



# Analysis of Conversational Implicature from the Perspective of Cooperative Principle in *Pride and Prejudice*

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**Abstract.** Pragmatics has a close relationship with literature; it is a powerful tool for studying the linguistic features of literary works. As a world-renowned female author, Jane Austen's works are known for their humorous and subtly ironic language. The language in her works is often carefully crafted, especially in the dialogues, contributing to the high literary appreciation value of her works. Among her classic novels, *Pride and Prejudice* has become a focus of attention for many scholars worldwide, with numerous studies conducted on it. In this work, Austen cleverly uses dialogues to create an atmosphere, highlight characters, and advance the plot. The character dialogues in her writing often violate pragmatic principles, generating conversation implicature that not only make the dialogue dramatic, vividly depicting characters' personalities, emotions, and conflicts but also serve as a primary means to achieve humorous effects. This article utilizes the Cooperative Principles of Pragmatics to analyze the conversational implicature in the novel *Pride and Prejudice*, providing a clearer insight into the relationship between linguistic form and users. It reveals the distinct personalities of novel characters, their communicative intentions, and social relationships. Additionally, this analysis helps readers gain a deeper understanding and appreciation of the masterpiece *Pride and Prejudice* while facilitating a better understanding of relevant pragmatic theories such as conversational implicature and Cooperative Principles.

**Keywords:** Conversational Implicature; Cooperative Principle; *Pride and Prejudice*

## 1 Introduction

*Pride and Prejudice* is the outstanding masterpiece of Jane Austen. The works mainly introduced a love story between a rich, proud young man Darcy and a beautiful, intelligent lady, Elizabeth. Sharing the general writing styles with the other of her major works, *Pride and Prejudice* deals mainly with the everyday trifles of the Bennet family in Jane Austen's masterpieces. Mr. Bennet has five daughters, according to the law at that time, daughters have no right to inherit the parents' property, and thus the property of the Bennets will eventually come to the hand of a male relative Collins. Therefore the Mr. Bennet and his wife are worried about the marriage of their five daughters and

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are trying their best to find wealthy husbands for their daughters. One day, a quite wealthy single young man Bingley, together with his much wealthier friend Darcy, moves to live nearby the Bennet family. Later on, Bingley falls in love with the eldest daughter Jane and Darcy with the second eldest Elizabeth. However, Elizabeth feels that Darcy is too proud and thus holds no good opinion of him. Moreover, affected by some thoughtful person's bad words against Darcy, Elizabeth's dislike of Darcy increases, and at the time Darcy asks her to marry him, she refuses in great anger. By and by, however, after seeing what a kind of person Darcy really is with her own eyes, Elizabeth's prejudice against Darcy disappears and Darcy is not so proud as before. When Darcy asks Elizabeth to marry him for the second time, she agrees most willingly.[6] This novel is characterized by its witty and humorous language, with a fresh and fluent style. The dialogues among the characters are vivid and interesting, and the author skillfully combines narration with dialogue, depicting the characters in great detail. Each character has a distinct speaking style, reflecting their individual personalities. The novel features "slightly sarcastic comments and clever dialogues,"[7] continually captivating readers to savor the implied meanings behind the author's words. These implicit meanings are precisely the core focus of pragmatics, particularly in the study of "conversational implicature" proposed by Grice. Furthermore, in *Pride and Prejudice*, out of a total of 61 chapters, only 7 lack dialogues, making the majority of the text rich in conversational content. This abundance of material provides ample resources for the pragmatic analysis of conversational implicature. This article selects and thoroughly analyzes the character dialogues from the first three chapters of *Pride and Prejudice* from the perspective of Grice's Cooperative Principles in Pragmatics. The aim is to reveal the role these principles play in understanding character conflicts, advancing the plot, and unveiling the characters' inner worlds. Simultaneously, it demonstrates how the author ingeniously uses these character dialogues to portray personalities, express emotions, and serve the overarching themes.

