



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

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ABSTRACT

Halliday claims that foregrounding refers to the highlighting of linguistic features that contribute to the overall meaning intended by the writer in a text. According to Mukarovsky and Leech, foregrounding can be achieved through deviation and parallelism. To date, there have been a few stylistic studies on foregrounding in F. Scott Fitzgerald's *The Great Gatsby*. Nevertheless, these studies have primarily focused on the thematic and aesthetic effects created by foregrounding. By analyzing *The Great Gatsby* from a foregrounding perspective, it is demonstrated that foregrounding is an effective tool for revealing the protagonist's inner world. This study aims to prove that Gatsby's anxiety, which is exposed through deviation and parallelism patterns, is not just status anxiety but cultural anxiety that has been overlooked by previous critics who have primarily focused on the psychological aspects of the protagonist. Furthermore, Gatsby's inability to alleviate his cultural anxiety highlights the plight of all urban residents resulting from the interplay between intellectual relationships and a money economy. It is argued that applying Bhabha's mimicry theory to understanding the essence of Gatsby's anxiety revealed by the foregrounding patterns, and exploring the reasons for his inability to escape his anxiety through Simmel's theory of the metropolis and mental life, is of great significance for revealing the inner world of American people in the 20th century.

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

INTRODUCTION

F. Scott Fitzgerald's *The Great Gatsby*, a masterpiece of the American Jazz Age, first published in 1925, has been the focus of critical attention for two centuries. This work sheds light on the inner lives of New York City's inhabitants, an aspect particularly significant to America in the 1920s. So far, the number of critics who have studied the technique of foregrounding in this novel is limited, and they have been more concerned with the thematic and aesthetic effects generated by foregrounding or have touched upon the psychology of characters. The present article aims to delve into the psychological aspects of the protagonists in depth, and prove that Gatsby's anxiety over status, exposed by foregrounding, is actually cultural anxiety.

The novel opens with the breaking up of the relationship between Gatsby and Daisy: Gatsby of humble origins is enamored with Daisy, a woman of upper class, who abandons him and chooses to marry an upper-class wealthy man named Tom. The woman's action angers Gatsby, who then resolves to become wealthy and enter upper society in order to win her love back. After several years, he successfully accumulates wealth, which boosts his confidence and allows him to purchase a mansion where he can "see" Daisy's "home across

the bay" (Fitzgerald 95).^[1] He throws frequent extravagant parties at his home, which are well-received by upper-class guests, hoping that one day Daisy will attend and be attracted by his expensive "house" and "beautiful shirts" (Fitzgerald 94-95),^[2] and thus willing to reconcile with him. However, Daisy never appears, leaving him increasingly anxious. One day, Gatsby and Daisy are reunited with the assistance of Caraway, Daisy's cousin. On that day, with Gatsby's anxiety reaching its peak, he primarily shows Daisy around his grand house. Obviously, he suffers from status anxiety, as the only obstacle preventing the wealthy man from winning Daisy's love is his humble birth, which directly causes his anxiety.

Existing criticism often simply identifies Gatsby's anxiety as status anxiety, but such an understanding is not complete. Gao Minhui notes that Gatsby's status anxiety is evident when he changes his name and purchases a mansion in order to conceal his humble origins (106).^[3] Additionally, Zou Anqi attributes Gatsby's status anxiety to the influence of Consumerism (130).^[4] Both critics fail to realize that Gatsby's status anxiety is actually cultural anxiety which stems from the shock of European culture. Analyzing Gatsby's cultural anxiety is more valuable than exploring his status anxiety, as it permits a deeper exploration of psychological aspects of the American people in the 20th century.



