

Study on Character Images in *Pride and Prejudice* from the Perspective of Violation of the Cooperative Principle

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Abstract: This paper presents a detailed analysis of character images in Jane Austen's seminal work, "Pride and Prejudice," from the unique perspective of the violation of the Cooperative Principle. Proposed by H.P. Grice, the Cooperative Principle and its conversational maxims - Quality, Quantity, Relevance, and Manner - provide a framework for understanding how conversational implicatures operate. In "*Pride and Prejudice*," Austen's characters frequently violate these maxims, offering a rich field for linguistic and literary analysis. This study examines how such violations contribute to character development, reveal underlying themes, and enhance the narrative's depth. These violations are not merely linguistic anomalies but serve as deliberate narrative strategies by Austen to reveal the social constraints and personal idiosyncrasies of her characters. The paper argues that the intentional violation of the Cooperative Principle in "Pride and Prejudice" is a sophisticated tool used by Austen to critique social norms of her time and to develop her characters beyond the confines of their rigid Regency context. This analysis not only contributes to the field of literature but also expands the understanding of pragmatics in the context of classic literary texts, discussing the relationship between pragmatics and literature and offering new insights into the intricate relationship between language use and literary creativity.

Keywords: Cooperative Principle; Pragmatics and Literature; *Pride and Prejudice*.

1. Introduction

The English novelist Jane Austen is good at describing character dialogues. She skillfully uses dialogue to portray characters, highlight the theme, and promote the development of the plot. When writers create literary works, they provide pragmatics with a research perspective, that is, to appreciate the unnatural meaning of words in literary works from the perspective of linguistics and analyzing literary works with the theory of linguistics can better reveal the aesthetic effect of language use. A thorough and profound analysis of the dialogue between the characters can enable the reader to explore the characters' personality traits, psychological activities, emotions, and their development and changes, reveal the artistic effects produced by the author's use of special language skills, and thus achieve a deeper understanding of the characters in the novel. In *Pride and Prejudice*, only 7 of the 61 chapters have no dialogue, and the rest are composed of many dialogues, which provides us with a lot of materials for the pragmatic analysis of its conversational implicature. Because the implied meaning and literal meaning of the novel are often different, this provides us with the possibility to try to appreciate Jane Austen's style with the theory of pragmatics. This study selects the typical dialogues of the characters in *Pride and Prejudice* and makes a detailed analysis of them from the perspective of cooperative principles in pragmatics to reveal the role of these principles in understanding character conflicts, promoting plot development, and revealing the inner world of the characters. At the same time, it can also show how the author skillfully arranges these dialogues to depict the character and express their emotions.

This paper aims to dissect how Austen's characters, through their dialogues and interactions, frequently violate the maxims of the Cooperative Principle—quantity, quality,

relevance, and manner. These violations, far from diminishing the narrative, enrich it by adding layers of irony, humor, and social critique.

The Cooperative Principle, typically applied in linguistic and pragmatic studies, provides a framework for understanding how effective communication is ordinarily conducted. By examining instances where Austen's characters deviate from these conversational norms, we gain deeper insights into their personalities, motives, and the social mores of Regency England. This study argues that these violations are not mere conversational anomalies but deliberate literary tools employed by Austen to develop her characters and advance the plot.

In "*Pride and Prejudice*" the intricate dance of dialogue is not just a vehicle for story progression but a mirror reflecting the complex social etiquettes and the unspoken rules governing interpersonal relationships. By scrutinizing these dialogues, this thesis endeavors to uncover how the characters' breaches of the Cooperative Principle reveal their inner workings, societal positions, and the novel's broader thematic concerns. This exploration not only contributes to the field of literary pragmatics but also offers a fresh interpretation of one of the most beloved works in English literature.

2. Pragmatics and Literature

The connection between pragmatics, a branch of linguistics, and literature is profound and multifaceted. Pragmatics deals with the use of language in context and how context influences the interpretation of meaning. This intersection with literature is significant in several ways:

Firstly, Pragmatics helps in understanding how characters in literature use language in various contexts. The way characters speak, the words they choose, and how they adhere to or violate conversational norms can reveal their

personalities, backgrounds, and relationships. For instance, the study of pragmatics sheds light on how characters use indirect speech acts, sarcasm, or politeness strategies, which are crucial for character development in literature.