## 2 Literature Review

The emergence of Literary Pragmatics is fairly early, in addition, influenced by the study of literature, study of the Literary Pragmatics is much richer abroad than at home in domestic study, since entering the nineties, some scholars have begun to pay attention to combination Literature with Pragmatics. RanYongpin(2008) considers that study about Literary Pragmatics shows at two aspects: one is linguistic, which is the extent of Pragmatics study; they analyze literary text by the perspective of pragmatic theory. The other is study of literature, which extends literary criticism. Feng-ZongXin(2002) makes statement: what concentrates Pragmatics is utterances interaction and communication convention, Literary Pragmatics is built up from the literature communication. TuJing(2004) proposes that Literary Pragmatics overcomes the shortcomings that study of linguistics and literature break the relationship between literature and language, and they make text, author, audience a whole, at the same time, make literature language and communication combined to explore the meaning of the text. At present, the study of Literary Pragmatics covers subject orientation, theoretic

principle, methodology, and case analysis of applying pragmatic theory in form of novel, drama, poem, etc. while the researchers has different views in specific methods, research topic and point of entry, they have in common with the objective and basic principle. *Pride and Prejudice* is the popular target for the researchers all along, some do the relevant studies from the view of literature to explore the feminism or marriage, and some other do the study to seek the humor, irony, silence, etc. whether in field of Pragmatics or in field of Literature, this masterpiece has been attracted for a long time.

### 3 Theoretical Introduction--Cooperative Principle

Communication in natural language involves reasoning based not only on logical relationships, but also on contextual information and human intention. Quite often, there is such a dependence on the latter that pure logic can be overridden. As a consequence, we derive implicature-- meanings that are not intrinsically part of the linguistic forms being used. The fact that, in general, we can derive the communicated implicature presupposes that conversation hinges on some general principle or logic. Therefore, we need to discover the "logic" of conversation in order to answer the question as to how hearers are able to understand the speakers' meanings, particularly implied meaning. The answer is Cooperative Principle, proposed by Paul Grice in a paper entitled "Logic and Conversation".[8] In the process of communication, all speakers, regardless of their cultural background, seem to abide a basic principle governing conversation consciously or unconsciously in order to make the communication go smoothly and accomplish the communicative purpose, which he termed "The Cooperative Principle". Taking the Cooperative Principle as an overarching constraint, Grice proposed a set of specific maxims. Echoing Kant, who highlighted human rationality in terms of four basic categories-quality, quantity, relation, and modality, Grice presented the following four maxims:

A. Maxim of Quality: be truthful or try to make contribution that is true

a. Do not say what you believe to be false.

b. Do not say something for which you lack adequate evidence.

B. Maxim of Quantity: be informative

a. Make your contribution as informative as is required.

b. Do not make your contribution more informative than is required.

C. Maxim of Relation: be relevant

Following this maxim, the speaker is supposed to ensure that whatever he/she says is relevant to the conversation at hand.

D. Maxim of Manner: be perspicuous

a. Avoid obscurity of expression

b. Avoid ambiguity

c. Be brief

d. Be orderly

Unlike the the previous ones, this maxim dose not relate to *what* is said but to *how* it is said.

In real life, we also expect that the object of conversation can provide us with real information related to the topic with concise and clear words. However, in fact, no matter what kind of language communication process, we will find that the speakers often violate some maxims of Cooperation Principle intentionally or unintentionally, and make their conversations convey some overtones to the other party, that is to say, Many messages are not transmitted in a direct way, and the pragmatic information to be conveyed by the speaker in the process of communication is not the literal meaning of the discourse. At this time, in order to obtain the real information other than the literal meaning of the message sender, as the receiver of the information, the listener has to reason and analyze the message sender's discourse according to the relevant context of the conversation. To understand what it really means. The implication of this deliberate violation of the Cooperative Principle is defined by Grice as conversational implicature. However, conversational implicature can not be inferred out of thin air, if the listener wants to understand the conversational implicature correctly, he must have a conversation with the speaker in accordance with a certain principle of cooperation, and both sides should be in a common context and have some consensus. Therefore, conversational implicature should be the real meaning of discourse derived from pragmatic reasoning of the semantic content of discourse according to certain context and consensus.