Gatsby's cultural anxiety is brought to light by the foregrounding in the novel. Halliday defines foregrounding as 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, which leads to the defamiliarization of familiar literary and linguistic patterns (Mukarovsky 43).^[5] Besides, foregrounding can be created by the replication of a pattern which is known as "syntactical parallelism" (Leech 62-69).^[6]

The foregrounding technique in *The Great Gatsby* has been studied by a few critics who focus on its function in creating thematic and aesthetic effects. Xie hua points out that the repetition of "and" in the fourth paragraph of Chapter 4 of the novel creates foregrounding, which emphasizes the large number of Gatsby's party guests and creates a contrast with Gatsby's funeral, where only a few people attend (92).^[7] Ren Jin and Liu Li further explore the thematic effects of foregrounding "and": firstly, it emphasizes the spiritual barrenness of the upper class, who are indulged in material comfort in 1920s America; secondly, the contrasting number of participants in the party and funeral highlights the hypocritical and cruel coldness of the upper class (135).^[8] Although they mention the psychology of characters, so far, there has been little effort to explore the relationship between foregrounding patterns and the characters' cultural anxiety in *The Great Gatsby*.

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.

FOREGROUNDING FEATURES REVEALING GATSBY'S CULTURAL ANXIETY

The Causation of Gatsby's Cultural Anxiety

Marxism argues that in order to establish colonial dominance, imperialist governments "colonize the consciousness" of the colonized population by persuading "them to see their situation the way" the colonizer "wants them to see it", and making them believe that they are culturally, spiritually, and mentally inferior to their new leaders and that the improvement of the standard of their living can only come under the guidance and protection of their conquerors (Tyson 63).^[9] Frantz Fanon points out that those groups, such as the colonized, who resent being seen as inferior, tend to provide others with evidence that they are not so worthless by imitating the more privileged. According to Bhabha's mimicry theory, the colonized individuals tend to model on the colonizer's culture, language, and style of clothing in order to gain deserved status and respect.^[10] Therefore, given that America was once a colony of Europe, feelings of inferiority may have motivated some colonized Americans to admire and imitate the culture of their former colonial power.

In the latter part of the 19th century, America had become independent from its colonial power and its economy developed rapidly, but its cultural advancement lagged behind (Elliott 411).^[11] Faced with this imbalance between the economy and culture, many Americans sought to enrich American culture by travelling to Europe to learn time-honored European culture, as depicted in Henry James' novels. For instance, Isabel in *The Portrait of a Lady* and Daisy in *Daisy Miller* represent the Americans who travel to Europe (Ding 119).^[12] However, upon arrival in Europe, they were not welcomed by local people due to cultural differences between Europe and America. This heightened Americans' cultural anxiety and reduced their confidence in their own culture. To overcome their cultural anxiety, Americans attempted to win the acceptance of the European people by modelling European culture.

In the same vein, the American character Gatsby in *The Great Gatsby* also experiences cultural anxiety, which is directly caused by the shock of European characteristics exhibited by Daisy, a Europeanized American. This is emphasized by foregrounding techniques in the novel:

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 88-89; my emphasis).^[13]

This is an excerpt describing Gatsby and Daisy's first meeting after a five-year separation, in which the "clock" and pronouns referring to it appear six times. This feature indicates that the "clock" must have some special relationship with the protagonist. Analysis of the excerpt reveals that the "clock" can symbolize the American culture that Gatsby identifies with, while European characteristics displayed by Daisy serve as a symbol 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, Gatsby admires European culture so much that he feels inferior to American culture in comparison. In

the excerpt, he leans against the “clock” with his distressed eyes fixed on 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 causes the American culture in Gatsby’s heart to appear to collapse. This can be demonstrated by comparing the following two sentences, with the former taken from the excerpt and the latter 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 sentence, the selection of an inanimate participant, the “clock”, causes a deviation from the fact that Gatsby unconsciously caused the clock to tilt by saying that it is the “clock” that tilted of its own accord. The foregrounding indicates that the American culture he adheres to is about to collapse due to the shock of European culture, given that the “clock” is symbolic of American culture.

In the third stage, with the complete collapse of the American culture that Gatsby identifies with, his cultural anxiety reaches its peak. The sentence in the excerpt, “I think we all believed for a moment that it[the clock] had smashed in pieces on the floor”, causes a deviation from the reality that Gatsby had “set it[the clock] back in place”. The deviation foregrounds that the “clock” had smashed, indicating that the shock of European culture results in the complete collapse of American culture represented by the “clock”. Consequently, Gatsby feels lost because he can no longer adhere to the collapsed American culture and is excluded from European culture, which leads to his cultural anxiety. To overcome his cultural anxiety, he decides to integrate into European culture by echoing the thoughts and behaviors of European Americans, including Daisy.

