

An analysis of character identity in pride and prejudice from the perspective of conversation analysis

Changlong Li¹, Tongjun Guo^{2,*}, Yan Shi³

¹Sichuan University of Media and Communications, Chengdu, China

²Communication University of China, Beijing, China

³Communication University of China, Beijing, China

*Corresponding author

Abstract: The novel *Pride and Prejudice* --written by Jane Austen, successfully portrayed the image of women of the rural middle class in The British society at that time, and reflected the various social conditions of that time by describing the daily communication between gentlemen and ladies. This paper aims to understand the female characters in *Pride and Prejudice* by Conversation analysis theory, from which a whole new perspective of understanding, helping reader with comprehension of the character in the novel so that improve the appreciation of literary works. The author selects Miss Bingley inviting Darcy and Elizabeth to walk around the room in the novel *Pride and Prejudice*, uses qualitative analysis to explore the relationship between the two characters and their identity construction process from the aspects of overall structure organization, turn sequence organization, turn taking, turn distribution and length, turn design and vocabulary selection. It is found in the study that Miss Bingley and Elizabeth have different feelings for the hero Darcy, but they have completely different ways of communication because of the different classes of the two female characters.

Keywords: *pride and prejudice; conversational analysis; role relationship; identity construction*

1. Introduction

"In the history of English literature for more than a hundred years, there have been several revolutions of taste. Changes in literary fashion have affected the reputation of almost all writers, but Shakespeare and Jane Austen have endured." [1] Many people argue that Austen's writing skills are the closest to Shakespeare's. She wrote six novels, all about love and women's marriage, always set in rural England. But the author of one of the world's most enduring novels about love and marriage never married. Perhaps her loss of love was rewarded with literary achievements and highlights in The history of English literature. She is considered by some scholars to be the first person to awaken female consciousness in 19th century England. In ancient China, as old saying goes "virtuous is a woman without talent". Even in Britain that the most development countries at that time, women were still subject to men and subordinate to men, and the society did not allow women to have equal status with men.

Austen has shown us an independent female image beyond the survival era, her awakening of female consciousness, but also let her pay a heavy price, she was unmarried all her life, and died young at the age of 42. In China, a mount of scholars do research in this novel from varies perspectives, such as the Awakening of female consciousness, adapted novels from literary works, the view of love and marriage about different female characters in *Pride and Prejudice*, the writing style of Austen. The Austen's writing skill of irony and so on. Shen Weihua suggested that there are four types of marriage, upon that, Shen demonstrated the Austen's view of marriage is based on love and understanding that is exactly perfect with respecting and mutual understanding. Love and fortune, the two is dispensable. Wang Hongliang and Zhang Jingzhi, from JI Lin University, concerned that most of the dialogues in *pride and prejudice* novels violate the principle of politeness through analyzing the dialogues between Elizabeth and Darcy and Lady Catherine and Mr. Bennet, they come to the conclusion that most of the dialogues in *pride and prejudice* novels violate the principle of politeness because they are satirical to the listeners. Through direct or indirect violation of the principle of politeness, achieve the effect of satirizing others and benefiting oneself. [2] Austen's design of so many ironic passages greatly enhances the readability of the novel. because they are satirical to the listeners.

Through direct or indirect violation of the principle of politeness, achieve the effect of satirizing others and benefiting oneself. Austen's design of so many ironic passages greatly enhances the readability of the novel.

The previous scholar suggested through the view of love and marriage expressed by women in the text, it reflects the awakening of female consciousness in British society. With her delicate style, Jane Austen narrates from the eye of women, changing the literary works that have been written and expressed mainly from the viewpoint of men for a long time, and depicts the spiritual world of women of different classes starting from the social status and living conditions of women.^[3] After the publication of *Pride and Prejudice*, the voice of women began to appear in all classes and corners of the world.

According to the previous research result of this novel. This paper choose the perspective of pragmatics to analyze the characteristics of female image about the deference between the rural middle classes and upper classes, attempting to discuss the identity construction based on conversation analysis theory.

2. Research Method of conversation analysis theory

Conversation Analysis is basically subject to the Discourse Analysis, it developed from the US. In 1960-1970s, it is designed to make repeat mode of conversation construction uncovered in daily communication. The remarkable feature of conversational analysis is the authenticity of its corpus. In the past, no matter in structural linguistics of F. Desaussure, descriptive linguistics of L. Bloomfield, or transformational generative grammar of N Chomsky, language was studied as an abstract structural system, and its analysis was usually based on a single sentence, and everyday conversation was excluded from the study (Liu Hong, 2004). In fact, everyday verbal communication is not as neat and uniform as these linguists describe. In most cases, the use of a sentence often depends on its context; In order to achieve the purpose of communication, speakers often use multiple sentences; In addition, sentence structure in daily verbal communication is not always complete. In order to improve communicative efficiency and other factors, speakers often use phrases or even words^[4]. And so on. The complexity of daily speech communication prompts people to reflect on language research, and conversation analysis comes into being in this context.