## **4 Analysis of Conversational Implicature from the Perspective of Cooperative Principle**

### **4.1 Data Collection**

In order to make the data more consistent with the original *Pride and Prejudice* and reduce the differences between characters' dialogues caused by translation errors between the original text and the target text, all dialogue examples in this paper are taken from the original English *Pride and Prejudice* published by Foreign Language Teaching and Research Press in 2017, so as to ensure more accurate and scientific data. Secondly, there are a lot of character dialogues in *Pride and Prejudice*. Basically every chapter has character dialogues, and the length of character dialogues is relatively large. Therefore, this paper only selects the dialogues in the first three chapters for a comprehensive and detailed analysis. Although it does not include all the characters of the novel, it does involve dialogue with several of the main characters of the novel. As Jane Austen's writing style determines that most of the conversations between the characters in this novel are not directly expressive, so the conversations in this novel are very suitable for pragmatic analysis. Through pragmatic analysis, we can infer the deep meaning of the speaker's utterances, and further analyze the conversational implicature of the characters with the help of relevant pragmatic knowledge and theories such as the Cooperative Principle. It also makes the personalities of the characters in the work and the author's writing style appear on the paper. However, the original data is in the form of a novel. In addition to the dialogues of characters, the book also contains descriptions of the characters' physical features and psychological activities.

Therefore, this paper omits and rewrites these non-conversational data, and the final data is mainly presented in the form of dialogue. After modifying the original data, the final data contains 1993 words. The shortest utterance is just three words, and the longest is 147 words.

## 4.2 Data Description

**Table 1.** Violation the Maxims of Cooperative Principle [3]

<p>Violation of Quality Maxim</p>	<p><b>Mr.Bennet:</b> How so? How can it affect them? (1)  <b>Mr.Bennet:</b> Is that his design in settling here? (2)  <b>Mr.Bennet:</b> I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr.Bingley might like you the best of the party. (3)  <b>Mr.Bennet:</b> They have none of them much to recommend them, they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters. (4)  <b>Mr.Bennet:</b> You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least. (5)  <b>Mr.Bennet:</b> But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood. (6)  <b>Mr.Bennet:</b> Depend upon it, my dear, that when there are twenty, I will visit them all. (7)  <b>Mr.Bennet:</b> Kitty has no direction in her coughs, she times them ill. (8)  <b>Mr.Bingley:</b> Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you. (9)</p>
<p>Violation of Quantity Maxim</p>	<p><b>Mr.Bennet:</b> I had not. (10)  <b>Mrs.Bennet:</b> Why, my dear, you must know, Mrs.Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr.Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week. (11)</p>

	<p><b>Mrs.Bennet:</b> Oh! Single, my dear, to be true! A single man of large fortune; four or five thousand a year. What a fine thing for our girls! (12)</p> <p><b>Mr.Bennet:</b> I hope Mr.Bingley will like it, Lizzy. (13)</p> <p><b>Mr.Bennet:</b> Then, my dear, you may have the advantage of your friend, and introduce Mr.Bingley to her. (14)</p> <p><b>Mr.Darcy:</b> She is tolerable; but not handsome enough to tempt me; and I am in no humor at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me. (15)</p> <p><b>Mrs.Bennet:</b> Oh! My dear Mr.Bennet, we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr.Bingley thought her quite beautiful, and danced with her twice. Only think asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all: indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So, he enquired who she was, and got introduced, and asked her for the two next. Then, the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger-- (16)</p>
<p>Violation of Relation Maxim</p>	<p><b>Mrs.Bennet:</b> Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves. You tear them to pieces. (17)</p> <p><b>Mr.Bennet:</b> Now, Kitty, you may cough as much as you choose. (18)</p> <p><b>Mr.Bennet:</b> If he had had any compassion for me, he would not have danced half so much! For God's sake, say no more of his partners. Oh! That he had sprained his ankle in the first dance! (19)</p>
<p>Violation of Manner Maxim</p>	<p><b>Mr.Bennet:</b> You want to tell me, and I have no objection to hearing it. (20)</p>