The Action Taken by Gatsby to Shake off Cultural Anxiety

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 Minnesota of the United States. 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 101-102).^[14] 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 154).^[15] They fall in love with each other, as “Daisy is the first ‘nice girl’ he had ever known” (Fitzgerald 154),^[16] and she thinks Gatsby knows a lot because he comes from outside her circle and thus knows “different things from her” (Fitzgerald

156).^[17] Soon, he separates with Daisy for being arranged to participate in the war abroad (Fitzgerald 156),^[18] 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” that cannot be withstood by herself (Fitzgerald 156).^[19] “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 156).^[20] “She didn’t see why he couldn’t come” (Fitzgerald 156),^[21] but the sense of insecurity is unbearable, so she begins to keep “half a dozen dates a day with a dozen men” (Fitzgerald 157),^[22] 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 157),^[23] 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 best, forever” (Fitzgerald 158),^[24] which indicates that he knows that he may lose her love. The sorrow of losing a lover is accompanied by his status anxiety, because he knows that Daisy abandons him for his inability to even take care of himself at that time, which reminds him of his inferiority, while Tom, a man of upper class, is able to take care of Daisy with his high status and wealth.

Several years later, Gatsby becomes wealthy through bootlegging (Fitzgerald 139-140).^[25] He holds lavish parties in his mansion in West Egg, which is across the way from Daisy’s house (Fitzgerald 95).^[26] Not only does this attract Daisy’s attention, but it also serves as a psychological defense mechanism called “fantasy.” According to Anna Freud, “fantasy” is the denial of the objective undesirable reality through imagination in which personal wishes are fulfilled and personal purposes are suited (81).^[27] Gatsby uses “fantasy” to alleviate his social inferiority anxiety because being constantly surrounded by upper-class guests at his parties makes him feel like he’s part of that elite society. However, this 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 63-64; my emphasis).^[28]

In this passage taken from Chapter 4, the word “and” is noticeably foregrounded as it appears over ten times, causing a deviation from grammatical norms. On the one hand, this foregrounding feature emphasizes that upper-class guests from the East Egg arrive at Gatsby’s party in an endless stream (Xie 92).^[29] On the other hand, the continuous “and” make readers feel uncomfortable, which reveals Gatsby’s anxiety when he sees numerous guests arriving one by one but the only person he waits for, Daisy, never appears. The absence of Daisy increases his anxiety because it brings him from his illusion back to reality that he is inferior to her in her eyes, no matter how many efforts he has made. From the foregoing discussion, it is evident that Gatsby suffers from status anxiety, which is caused by his humble origins and his failure to enter the upper class.

Nevertheless, Gatsby’s status anxiety is actually cultural anxiety resulting from the complete collapse of American culture in his heart due to the impact of European culture represented 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 grew up in American culture, does not have the concept of hierarchy, as evidenced by his party where the upper class mingle with the middle class individuals. Henry James’s *Daisy Miller* also provides an example: Mrs. Costello, an American woman, who has lived in Europe for a long time and has fully internalized European culture, views Daisy Miller, a beautiful girl from New York State, as “completely uncultivated”, because she treats “the courier like a familiar friend - like a gentleman” rather than drawing a distinction with those of lower status (James 16).^[30] This example highlights that the concept of hierarchy is ingrained in European culture, and the American girl has not naturally developed such a concept, which leads her to be considered “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. Given that Europeanized Daisy who uphold the concept of hierarchy, can be symbolic of European culture, Daisy’s absence represents Gatsby’s failure to integrate into European culture, which increases his cultural anxiety. In this sense, the essence of Gatsby’s status anxiety is cultural anxiety, and he tries to overcome it by echoing the concept of hierarchy in European culture.