Secondly, literary works often employ specific narrative styles, such as stream of consciousness or unreliable narration. Pragmatics aids in deciphering these styles, especially in understanding what an author intends to convey beyond the literal meanings of words. This is particularly relevant in interpreting metaphors, similes, and other figures of speech.

Thirdly, when it comes to themes and socio-cultural context, Pragmatics is also useful in exploring the themes of a literary work and the socio-cultural context it represents. The way language is used can reflect societal norms, cultural values, and historical settings. For example, the use of language in a novel can provide insights into class distinctions, gender roles, or racial issues prevalent during the time it was written. Pragmatics plays a role in how readers interpret and respond to a literary text. The context in which readers engage with a text can influence their understanding and emotional reaction to it. Pragmatic theories like speech act theory and Grice's Cooperative Principle can help explain how readers infer implied meanings and themes in a literary work.

Pragmatics revolves around the context-dependent aspects of language interpretation. It's not just about what is said, but how, by whom, and under what circumstances it is said. Key concepts in pragmatics include speech acts, context, implicature, and the Cooperative Principle with its conversational maxims.

Understanding the intention behind a character's words is crucial. For example, in Shakespeare's plays, characters often use speech acts to persuade, deceive, or reveal their intentions. Hamlet's soliloquies, for instance, are rich in speech acts that reveal his internal conflicts and intentions. In literature, what is unsaid can be as important as what is said. The concept of implicature, especially in the works of authors like Jane Austen, is central. The subtleties of social interactions in "Pride and Prejudice," for instance, rely heavily on what characters imply rather than explicitly state. The setting and social circumstances in a literary work greatly influence language use. Charles Dickens's novels, for example, utilize the socio-economic context of Victorian England to shape characters' language, reflecting their social status and experiences. This principle, proposed by H.P. Grice, includes maxims like Quality, Quantity, Relevance, and Manner. Violations of these maxims in literature often serve to create irony, develop character, or advance the plot. In Oscar Wilde's "The Importance of Being Earnest," characters frequently flout these maxims, creating humor and satirizing Victorian society.

Applying pragmatic concepts to literature allows for a deeper understanding of texts. Characters, themes, and narrative techniques are illuminated under the pragmatic lens. In F. Scott Fitzgerald's "The Great Gatsby," the characters' dialogues and the way they violate conversational maxims reveal their true natures and motivations. Gatsby's elusive and often ambiguous speech reflects his mysterious and fabricated persona.

Themes in literature often emerge through language use. For instance, the theme of power in George Orwell's "1984" is expressed through the manipulation of language, a concept central to pragmatics. The way a story is told, the narrator's perspective, and the language style are crucial in pragmatics. The unreliable narration in Emily Brontë's "Wuthering

Heights" challenges readers to interpret the language and intentions of the narrators critically.

In literature, authors often reference or allude to other texts, events, or cultural elements. Pragmatics helps in understanding these references and how they contribute to the overall meaning and impact of the work. Pragmatics is closely related to literature, and it is usually used to study the dialogues of characters in literary works in a specific context. *Pride and Prejudice* written by Jane Austen is very popular with readers for its humorous dialogues and vivid characters. In her representative work *Pride and Prejudice*, through the description of the dialogue between the characters, she highlights the theme to be expressed in the novel and depicts the character of the characters, to promote the further development of the plot of the novel. Austen usually violates Grice's cooperative principle when describing the character dialogue. This writing technique will not only make the character dialogue more dramatic but also achieve a very humorous artistic effect. In addition, it makes the characters more distinctive, emotional and conflicts between characters more prominent. Grice's cooperative principle provides a theoretical basis for people to analyze the conversation in the novel and plays a very important role in the study of the characters in *Pride and prejudice*. However, in our daily life, there are always violations of the cooperative principle in the actual language use, which will produce special conversational implicature, enrich the language expression and create special pragmatic effects. The implied meaning behind the dialogue in the novel is the focus of pragmatics, and these humorous implied meanings and various characters are based on many violations of Grice's cooperative principle. Therefore, from the perspective of pragmatics, using the cooperative principle to analyze and explain the meaning of the dialogue between the characters in the novel can uniquely and deeply show the implied meaning of the novel to the readers, and give them a deeper understanding of the characters in the novel. Moreover, readers can get great inspiration from the works and improve their ability to appreciate literary works.

