide the true self with a false appearance. Therefore, Gatsby’s cultural anxiety is hidden beneath status anxiety, and he tries to shake off it by echoing the sophistication in European culture.

2.3 The results of Gatsby’s efforts to get rid of cultural anxiety

In the end, Gatsby is killed, because he takes responsibility for the car accident caused by Daisy. In the description of those who attend his funeral, “and” is also foregrounded by continuously appearing four times:

first a motor hearse, horribly black and wet, then Mr. Gatz and the minister and I in the limousine, and, a little later, four or five servants and the postman from West Egg (Fitzgerald 2020: 181; my emphasis).

Compared to the number of “and” used in the description of the guests who take part in his party, that of the “and” here are obviously few. This features foreground that the number of the people who attend his funeral can be counted on one’s fingers, including his father, his servants, Lutheran minister, Nick and a postman. Daisy and other guests don’t appear, which indicates that, no matter how many efforts Gatsby has made, he is still not be accepted as a member of the groupings he wants to integrate into. Just as the author, F.S. Fitzgerald, writes at the end of the novel, “So we beat on, boats against the current, born back ceaselessly into the past”, Gatsby, who has spared no effort and even sacrifices his life to shake off cultural anxiety by echoing European culture, ultimately gains nothing but returns to the starting point.

In essence, Gatsby's failure is doomed from the start, because all of the residents are isolated from and indifferent to each other in the metropolis, New York, where intellectual relationships and money economy dominate. In order to demonstrate the impact of the metropolis on modern man, Simmel (1950: 410) makes a comparison between the interpersonal relationships of small town and rural area and of metropolis in *Metropolis and Mental Life*. He states that small town and rural life depends greatly on emotional relationships, while metropolitan life rests heavily upon intellectual relationships. On the one hand, life in small town and rural area is featured by emotional relationships. The sensory mental imagery and rhythm of life flow in a more habitual and slower way in small town and rural area, so the residents there react to the external environment with, instead of their intellect, their emotion which has its locus "in the more unconscious layers of the psyche and grows most readily in the steady rhythm of uninterrupted habitations". Hence the emotional relationships are the hallmarks of small town and rural life. On the other hand, the metropolitan man reacts to the external environment in metropolis with his head rather than his heart, which is the causation or reflection of the intellectual relationships that metropolitan life deeply lies in. "The rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance, and the unexpectedness of onrushing impression". These psychological conditions are created by the metropolis, which establishes a marked contrast with rural and small town life in reference to the sensory bases of psychic life. In order to adjust to the contrasting phenomena and the fast rhythm of events in big cities, metropolitan type of man has to equip himself with "a predominance of intelligence" and "a heightened awareness" which is rooted in the higher, transparent and conscious layer of the psyche. Therefore, the interpersonal relationships in metropolis becomes greatly intellectual.

The interpersonal relationships among Gatsby's guests epitomizes the intellectual relationships the metropolis. In Gatsby party, "the sea-change of faces and voices and color under the constantly changing light" (Fitzgerald 2020: 42), which emphasizes that the sensory imagery changes very quickly in the party, as the "faces" among the crowd change as quickly as sea wave. For this reason, the interactions between guests can be easily interrupted by the change, so it is hardly possible for them to set up emotional relationship. For instance, there are "casual innuendo and introductions forgotten on the spot and the enthusiastic meetings between women who never knew each others' name" (Fitzgerald 2020: 42). When Jordan is conversing with two girls, the latter is distracted and suddenly "moved..on" in a casual manner, so Jordan's "remark was addressed to the premature moon" (Fitzgerald 2020: 44). These examples show that the interactions between guests can begin and terminate very quickly in the party, because it is easy for them to be distracted by the change. Accordingly, although seemingly getting together in the party, the guests are actually isolated from each other, because they are forced to react to the external environment with intelligence instead of emotion due to the unsteady rhythm of life and quickly changing sensory imagery. Likewise, the marital life of Daisy and her husband, Tom, is often interrupted by the phone call from Tom's mistress. He always goes to answer the phone and leaves Daisy alone "without a word" (Fitzgerald 2020: 16). Daisy tends to use intellect to repress her uncomfortable feeling caused by being neglected, such as shifting her attention to natural beauty, given that the unexpected interruption of interpersonal relationships in metropolis is so frequent that she cannot change outside world but learns to adapt to it. This example indicates that the indifference of one person caused by the distraction will make the other feel neglected. Hence in order to accommodate to the unexpected change in metropolis, the individuals learn to react to the external environment with a heightened intelligence, "the ability to think in a logical way", rather than their heart.