Gatsby's Echo of Sophistication in European Culture

Thoreau, as Emerson terms him, is “the true American” (218),^[31] because he adheres to the idea of leading a simple lifestyle as a rebellion against the European luxurious lifestyle that was popular among Americans (Ou 128-130).^[32] In Henry James’ realistic novels, Americans are often portrayed as innocent and unsophisticated individuals, while European characters are generally more worldly. Based on this criterion, Gatsby could be considered “a true American”

by nature, as his innocence is demonstrated by his sincere and unwavering love for Daisy, who heartlessly rejects him, and his unsophisticated nature is indicated by the plain furnishings in his own bedroom. However, such an innocent and unsophisticated man has to emulate the sophistication of European culture in order to overcome his cultural anxiety, which is shown by foregrounding features in the descriptions of his cars, house, and clothing demonstrate:

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 66; my emphasis)^[33]

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 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 95; my emphasis)^[34]

In the excerpt, “and” is foregrounded again, which emphasizes that the design of Gatsby’s cars, house and clothes are of sophistication which refers to being “complicated in the way that it is presented” (Hornby 2055).^[35] Nevertheless, his own “bedroom” is the “simplest” compared to the other rooms in his mansion (Fitzgerald 94). The stark contrast between the simple lifestyle he prefers and the sophisticated lifestyle he attempts to display indicates Gatsby’s status anxiety, as he wishes to conceal his humble origins with an appearance befitting an upper-class individual. Similarly, the parties hosted by Gatsby are also sophisticated, as emphasized by the 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. (Fitzgerald 42; my emphasis)^[36]

The repetition of “and” in the excerpt above foregrounds that Gatsby’s party is sophisticated, as the party offers a great variety of drinks and invites an orchestra with “a whole pitful” of instructions to play, and “Gatsby’s enormous garden” where the party sets in 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 41-42).^[37] In order to get rid of status anxiety, Gatsby uses his “sophisticated” parties to attract the upper-class guests. Nevertheless, 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 52),^[38] being indulgent in the illusion that he is a member of the upper class. More importantly, Gatsby's sense of status anxiety is actually a manifestation of cultural anxiety, as he aspires to echo European culture by attempting to emulate the sophisticated lifestyles maintained by European individuals, and through striving to adopt a sophisticated way of thinking, similar to that of an European gentleman, such as learning to conceal his true self behind a façade. In this sense, Gatsby's cultural anxiety is concealed within his status anxiety, and he attempts to alleviate it by modeling on the European culture's sophistication.

The Results of Gatsby's Efforts to Get Rid of Cultural Anxiety

In the end, Gatsby is killed because he is to blame for the car accident caused by Daisy. In the description of those who attend his funeral, the word "and" is repeatedly emphasized by appearing four times continuously:

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 181; my emphasis).^[39]

Compared to the numerous "and" used in the description of the guests attending his party, the number of "and" used in this excerpt is noticeably small, highlighting that the number of people attending his funeral can be counted on one hand, including his father, his servants, a Lutheran minister, Nick, and a postman. Daisy and other guests do not attend, indicating that no matter how much effort Gatsby has put forth, he has still not been accepted into the circles he has hoped to join. Just as the author, F. Scott 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 sacrificed his life to shake off cultural anxiety by echoing European culture, ultimately gains nothing but returns to the starting point.

Gatsby's failure is inevitable from the beginning, 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. At Gatsby's party, the "faces", "voices" and "colors" change rapidly, much like the waves of the "sea" (Fitzgerald 42),^[40] highlighting the fast-paced nature of metropolitan life. Moreover, this fast tempo causes the repression of urban residents, from lower-class individuals to flappers, because of the following reasons. First of all, the fast pace of metropolitan life often leads to distraction and absent-mindedness among individuals when engaging in social interactions. In *The Great Gatsby*, when Jordan is conversing with two girls at Gatsby's party, the girls suddenly "move casually on" and cease listening to Jordan (Fitzgerald 44),^[41] which accentuates that their attention shifts easily with the changing surroundings. As a result, Jordan's "remark was addressed to the premature moon" (Fitzgerald

44),^[42] which underscores her embarrassment caused by the unexpected end to her interaction with the two girls, and her need for a listener, symbolized by the "premature moon", in order to alleviate her discomfort.