In conclusion, the study of pragmatics and literature are profoundly interconnected. Pragmatics provides a framework for understanding the nuances of language use in literature, offering insights into character development, thematic exploration, and narrative style. It allows readers and scholars alike to delve deeper into literary texts, uncovering layers of meaning and enriching the overall experience of reading and analysis. By applying the principles of pragmatics to literary works, one can appreciate the complexity and artistry of language in a way that bridges the gap between linguistic theory and literary creativity. Therefore, the relationship between pragmatics and literature is deeply intertwined, with pragmatics providing essential tools for analyzing and interpreting the use of language in literary contexts. This synergy enhances our understanding of character development, narrative techniques, thematic exploration, and the overall impact of literary works on their audiences.

3. Cooperative Principle and the Violation of it

Grice proposed the cooperative principle in 1975, which reads "Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are

engaged.” It means that the two parties must work together, and adhere to certain guidelines effectively and reasonably, so that what you say is consistent with the recognized purpose or direction of the conversation you are involved in, so the conversation can go smoothly. Grice further proposed four corresponding guidelines:

A. The Maxim of Quantity: Make your contribution as informative as is required (for the current purpose of the exchange); Do not make your contribution more informative than is required.

B. The Maxim of Quality: try to make your contribution one that is true; Do not say what you believe to be false and do not say that for which you lack adequate evidence.

C. The Maxim of Relation: Be relevant.

D. The Maxim of Manner: Be perspicuous; Avoid obscurity and ambiguity; Be brief (avoid unnecessary prolixity) and orderly.

In daily communication, people hope that the speaker can follow the cooperative principle, expect the other party to say something related to the topic, and expect the other party to express clear meaning in simple words. However, in most cases, people do not strictly abide by the cooperative principle, and sometimes deliberately violate it. Therefore, the hearer must deduce the real intention that the speaker wants to express. The implied meaning derived from verbal communication is conversational implicature, which is deduced based on the conventional meaning of words together with the context, under the guidance of the cooperative principle and its maxims.

In the novel or drama, to achieve the effect of humor or highlight the traits of the characters, the author often arranges some dialogues that violate the cooperative principle, so that the readers can taste the plot from the conversational meaning of the characters' conversations. In the novel *Pride and Prejudice*, the characters have distinctive personalities, their conversation is witty and humorous, and there are many phenomena that violate the cooperative principle. Through these phenomena, we can understand the author's ingenious design of dialogue between characters. Next, this study will use the cooperative principle to analyze the conversational implicature of some wonderful dialogues in *Pride and Prejudice* and analyze the characters in depth.

4. Violations of the Cooperative Principle in *Pride and Prejudice*

According to the Grice cooperative principle, the two parties of the dialogue should talk cooperatively to keep the dialogue going on. However, many dialogues in *Pride and Prejudice* violate this principle, resulting in special conversational meanings, which to some extent reflect the personality traits of the characters. The following are some dialogues in the novel. We can analyze the phenomena that violate the principle of cooperation and explore the different personality characteristics.

4.1. Violation of the Maxim of Quantity

The Maxim of Quantity suggests that we should make our contribution as informative as is required and do not make our contribution more informative than is required.

However, it is these conversations, which violate the Maxim of Quantity, that appear repeatedly in *Pride and Prejudice*, creating a humorous and ironic atmosphere that allows us to further discover the different traits of the

characters.

Mrs. Bennet often violates the Maxim of Quantity in her conversations with Mr. Bennett. In the first chapter of the novel, Mrs. Bennett learned that a wealthy Mr. Bingley was moving in and was eager to share the news with her husband. Mr. Bennett had no choice but to satisfy his wife's desire to talk:

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh single my dear to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!