By analyzing the dialogues in the first three chapters of *Pride and Prejudice* from the perspective of the Cooperative Principle, we can see that the dialogues of the characters in *Pride and Prejudice* often violate the four maxims of the Cooperative Principle, and the characters often use indirect expressions to create conversational implicature. Most of these dialogues violate quality and quantity maxims, and a small number violate relation and manner maxims. From the perspective of Pragmatics, one

of the reasons for this is to take into account the face of the speaker and the Politeness Principle in language communication. In order to reduce the threat to the face of the conversation and observe the etiquette of communication, the speaker often uses the seemingly polite language to conceal his real thoughts and emotions, so as to avoid direct conflict, embarrassment or adverse consequences.[4] On the other hand, from these dialogues, we can find the speaking styles of different characters, and also reflect the personalities of different characters. For example, Mr.Bennet's utterances often violate the quality maxim. He knows the truth but does not tell the truth. He often satirizes Mrs.Bennet's behavior in the form of irony, which shows that Mr.Bennet is a sarcastic, quick-witted and humorous person. However, Mrs. Bennet's utterances often violate the quantity maxims, which could be simply put, but she often talks about other people's wealth and their dissatisfaction, which also reflects her value for wealth, as well as her excessive attention to family trifles and like to complain.

### 4.3 Data Analysis

#### **Violation of Quality Maxim.**

In the conversation between Mr.Bennet and Mrs Bennet in Chapter One, when Mrs.Bennet mentions to Mr.Bennet that a wealthy bachelor Mr.Bingley has arrived at Netherfield Park and wishes Mr.Bennet to visit him. Mr.Bennet's utterances (1) (2) violated quality maxim because he must have known in his heart that his wife intended to marry one of their five daughters to the young and wealthy Mr.Bingley, and that was why she had allowed him to visit Mr.Bingley. But Mr.Bennet pretended not to know what his wife thought, for in his heart he did not think that such a new stranger could have anything to do with them, and perhaps he thought that marriage and love were things that should be left to chance. It showed how much Mrs.Bennet hoped to find a wealthy son-in-law. Mr.Bennet also knew that Mr.Bingley did not come here for the purpose of marrying his daughter. He deliberately reminded Mrs.Bennet not to always fantasize and daydream. Mrs.Bennet, however, showed her dullness and foolishness by not realizing what her husband meant. Subsequently, Mr.Bennet's irony (3) to his wife once again violated the quality maxim. Generally speaking, the use of metaphors, irony, exaggeration, satire and other rhetorical devices can be regarded as intentional violations of the quality maxim.[4] Firstly, it was an incontrovertible fact that Mrs.Bennet was old and could not possibly be as young and beautiful as her daughters, and Mrs.Bennet knew it herself, but Mr.Bennet told her wife that she was as beautiful as they were; Secondly, Mr.Bennet had no evidence at all that Mr.Bingley liked Mrs.Bennet and regarded her as the best of them all. The violation of the quality maxim in Mr.Bennet and Mrs.Bennet's conversation was clearly intended to convey the conversational implicature that Mr.Bennet was making fun of his wife and wanted her to be aware of it. This violation of the quality maxim is the basis of irony, which leads to the dramatic conflict between Mr.Bennet and Mrs.Bennet, and fully demonstrates the distinct personality of the characters in this conflict. What's more, Mr.Bennet's utterance (4) does not really think that his daughters are ignorant, because from the perspective of the whole novel, we can see that he loves his daughters very much, and he thinks Mary is a girl who has read a lot of books. The conversational implicature of this