Likewise, Tom often experiences distractions during his interactions with his wife, Daisy. For example, Tom often abruptly leaves Daisy "without a word" to answer a phone call from his mistress (Fitzgerald 16),^[43] causing their conversation to be interrupted. The "absence" of Tom "quickened something within" Daisy (Fitzgerald 16),^[44] highlighting that Daisy is highly sensitized to the contrasting difference between the "momentary impression" and the "preceding impression" that Tom makes on her. Simmel points out that "momentary impression" refers to the impression that a specific person make on others in the present moment, while "preceding impression" is the impression previously left by the same person (Simmel 410).^[45] If "momentary" and "preceding" impressions only show minor differences and follow a "regular", "habitual" pattern, they can be called "lasting impressions" which require less conscious attention compared to rapidly changing images, sudden gaps in perception, and the unexpected rush of impressions (Simmel 410).^[46] On the contrary, an individual's "mind" can be "stimulated" by the disparity between "momentary" and "preceding" impressions (Simmel 410).^[47] Such "psychological conditions" can easily created by the "metropolis", with each street crossing and the rapid pace and complexity of "economic, occupational, and social life" (Simmel 410).^[48]

The "preceding impression" that Daisy holds is that Tom is her caring husband, as they engage in conversations like a typical couple. However, the current "momentary impression" contradicts this, as Tom appears to prioritize a phone call from his mistress over his wife. Stirred by these contrasting impressions, Daisy suddenly says that Nick reminds her of "a rose, an absolute rose" (Fitzgerald 16).^[49] It is evident to Nick that this statement is "untrue", as he is "not even faintly like a rose" (Fitzgerald 16),^[50] emphasizing the lack of association between Nick and the "rose". This demonstrates that Daisy intentionally links two unrelated entities, indicating her intention to conceal her true thoughts.

By analyzing the plot, Daisy's concealed thoughts can be unraveled. Initially, the sudden "absence" of Tom triggers a sense of unease within her, leading her to question the authenticity of their love which is symbolized by "rose". To alleviate her concerns regarding their love, Daisy deliberately redirects her attention towards Nick beside her. She first uses the "rose" to replace the love she is contemplating, and then deliberately connects the "rose" with Nick. In other words, Daisy reflects on the reliability of love symbolized by the "rose" first, and then "Nick" appears in her thoughts, instead of Nick's "remind[ing]" her of the "rose", which indicates that she alters the actual sequence of "Nick" and the "rose" emerging in her mind, in order to to conceal her negative emotion resulting from her doubt about love.

In Simmel's perspective, the term "emotion" refers to various feelings, including "pleasure", "pain", and "instinctive feelings" that contribute to the "preservation" of an individual (Simmel 34).^[51] Emotions are rooted in the "unconscious layers of the psyche" and is evoked when individuals respond to their external environment (Simmel 410).^[52] Emotions flourish most "readily" within the "steady rhythm" of "uninterrupted" habitual patterns. Therefore, the residents of small towns and rural areas, where life unfolds at a "slower", more regular, and consistent pace, are better able to maintain their emotions (Simmel 410).^[53] On the contrary, Simmel defines the "intellect" as originating from the "transparent, conscious and higher layers of the psyche" (410).^[54] It arises when individuals find it uncomfortable to use their emotions to react to the sensory stimuli in their external environment (Simmel 410).^[55] The "intellect" encompasses all cognitive processes involving "concepts, judgments, and conclusions" (Simmel 34).^[56] The terms that refer to "intellect" by Simmel include "intelligence", "intellectuality" and "rational" (410-411).^[57] Daisy in *The Great Gatsby* is stimulated by sensory stimuli created by the distinction between the "momentary" and the "preceding" impressions left by her husband, so her behavior of hiding her emotions represents her efforts to utilize her intellect to suppress her emotions, in order to accommodate to fast-paced metropolitan life.

Consequently, the domination of the intellect makes metropolitan type of persons view each other as an object whose only importance is based on the benefits it can bring. In Gatsby's party, 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 43).^[58] Similarly, Daisy gives Tom a "little gold pencil" to "take down" the addresses of the party guests (Fitzgerald 109),^[59] with the aim of expanding their network of connections, which could potentially yield benefits for the couple in the future.