Mrs. Bennett was obviously very pleased with the new bachelor. After providing the right amount of information, “single”, she provided a lot of additional information: a rich man with an income of £4,000 to £5,000 per year. It is easy to see that Mrs. Bennett violated the second Maxim of Quantity—do not make our contribution more informative than is required. Her purpose is to suggest to Mr. Bennett that this is a very good candidate for a son-in-law. This sets the stage for Mrs. Bennett to urge him to visit Mr. Bentley later. From this simple dialogue, we can see that Mrs. Bennet wants to marry off her daughter quickly and is a typical image of a mother who is concerned about her daughter's life and has the characteristics of a middle-aged woman who chatters on and on. In addition, she is a bit snobbish because she stressed that Bingley made a lot of money every year. The author skillfully confirms the fact that she extremely lacks communication ability. As a typical selfish woman, she doesn't pay attention to taking care of other people's feelings.

In this conversation between Darcy and Elizabeth, Darcy invited Elizabeth to dance:

“Do you feel a great inclination, Miss Bennet, to seize such an opportunity dancing a reel?”

Darcy asked. “I heard you before, but I could not immediately determine what to say yes in reply. You wanted me, to say ‘Yes that you might have the pleasure of despising my taste; I always delight in overthrowing those kinds of schemes and cheating a person of their premeditated contempt...”

Darcy did not answer “Yes” or “No” directly but said a long paragraph completely against the Maxim of Quantity. It means that you want me to accept your invitation so that you can laugh at my taste. I don't like such people. Obviously, she not only refused Darcy's invitation but also provided other information about her character - she refused Darcy's invitation. She expressed Darcy's irony through this circuitous answer. This means that if he accepts Darcy's invitation to dance with him, it means that she has poor taste and will be ridiculed and despised by Darcy. In fact, what she wanted to express was that Darcy was not qualified to be her partner, which was contempt for Darcy's aristocratic status, but also clearly expressed the irony of Darcy's arrogant and rude attitude when they first met. Therefore, it shows that she pursues equality and radiates the light of an independent woman. And she is also very intelligent.

Another notable example of the violation of the Cooperative Principle in Jane Austen's “*Pride and Prejudice*” occurs in the interactions between Elizabeth Bennet and Mr. Darcy, particularly in their early conversations where they engage in a battle of wits. A specific instance is their conversation at the Netherfield Ball. Here, Mr. Darcy's remarks often flout the maxim of Quantity, part of Grice's

Cooperative Principle, which states that one should be as informative as is required for the conversation.

In the Netherfield Ball scene, Elizabeth Bennet and Mr. Darcy engage in a dialogue that is rich with conversational implicature and maxim violations. Darcy's responses to Elizabeth are often terse and lack the detail that the situation seemingly demands. For instance, when Elizabeth playfully asks Mr. Darcy why he is so taciturn, he responds minimally, not providing the kind of elaboration or openness one might expect in a social conversation. His response is a clear violation of the maxim of Quantity, as he provides less information than what might be considered appropriate in the social context. From a pragmatic standpoint, Darcy's brevity and reluctance to engage in extensive conversation convey more than just social awkwardness or pride. They suggest a character who is guarded, perhaps uncomfortable with the conventions of casual conversation, or one who feels out of place in the setting of the ball. This violation of the Cooperative Principle is a tool used by Austen to reveal aspects of Darcy's character indirectly. It shows his initial aloofness and sense of superiority, characteristics that are central to his role in the narrative and his relationship with Elizabeth. Furthermore, this interaction sets the stage for the development of both characters. Elizabeth's perception of Darcy as proud and disagreeable is influenced by these pragmatic violations. Conversely, Darcy's curt responses and the ensuing misunderstandings play a critical role in his gradual realization of his own pride and his growing affection for Elizabeth. The conversation at the Netherfield Ball, therefore, is not only significant for character development but also for advancing the novel's central themes of pride, prejudice, and the misunderstandings that can arise from snap judgments.

This analysis demonstrates how a violation of the Cooperative Principle, specifically the maxim of Quantity, in "Pride and Prejudice" serves as a nuanced tool for character development and thematic exploration. Austen skillfully uses these violations to deepen the complexity of her characters and to propel the narrative forward, illustrating the intricate relationship between language use and literary creativity.