sentence is only that he hopes his wife will not have unrealistic fantasies about her daughter's marriage. And in the following dialogue, Mr.Bennet's utterance (5) uses metaphorical figures of speech, comparing Mrs.Bennet's nerves, that is, Mrs.Bennet's temperamental temper, to his old friend. For when Mrs.Bennet was angry, she would use her nerves as an excuse to bend her family to her will. It was because Mr.Bennet knew of his wife's volatile temper that he compared Mrs.Bennet's nerves to those of his old friend. Old friends should be cared for and nurtured, but Mr.Bennet did not treat his wife like an old friend. On the contrary, he made fun of Mrs.Bennet's moodiness.[10] The conversational implicature of Mr.Bennet's utterance was that he had had enough of Mrs.Bennet's temperamental temper[1] and this was further reflected in his next utterances (6) (7), that he did not want his wife to observe every day whether there were new rich people living in the neighbourhood, and that he did not want to visit them, but he said something against his will. The characteristics of Mr.Bennet and Mrs.Bennet were most vividly expressed in this conversation. Mr.Bennet was eccentric and sarcastic, and ignored his wife's words; Mrs.Bennet, poor in intelligence and temperamental, was always thinking of marrying her daughter to a rich man.

In the dialogue of Chapter Two, Mrs.Bennet does not know that Mr.Bennet has visited Mr.Bingley, so she thinks that a marriage between her daughter and Mr.Bingley is impossible, so when Mr.Bennet talks about Mr.Bingley, Mrs.Bennet cannot help but vent her anger on her daughter Kitty. Blamed Kitty's cough for upsetting her. On the surface, Mr.Bennet's utterance (8) were to accuse his daughter of coughing deliberately and casually, but in fact, he satirized Mrs.Bennet for transferring her anger on daughter at will, because everyone knew that coughing was uncontrollable, and Mr.Bennet also knew that his daughter did not cough on purpose. He knew Mrs.Bennet was angry with him because she thought Mr.Bennet had ruined her dreams of marrying her daughter into a rich family by not visiting Mr.Bingley, but she dared not to blame him, so she took it out on her daughter.

In the dialogue in Chapter Three, when Mr.Bingley and Mr.Darcy meet the Bennet sisters for the first time at a ball, Mr.Bingley is fascinated by Jane's beauty and praised highly of her. Mr.Bingley thinks Jane is the most beautiful girl he has ever met. His overstatement (9) exaggerates his admiration and thus violates the quality maxim. Because when he praises Jane's sister Elizabeth as very beautiful, Darcy thinks that Elizabeth is not attractive enough to attract him, and his words reveal his contempt for Elizabeth, and Miss.Bingley is very contemptuous of this country girl. As this conversation shows, Mr.Bingley is friendly and willing to praise others, while Darcy is very arrogant and dismissive. This conversation also foreshadows the later text, which makes Elizabeth biased against Mr.Darcy.

### **Violation of Quantity Maxim.**

In Chapter One, the most important thing in life for Mrs.Bennet is to find suitable husbands for her five daughters, so the fact that Netherfield Park is rented by a wealthy young man is no doubt an exciting news for her, but her husband Mr.Bennet does not respond to her announcement of this important news. According to the quality maxim of the Cooperative Principle, we know that the speaker should make what he says in the conversation to the required level of detail. Mr.Bennet's utterance (10) in his conver-



sation with his wife violated this standard by failing to respond as adequately as he should to the news reported by her. It showed that Mr. Bennet was unwilling to show any interest in the hearsay of his wife's enthusiasm and excitement. From this we can see that Mr. Bennet is a sensible and cultured gentleman who is not easily swayed by gossip. But his wife is just the opposite. The dialogue that follows gives the reader a better understanding of Mr. Bennet's character. When introducing Mr. Bingley to Mr. Bennet, Mrs. Bennet's utterances (11) (12) violated the quantity maxim, because Mr. Bennet only asked who rented the house and whether he was single, but Mrs. Bennet kept emphasizing the wealth of Mr. Bingley, which was not what Mr. Bennet was curious about.[2] So Mrs. Bennet's words were too superfluous. The conversational implicature of Mrs. Bennet's utterance was that she regarded Bingley's arrival as a blessing to her daughters, and hoped that he might one day marry one of her daughters. In a few words, this conversation tells us the important event of Mrs. Bennet's life, which was the marriage of her daughter. Mrs. Bennet hoped that Mr. Bennet would visit Mr. Bingley, but he was not very interested in it, and that was why he behaved so coldly. Mr. Bennet knew his wife's mind, but pretended not to know it.