On the contrary, if others are supposed to be unable to provide benefits, the guests will simply introduce themselves as "Mr. Mumble" (Fitzgerald 45),^[60] and quickly forget others' self-"introduction" (Fitzgerald 42).^[61] Therefore, many party guests "never knew each others' name" (Fitzgerald 42),^[62] although getting together in Gatsby's mansion. These examples illustrate that, with the dominance of intellect in New York, the establishing and maintaining connections between party guests is simply motivated by attaining personal benefits, without any genuine desire to explore each other's individuality.

The relationship between urbanized Gatsby and his guests is also as intellectual as the producer-consumer relationship in metropolis. Simmel emphasizes that metropolis is the "most fertile soil" of the "money economy", which enhances rational relationships (412).^[63] In premodern conditions,

production is provided to the "customer who orders the good", so that the "producer" and the "consumer" are familiar with each other, while the "modern metropolis ... is supplied almost entirely by production for the market", as exchanges between merchants and consumers are indirectly facilitated by media such as money (Simmel 411).^[64] Therefore, "entirely unknown purchasers never personally enter the producer's actual field of vision" (Simmel 411).^[65] They are simply aware of each other's existence and view each other as a merchant or consumer, constantly calculating how much they can gain from each other. They cannot be like those in small towns and rural areas who immediately establish closer emotional relationships through direct bartering in which "the inevitable knowledge of individuality inevitably produces a warmer tone of behavior", so that their relation goes beyond a mere objective balancing of service and return (Simmel 411).^[66]

On the one hand, for Gatsby, the product provided by his party guests is spiritual comfort, as his cultural anxiety can be alleviated through the attendance of countless guests at his parties, which makes him feel like a member of their midst. On the other hand, Gatsby provides his product, the luxurious party, to numerous consumers of metropolis without the need for face-to-face bartering, allowing them no opportunity to establish emotional connections with him so that gaining benefits which is the sole reason for their relationship. For example, a guest, Lucille, "tore" her "gown on a chair" in the party, Gatsby "asked" her "name and address", and "inside of a week" she receives "a package from Croirier's with a new evening gown in it" (Fitzgerald 45).^[67] This shows that Gatsby provides his guests with personal attention, but his kindness is born out of intellect rather than emotion, as the new gown for the guest is "too big in the bust" and "had to be altered" (Fitzgerald 45),^[68] highlighting that Gatsby does not really care about his guest but only focuses on maintaining their relationship. The guest is also only concerned with how much she gains without any regard for whether Gatsby's kindness is intellectual or emotional, as she is happy that the new gown costs "Two hundred and sixty-five dollar" (Fitzgerald 45).

Based on the discussions above, it is clear that urbanized Gatsby and his guests treated each other with intellect rather than emotions, and the maintenance of their relationship relied solely on reciprocity. When one party is unable to reciprocate the other, their relationship quickly declines due to the lack of emotional bonds. Therefore, it is not uncommon for the guests to not attend the funeral as the deceased Gatsby is no longer able to exchange with them. Similarly, urbanized Daisy has learned to manage metropolitan relationships with her intellect, so she also does not appear. In conclusion, like Gatsby, all the residents of New York are victims of the intellectual relationships and money economy of metropolis which leads to isolation and indifference. They have their own anxieties and a desire for a sense of belonging that can make them feel recognized and ease their anxiety. However,

just as Theodore Dreiser writes in *Sister Carrie* that they can only “dream such happiness” as they “may never feel” (Dreiser 424),^[69] it is hardly possible for them to attain a sense of belonging in the metropolis.

CONCLUSION

As demonstrated in the present study, the analysis of foregrounding in F.S. Fitzgerald's *The Great Gatsby* has revealed that Gatsby's status anxiety is cultural anxiety, given that his efforts to enter the upper class in New York can be seen as echoing the concept of hierarchy and sophistication in European culture in order to overcome his anxiety, a fact that has been overlooked by previous critics studying this novel. Accordingly, Gatsby's ultimate failure to integrate into the upper class is not due to humble birth but rather because of the domination of intellectual relationships caused and enhanced by the fast-paced and money-driven economy of metropolis. This article will help to increase critics' interest in foregrounding analysis whose potential will be further explored and whose scope of investigation will be extended.

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