In order to facilitate descriptive analysis of daily conversations, Sacks, Schegloff and Jefferson (1974) proposed a series of conversational analysis units: turn, adjacency pair and sequence. Next, The author will start from the overall structure and organization, using the text of the novel as the corpus, select one dialogues between three characters, Based on the theory of conversation analysis, qualitative analysis is carried out from the perspectives of overall structure organization, turn-sequence organization, turn-switching, turn-distribution and length, turn-design, and lexical choice in order to explore the relationship between the two characters and their respective identity construction process.

3. Research Process

3.1. Overall Structure Organization

The overall structure organization is mainly about the plot division of the whole conversation. The overall organizational structure of the conversation refers to that the whole conversation can be roughly divided into four stages: beginning--question raising--processing --Ending. Each stage has potential conversational tasks, which are jointly completed by the participants of the conversation. Looking at the selected snippets, the conversation consists of four stages: beginning, asking questions, processing and ending, of which the processing stage can be subdivided into four stages. As a whole, this section consists of 7 links. At the beginning of the first stage, Miss Bingley sends out an invitation to walk with Darcy and Elizabeth, but Mr Darcy rejects it and responds to Miss Bingley's conversation with silence. At the heart of the passage is a request, but her main purpose is not to walk with Elizabeth, but to attract Mr Darcy's attention on the grounds that he has told Miss Bingley of his interest in Elizabeth; Mr Darcy declines Miss Bingley's invitation;^[5] And Though Elizabeth accepted her invitation, she knew, as well as Darcy, that Miss Bingley had changed her ways of seeking attention. The second stage explained to Darcy why he refused the invitation, but was "prejudiced" by Elizabeth and made fun of by her: Mr. Darcy cannot be laughed at. Third stage for processing parts, Elizabeth and Darcy have miss bingley's calm, "Mr. Darcy is resourceful, even can't be laugh at" the subject of debate, in turn,

like jokes from Elizabeth, Mr. Darcy think oneself without faults, concluded from the conversation, "Mr. Darcy is easy to hate others" conclusion, these three aspects to explain the reasons. Each reason interaction is a separate segment, while the third reason interaction raises the conversation to the level of pride and prejudice directed at each other and therefore counts as two segments. Therefore, the processing stage is composed of four links. At the end of the fourth stage, Miss Bingley changes the subject and there is a turn of conversation in which Elizabeth smiles and Mr Darcy begins to feel the danger of paying Elizabeth too much attention.

3.2. Turn Sequence Organization

Dialog is always entered into at least two persons or more, usually with only one speaker at a time. What the speaker says in succession at a given time is called a turn. A turn can be made up of one to several different turn-constructive units (TCU)^[6]. The unit of turn formation refers to any syntactic structure form that can independently form a turn. It can be a sentence, a phrase, or even a word. The right of the speaker to speak at any given time is called floor. When the speaker ends the current turn, the right of discourse is transferred to the addressee. At this time, the addressee should take over the right of discourse and produce a new turn, thus changing from addressee to speaker. This mechanism of turn-taking between speaker and receiver is called turn-taking system.

The unit of turn formation refers to any syntactic structure form that can independently form a turn. It can be a sentence, a phrase, or even a word. The organization of the round sequence possessed by the speaker at a certain time is the engine of communication and interaction, through which activities and tasks centered on interaction can be accomplished. The actual turn sequence in the selected segment refers to the question and answer, which is the listener's response to the speaker's question (response or not, response or not to perform order). The theme of the selected dialogue is that Miss Bingley invites Elizabeth to walk around the room in order to attract Darcy's attention, but Miss Bingley's dialogue only accounts for 1/3 of the whole dialogue. More than 2/3 of the conversation is about Elizabeth and Darcy discussing "joking questions" and pointing out each other's shortcomings. At the end, Miss Bingley awkwardly changes the subject after Darcy and Elizabeth's heated question-and-answer discussion. As far as the purpose of the conversation is concerned, the dialogue between these three people did not achieve the expected effect of Miss Bingley through communication and cooperation, and his real purpose, namely to attract Darcy's attention, ended in failure.

In the first part Miss Bingley is invited to walk with Darcy and Elizabeth. She has only two consecutive rounds of speech, and she is eager to know why Mr Darcy does not accept her invitation. But after two consecutive rounds of speech, Elizabeth's sarcastic reply "But depend upon it, he means to be severe on us, and our surest way of disappointing him will be to ask nothing about it. According to the Local management system proposed by Sacks, Schegloff and Jefferson to control the rules of turn-switching, turn-switching occurs at the position associated with the transition, resulting in turn-switching, which is about to open Mr. Darcy's and Elizabeth's turn-switching. ^[7]Elizabeth answers in T3, and starts the debate with Mr. Darcy. Elizabeth thinks that Mr. Darcy is deliberately ridiculed, and this talk round can be seen as a manifestation of prejudice against Mr. Darcy, with a slight sense of ridicule.

T1: "Miss Eliza Bennet, let me persuade you to follow my example, and take a turn about the room. I assure you it is very refreshing after sitting so long in one attitude."

T2: "What could he mean?"