At the beginning of Chapter two, Mr. Bennet deliberately violated the quantity maxim by withholding part of the information necessary for the conversation. Mr. Bennet had paid Mr. Bingley a visit, and Mrs. Bennet and her daughters had thus had the opportunity of associating with him. Mr. Bennet, however, did not tell his wife or his daughters. So when in discourse (13) (14) he talked about how Mr. Bingley would like Lizzy's hat, and how they could introduce Mr. Bingley to other people, his words were at first puzzled by his wife and daughters, and then considered absurd by their lack of knowledge of the premises, and finally bored by his wife herself. The deliberate violation of the Cooperative Principle is in keeping with Mr. Bennet's curious and eccentric character, and more important, it is an indispensable narrative strategy for Austen. Austen's work does not excel with plot, there is nothing compelling in these two chapters, and in the case of the Mr. Bingley's visiting, the Mr. Bennet's intentions are not inconsistent, if Mr. Bennet does not intentionally violate the Cooperative Principle in the dialogue, not only will the humor and irony of the work be lost, the dialogue between the couple is bound to be vulgar and boring to the reader.

In Chapter three, Darcy's reply (15) is an example of understatement which is also a violation of Quantity Maxim, "She is tolerable; but not handsome enough to tempt me; and I am in no humor at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me". The sentence infers that Darcy doesn't agree that Elizabeth is a pretty lady at all, he could have directly explained that he doesn't think Elizabeth is beautiful, but he also stresses that he doesn't want to dance with the girl who has been neglected by others, and advises Mr. Bingley to hurry back to his partner and stop telling himself to dance, because it is a waste of time, which is a coherence to the story ending, while it also implies the theme of the novel, at the same time, the reply of violating quantity maxim can be revealed Darcy's arrogance accurately.[9] And in this chapter, Mrs. Bennet's utterance(16) also violate the quantity maxim. When Mrs. Bennet returns from the ball, she is eager to tell her husband that Mr. Bingley may have his eye on his daughter Jane, because Mr. Bingley invited Jane to dance twice at

the ball. Mrs.Bennet had only to tell her husband this information, but she introduced all of Mr.Bingley's partners from the beginning to the end of the ball, and Mr.Bennet did not want to listen to her gossip, so he interrupted her. It is also clear from this conversation that Mrs.Bennet is very pleased that Mr.Bingley has invited Jane to dance, and thinks that Mr.Bingley is very likely to like Jane, but Mr.Bennet is not concerned, he accuses the ball of taking too long and cursed Mr.Bingley.