4.2. Violation of the Maxim of Quality

The Maxim of Quality suggests that try to make your contribution one that is true and do not say what you believe to be false and do not say that for which you lack adequate evidence. In daily life, people deliberately violate the Maxim of Quality and use rhetorical devices such as irony, metaphor, and exaggeration to say some self-knowledge baseless or false words. For various reasons, the conversations of the characters in *Pride and Prejudice* often violate the Maxim of Quality, resulting in rich implicit meanings and humorous satirical effects.

In Chapter 18 of the novel, Darcy invites Elizabeth to dance. While dancing, Elizabeth remembered Darcy's arrogant performance in the first dance and deliberately led him to talk.

"Sometimes. One must speak a little...and yet for the advantage of some conversation ought to be so arranged..."

"Are you consulting your own feelings in the present case or do you imagine that you are gratifying mine?"

"Both," replied Elizabeth archly; "for I have seen a great similarity in the turn of our minds. We are each of an unsocial, taciturn disposition, unwilling to speak unless we expect to say something that will amaze the whole room. and be handed down to posterity with all the *éclat* that of a proverb."

Elizabeth's misunderstanding of Darcy was deepened by hearing the slander of others before the dance and Darcy's arrogant performance at the first dance. So she deliberately forced him to talk while dancing to "punish" him. When Darcy asked her if she had to talk, she answered that sometimes she did, but then the conversation changed, saying that it was better to say less for the sake of someone. Obviously "someone" here refers to Darcy. Elizabeth deliberately used metaphorical rhetoric, in fact, to laugh at Darcy's arrogance, even though she did not forget to show arrogance when dancing so relaxed. Then she put forward that she and Darcy are very similar in character and do not like to socialize. As we can see from the previous chapters, Elizabeth is an optimistic and cheerful girl, rather than reticent and unsociable. Therefore, it is not difficult to find that what she said is ironic, which aims to mock Darcy. Elizabeth said these words are basically against her will. She deliberately said some words that she knew were false and groundless, which violated the Maxim of Quality, to achieve the purpose of mocking Darcy. From these words, we can understand that Elizabeth is straightforward, cheerful, and has a naive and playful character.

4.3. Violation of the Maxim of Relation

When a speaker does not want to continue talking about the topic, he will say something irrelevant to the topic, or he will show their dissatisfaction with the topic in some other way. By summarizing the dialogues in *Pride and prejudice*, I also find that there are many dialogues in the book that violate the Maxim of Relation.

In Chapter 8, after Darcy heard that Miss Bingley insulted his family, Darcy replied:

"Have you anything else to propose for my domestic felicity?"

In the above example, Darcy's entire answer violates the Maxim of Relation. When he heard that Miss Bingley insulted his family, Darcy chose to change the topic to continue the conversation because of his good upbringing and kindness, to save Miss Bingley's face, so he deliberately violated the rules. Therefore, it is not difficult to find that although Darcy is the son of a rich landlord, he is arrogant, rebellious, impudent, and defiant on the surface, but his heart is kind and warm.

In actual communication, some people may be unwilling or inconvenient to answer, and they tend to talk about them and violate the Maxim of Relation. Even so, we can still understand each other's meaning according to the context and achieve the purpose of continuous communication. Such examples can also be found in *Pride and prejudice*. For example, in Chapter 29, Elizabeth visited Mrs. Catherine with Mr. and Mrs. Collins, and had the following conversation with the noble lady:

"Your father's estate is entailed on Mr. Collins, I think?" turning to Charlotte, "I am glad of it; It was not thought necessary in Sir Lewis the Bourgh's family. Do you play and sing, Miss Benne."

"A little."

"Oh, then, some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to you shall try it someday. Do your sisters play and sing? "Has your governess left you?"

"We never had any governess."

"No governess! How was that possible? Five daughters were brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to

your education."