Consequently, the domination of intellect makes metropolitan type of persons view each other as an object whose only importance is based on the benefits it can bring. Simmel (1950: 307) points out that "knowing something about one another" is the foundation of "all relations which people have to one another". "In all relations of a personally differentiated sort, intensity and nuance develop in the degree in which each party, by words or by mere existence, reveals itself to the other". Accordingly, the quality of a relation lies in how much information one party knows about the other. In metropolis where the intellect dominates, the establishment and maintenance between individuals are merely based on the knowledge of how many benefits the other party can

provide with ignorance of each other's individuality, "the qualities that make" a person "different from other people" and that serve as the basis of emotional and intimate relationship. These are epitomized by the interpersonal relationships in Gatsby's party where many "young Englishmen dotted about, all well-dressed, all looking a little hungry, and all talking in low, earnest voices to solid and prosperous Americans", promoting "bonds or insurance or automobiles". What they are thinking when interacting with others is that "easy money" is "in the vicinity" and that "it was theirs for a few words in the right key" (Fitzgerald 2020: 43). Similarly, Daisy gives Tom a "little gold pencil" to "take down" the addresses of the party guests (Fitzgerald 2020: 109), in order to expand their network of connections which may benefit the couple in the future. On the contrary, if others are supposed to lack the ability to offer benefits, the guest will simply introduce themselves as "Mr. Mumble" (Fitzgerald 2020: 45). As these examples illustrate, with the domination of intellect in metropolis, the motivation of the establishment and maintenance of connections between party guests is simply to gain benefits with no time, energy or need to know each other's individuality.

The relationship between urbanized Gatsby and his guests is also as intellectual as the producer-consumer relationship in metropolis. Simmel (1950: 411) accentuates that metropolis is the most fertile soil of the money economy, which enhances rational relationships. Under primitive conditions, production serves the customer who orders the good, so that the producer and the consumer are acquainted. Nevertheless, "the modern metropolis is supplied almost entirely by production for the market" where exchanges between the producer and the consumer is indirectly achieved by the media like money, so the money economy dominates the metropolis. For these reasons, "entirely unknown purchasers never personally enter the producer's actual field of vision". They simply know each other's existence, view each other as a merchant or consumer, and constantly circulate how much benefits can they gain from each other. They cannot be like those in small town and rural area who immediately set up closer emotional relationship through direct barter in which "the inevitable knowledge of individuality inevitably produces a warmer tone of behavior, a behavior which is beyond a mere objective balancing of service and return". Therefore, the interpersonal relationships in metropolis is intellectual, because the money economy "has displaced the last survivals of domestic production and the direct barter of goods". The wealth Gatsby offers his product, the luxurious party, to numerous consumers of metropolis through "manufactures" without a need to barter with them face to face, so they have no opportunity to set up emotional relationship and simply know they can get benefits from each other which is the sole reason for the maintenance of their relationship. The attracted guests know that they can gain sensory pleasure and expand network of connection in Gatsby's party. For Gatsby, his cultural anxiety can be eased when countless guests attend the party for which makes him feel that he becomes a member of them, and his party guests may have the ability to promote his reunion with Daisy. A guest, Lucille, "tore" her "gown on a chair" in the party, Gatsby "asked" her "name and address — inside of a week" she receives "a package from Croirier's with a new evening gown in it" (Fitzgerald 2020: 45). This shows that Gatsby provides his guests with intimate service in order to maintain their relationship. However, his kindness is out of intellect rather than emotion, as the new gown for the guest is "too big in the bust" and "had to be altered", which highlights Gatsby doesn't really care about his guest but only focuses on the maintenance of their relationship. The guest is also only concerned with how much benefits she gains with indifference to whether Gatsby's kindness lies in intellect or emotion, because she is happy that the new gown costs "Two hundred and sixty-five dollar" (Fitzgerald 2020: 45). From the foregoing discussions, it is evident that urbanized Gatsby and his guests treat each other with intellect rather than emotion and the maintenance of their relationship only depends on reciprocity. When one party cannot reciprocate the other, their relationship will decline quickly due to the lack of emotion as a tie. Therefore, it is not unusual that the guests don't attend the funeral, as the dead Gatsby cannot no longer reciprocate them. Similarly, urbanized Daisy has learned to treat metropolitan relationships with intellect, so she also doesn't appear.

In fact, like Gatsby, all the residents in New York are victims of the intellectual relationships and money economy of metropolis which leads to isolation and indifference. They have their own anxiety and also has a thirst for a sense of belonging for which can make them feel acknowledged

and ease their anxiety. However, in metropolis, they can simply “dream such happiness” as they “may never feel” (Dreiser: 2005).

3 Conclusion

As demonstrated by the present study, the analysis of foregrounding in F.S. Fitzgerald’s *The Great Gatsby* exposed the fact that Gatsby’s status anxiety is, in essence, cultural anxiety, given that his efforts to enter the upper class in New York can be regarded as behaviors of echoing the concept of hierarchy and sophistication in European culture to shake off the anxiety, which is neglected by previous critics who study this novel. Furthermore, Gatsby’s final failure to integrate into the upper class is not due to personal reasons but because of the domination of intellectual relationships caused and enhanced by fast pace and money economy in metropolis. This article will help to increase critics’ interest in foregrounding analysis whose potential will, be exploited, and whose scope of investigation will be extended.

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