### **Violation of Relation Maxim.**

In Chapter Two of the novel, because Mrs.Bennet is particularly concerned about her new wealthy bachelor neighbor, and takes it for granted that he should be one of her sons-in-law, Mrs.Bennet is so unhappy that she becomes ill in bed before Mr.Bennet tells her that he has visited Mr. Bingley. When the family sat down to talk about the possibility of meeting Mr.Bingley at a neighbor's party, Mrs.Bennet's utterance(17) of reprimanding her daughter, unrelated to the subject under discussion, seemed to break the relation maxim, but the conversation proceeded as usual, and the Cooperative Principle was observed at a deeper level, because Mr.Bennet understood the implication here. So he said, "Kitty has no direction in her coughs, she times them ill." He understood very well that the wife was angry with him because he didn't visit Mr.Bingley first for the benefit of the daughters, but it was not easy to vent, so Mrs.Bennet took the daughter as a carrier, and went on to arouse the husband's sympathy with her nervous pain. When she learned that her husband had been to visit Mr.Bingley, her mood immediately improved, and she spoke highly of Mr.Bennet's behavior, but Mr.Bennet made no reply to her words, and by words (18) told Kitty that she might cough with confidence. This is obviously a violation of the relation maxim by changing the subject, so as to convey a certain meaning.[6] The conversational implicature of Mr.Bennet's utterance was that he did not care to speak to Mrs.Bennet. The object of Mr.Bennet's mockery was not his daughter Kitty, but Mrs.Bennet, who was of ordinary intelligence, and of sudden enthusiasm, bent on a wealthy son-in-law. From the foregoing introduction, it is easy to see that, since their marriage, Mr.Bennet had become more and more disagreeable to his shallow and quarrelsome wife, and that they could not agree on many things, especially on the spiritual level, and could not be compared at all. Therefore, on many occasions, Mr.Bennet either gently satirizes his wife's noise and superficiality, or simply avoids it, and decreases much communication with her. In this dialogue, he changed the topic, on the one hand, in order to prevent his wife from continuing to compliment him, on the other hand, we can experience his helpless and disgusted feeling towards his wife.

In Chapter Three, Mrs.Bennet and her daughters returns from the ball, excited by the fact that Mr.Bingley has invited Jane to dance twice at the ball, and believes that Mr.Bingley admires Jane very much, proudly and loudly recounts the exciting fact to her husband, who is annoyed by her boring and ridiculous recounting. Mr.Bennet's utterance (19) violated the relation maxim by attempting to interrupt his wife by saying something unrelated to what she was saying, and by doing so he was trying to change the subject, with the conversational implicature that he was asking Mr.Bennet to stop talking about the ball and how Mr.Bingley loved Jane because he didn't believe what Mr.Bennet said. Unfortunately, his wife did not grasp his conversational implicature

and went on talking about the party. It was a vivid picture of Mrs.Bennet's personality, delighted at the prospect of joining nobility.

### **Violation of Manner Maxim.**

In Chapter One, Mrs.Bennet kept pestering Mr.Bennet about the rent of the Netherfield Park, but Mr.Bennet gave her no answer. At last she cried impatiently, "Do not you want to know who has taken it?" The answer to Mrs.Bennet's question was usually expected to be "yes" or "no". But here Mr.Bennet gives his wife a wordy, even unnecessarily long answer (20). He violated the manner maxim of the Cooperative Principle: speak briefly. Mr.Bennet's "no refusal" did not just mean "yes" but also conveyed a message that would not have encouraged his wife: "I am not at all interested in what you are going to tell me." Mr.Bennet showed indifference to gossip. However, in order not to annoy his wife, he decided to patiently listen to her gossip[5]. It can be seen that Mr.Bennet is very gentle and tolerant of his wife. On the contrary, her wife is very domineering and unresponsive, she does not care about her husband's feelings, and does not even see that his husband does not want to talk to her.

## **5 Conclusion**

From the analysis of the above dialogues, it is not difficult to draw the conclusion that the violation of the Cooperative Principle by the characters in the novel produces rich pragmatic meanings in the communication process, which adds a lot to the vividness and language effect of the characters in the novel. The contrasting personality traits of the Bennets are on full display by the author. Mr.Bennet is calm, witty, humorous, and a gentleman; Mrs.Bennet, on the other hand, is not only stupid, slow, moody, but also filled with material desires. At the same time, through the pragmatic analysis of the dialogue in the novel, we dig out the deep connotation under the surface meaning of the novel, and feel Jane Austen's extraordinary language ability. This language ability not only comes from her refined writing, but also from the edification of her living environment and her careful contemplation of human nature. With witty and humorous dialogue, detailed psychological description and unsubtle irony, Jane Austen successfully shaped the vivid characters in her novels, and also established her important position in the British literary world. And through the appreciation of the novel conversations selected above, it fully reflects the practical application value of pragmatic theory, and also proves that the appreciation of literary works from the perspective of Pragmatics helps readers to better understand the essence of literary works.

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