These questions have no relevance. It is obviously a violation of the Maxim of Relation. to suddenly turn to another topic before the end of the previous topic. At the beginning of the conversation, Mr. Bennet's property was to be inherited by Collins. The next sentence immediately turned to ask Elizabeth if she could sing and play the piano, and then asked without warning whether their tutor had left. But we can still understand Lady Catherine's real intention from the dialogue. As a member of the high society, Mrs. Catherine thought that talking with Elizabeth was already her own condescension, so she was very arrogant in the conversation, asked what she thought, and did not abide by the principle of cooperation. In fact, in these seemingly unrelated topics, Lady Catherine is always showing off her wealth and power and belittling Elizabeth. When she learned that Elizabeth could play the piano, she said that her family's piano was very good; When she learned that there was no tutor in Bennett's family, she said that Bennett certainly did not educate the children very well. In other words, Mrs. Catherine deliberately violates the Maxim of Relation. to belittle Elizabeth and elevate herself. The author arranges such a dialogue to depict Lady Catherine as an arrogant and showy lady.

Another interesting instance of the violation of the Cooperative Principle in "Pride and Prejudice" is found in the interaction between Mrs. Bennet and Mr. Bingley, particularly involving the maxim of Relation, which states that one should be relevant in conversation.

During a conversation at Netherfield, Mrs. Bennet, in her typical manner, veers off-topic, discussing her nerves despite the conversation not warranting such a disclosure. Here's an excerpt: Mrs. Bennet: "I often tell my other girls they are nothing to her. You have a sweet room here, Mr. Bingley, and a charming prospect over that gravel walk. I do not know a place in the country that is equal to Netherfield. You must not think of quitting it in a hurry."

Although this is a subtle instance, Mrs. Bennet's conversation drifts from praising Mr. Bingley's house to an unrelated topic about her daughters and then her own health, which is a classic example of deviating from the maxim of Relation. Mrs. Bennet's dialogue is a rich source of pragmatic analysis, particularly concerning the violation of the maxim of Relevance. Her tendency to drift into subjects of personal concern, often with little encouragement, reveals key aspects of her character and her role in the novel. In the given excerpt, her abrupt shift from complimenting Mr. Bingley's residence to discussing her daughters and then her nerves displays a lack of conversational relevance.

This violation serves several purposes in the narrative. Firstly, it highlights Mrs. Bennet's character traits, such as her obsessive concern for her daughters' marriages and her often-comical lack of self-awareness in social situations. Her digressions and non-sequiturs effectively paint her as a figure of satire, one that Austen uses to critique certain aspects of Regency society, especially the obsession with marriage and social status.

Additionally, Mrs. Bennet's irrelevant interjections contribute to the novel's humor and irony. Austen uses these conversational violations to create comedic relief while also subtly criticizing the superficiality and trivial concerns of the social milieu in which the characters operate. Moreover, Mrs. Bennet's disregard for conversational relevance often puts her in contrast with more measured characters like Mr. Bingley, highlighting the social and behavioral disparities among the

characters. It also serves to embarrass her more sensible daughters, particularly Elizabeth, and exacerbates the theme of social propriety versus individual eccentricity.

This example of Mrs. Bennet's violation of the maxim of Relation in "Pride and Prejudice" underscores how Austen uses pragmatic principles to develop her characters and themes. Through these conversational deviations, Austen provides insights into her characters' personalities, social dynamics, and the larger societal issues of her time, showcasing the depth and wit of her literary prowess.

4.4. Violation of the Maxim of Manner

The Maxim of Manner suggests that we should be perspicuous; Avoid obscurity and ambiguity; Be brief (avoid unnecessary prolixity) and orderly. It means that we should speak clearly, concisely, and methodically, avoiding obscurity and ambiguity. In the dialogue between the characters in *Pride and prejudice*, the speaker often uses the implied meaning of some vague words to express his real intention, which not only produces a humorous effect but also plays a significant role in the characterization of the characters and the prominence of the author's writing ideas.

The most prominent example of violating Maxim of Manner in *Pride and Prejudice* is Collins' proposal to Elizabeth:

"Believe me, my dear Miss Elizabeth... allow me to assure you that I have your respected mother's permission for this address...Almost as soon as I entered the house singled you out as the companion of my future lf..."

"My reasons for marrying are, first.. .secondly.. . and thirdly, which perhaps I ought to have mentioned earlier, that it is the particular advice and recommendation of the very noble lady whom I have the honor of calling patroness."

Collins is a villain in the novel. His attachment to power, hypocrisy and selfishness, and good at flattery are vividly reflected in the scene of his proposal to Elizabeth. In order to persuade Elizabeth to marry him, he first proposed that this marriage proposal was approved by his distinguished mother, and then he began to tell his feelings that he had "almost just entered the house" and chose Elizabeth as his "lifelong partner", And he always "controlled his feelings" painstakingly. Then he pretended to be solemn and stated the reason why he wanted to get married in the same way as preaching, especially by the "lady who was honored to be a benefactor" Advice of. This refers to Elizabeth's mother. From this monologue, Collins put forward a proposal to Elizabeth in a roundabout way, which seriously violated the Maxim of Manner, and made the readers further feel the flattery, hypocrisy, and servile character image.

The following is a conversation between Miss Bingley and Darcy at a ball:

Miss Elizabeth Bennet!" repeated Miss Bingley. am all astonishment how long ha as she been such a favorite? And pray when am I to wish you joy?" Miss Bingley

"That is exactly the question which I expected you to speak a lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment. I knew you would be wishing me joy"

Miss Bingley was eager to marry Darcy, and Darcy told her that the person she admired was Elizabeth. Miss Bingley was greatly surprised by this and said, "I am all astonishment! How long has she been such a favorite?" Her words clearly betrayed her jealousy of Elizabeth. At this time, instead of directly answering Miss Bingley's question, Darcy said

ironically, "a lady's imagination is very rapid." Here, "a lady" can refer to all the ladies in general or Miss Bingley. Darcy used vague words and violated the rules of manner. The intention of his tactful violation of the Maxim of Manner was to show that he did not want to share his love for Elizabeth with Miss Bingley. At the same time, it also implied that Miss Bingley's guess was not realistic, which reflected Darcy's tact and satire on Miss Bingley. We can find that he politely refused Miss Bingley by the violation of the Maxim of Manner. This showed that he was a wise and tactful man.

5. Conclusion

The exploration of character images in Jane Austen's "Pride and Prejudice" through the lens of the violation of the Cooperative Principle offers profound insights into the intricacies of Austen's narrative and character development. This study has demonstrated that Austen's deliberate use of conversational maxims violations serves not merely as a stylistic choice but as a powerful tool to deepen character portrayal and advance thematic elements within the novel.

Austen's characters, through their violations of the maxims of Quantity, Quality, Relevance, and Manner, reveal much about their personalities, social standings, and internal conflicts. Characters like Mr. Darcy and Mrs. Bennet, who frequently violate these maxims, serve as key examples. Darcy's initial brevity and reticence, violating the maxim of Quantity, subtly convey his pride and social discomfort, while Mrs. Bennet's frequent irrelevancies, flouting the maxim of Relevance, highlight her nervous disposition and societal obsessions. These pragmatic nuances enrich the reader's understanding of each character, allowing for a more nuanced interpretation of their roles and relationships within the narrative.

Furthermore, these violations contribute significantly to the novel's themes of misunderstanding, social propriety, and personal growth. The miscommunications and misconceptions arising from these conversational breaches propel the plot forward, particularly in the evolving relationship between Elizabeth Bennet and Mr. Darcy. The misunderstandings rooted in their early interactions, marked by pragmatic violations, set the stage for their eventual realization and personal growth.

The study also underscores the depth of Austen's social commentary. By portraying characters who frequently violate

conversational norms, Austen critiques the rigid social structures and expectations of her time. The humor and irony derived from these violations not only serve as entertainment but also as a subtle critique of the societal norms and values of the Regency era.

In conclusion, examining "Pride and Prejudice" through the perspective of the Cooperative Principle's violations reveals the novel's complexity and Jane Austen's skill as a writer. This approach highlights the importance of pragmatic analysis in literature, demonstrating how the nuances of conversation can significantly contribute to character development, thematic exploration, and overall narrative richness. Austen's use of these pragmatic elements not only creates a vivid portrayal of her characters but also provides a deeper understanding of the societal dynamics of her time, cementing "Pride and Prejudice" as a timeless masterpiece in English literature.

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