T3: "Not at all, "

"but depend upon it, he means to be severe on us, and our surest way of disappointing him will be to ask nothing about it."

T4: "I have not the smallest objection to explaining them.

"You either choose this method of passing the evening because you are in each other's confidence and have secret affairs to discuss, or because you are conscious that your figures appear to the greatest advantage in walking if the first, I should be completely in your way; and if the second, I can admire you much better as I sit by the fire."

This leads to the second part of the conversation -- asking questions. Elizabeth and Miss Bingley mostly keep to a question-and-answer mode. T5, T6, T7 has, T8, a total of four words, encourage Miss Bingley laugh at Mr. Darcy, Elizabeth in round the four words, two people question and answer, and

word length almost every turn, but can be seen from the content words round of miss bingley to wit Mr. Darcy's helpless, and show their fear of ridicule Mr Darcy, For she felt that she could not laugh at the superior Darcy, and it was evident that he was almost faultless in Miss Bingley's eyes, and that she admired him very clearly; In contrast, Elizabeth's words are full of irony, reflecting Austen's humor and Elizabeth's prejudice against Darcy. The two rounds of Elizabeth's words gradually advance and push Mr. Darcy step by step, completing the "question stage" and forcing Mr. Darcy to respond to "cannot be laughed at".

The third part is about the disadvantage of Mr. Darcy, for Elizabeth's "provocative", defended Mr Darcy, darcy think Elizabeth took a joke as a goal in life, this is some boring, followed by Elizabeth immediately counterattack, that he never to laugh at the wisdom and goodness, only will take some ridiculous joke, She then makes an ironic remark: But these,I suppose,are pre cely What you are without^[8]. 'It is obvious that she wishes Mr Darcy to admit that he is funny and to be less pompous and arrogant. Mr. Darcy then began to defend his pride as reasonable, if one had the intelligence to do so. Then Elizabeth did not take this round, but turned her head to laugh. At this time, Miss Bingley intervened in the dialogue between the two of them, trying to end their question-and-answer dialogue. But at this time, Elizabeth said that she believed That Mr Darcy had no shortcomings, and Mr Darcy could not restrain himself from answering again, so Miss Bingley's interjection failed. Under Elizabeth's stepping irony, Darcy began to admit that he had shortcomings, but he did not admit that his shortcomings were arrogance, as Elizabeth said, but his bad temper. Instead of pursuing his disapproving reply, Instead, say, "But you have chosen your fault well. I really cannot laugh at it Me. "This shows Elizabeth's witty character, intelligent reaction and magnanimous mind. Then Darcy himself launched a further self-justification, saying that he thought Elizabeth was prone to misunderstand others. ^[9]However, in the interaction of question and answer, providing sufficient information is also a way to express emotions. Therefore, Mr. Darcy holds opinions on Elizabeth's prejudice against him, so they launch a debate.

T5: "Oh! shocking!" "I never heard anything so abominable.How shall we punish him for such a speech?"

T6: "Nothing so easy, if you have but the inclination, "We can all plague and punish one another.Tease him-laugh at him. Intimate as you are, you must know how it is to be done."

T7: "But upon my honour I do not. I do assure you that my intimacy has not yet taught me that. Tease calmness of temper and presence of mind!No, noI feel he may defy us there. And as to laughter, we will not expose our- selves, if you please, by attempting to laugh without a subject. Mr. Darcy may hug himself."

T8: "Mr. Darcy is not to be laughed at!" (laugh)

"That is an uncommon advantage, and uncommon I hope it will continue, for it would be a great loss to me to have many such acquaintance. I dearly love a laugh."

T9:"Miss Bingley,has given me credit for more than can beThe wisest and the best of men, nay, the wisest and best of their actions, may be rendered ridiculous by a person whose first object in life is a joke."

T10:"Certainly,there are such people,but I hope I am not one of them. I hope I never ridicule what is wise or good.Fol- lies and nonsense, whims and inconsistencies do divert me,I own, and I laugh at them when- ever I can. -But these,I suppose,are precisely what you are without."

T11:"Perhaps that is not possible for any one. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

T12:"Such as vanity and pride."

T13:"Yes, vanity is a weakness indeed. But pride-where there is a real superiority of mind, pride will be always under good regulation0

T14: "Your examination of Mr.Darcy is over,I presume, and pray what is the result?"

T15:I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise."

T16:"No,I have made no such pretension. I have faults enough, but they are not, I hope, of understanding.My temper I dare not vouch for. It is, I believe, too little yielding- certainly too little for the convenience of the world. I cannot forget the follies and vices of others as soon as I ought, nor their

offenses against myself. ^[10]My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost is lost for ever.”

T17:“That is a failing indeed! ”

“Implacable resentment is a shade in a character. But you have chosen your fault well. I really cannot laugh at it. You are safe from me.”

T18:“There is,I believe, in every disposition a tendency to some particular evil,a natural de fect, which not even the best education can overcome.”

T19:“And your defect is a propensity to hate everybody.”

T20:“And yours,"he replied with a smile,“is wilfully to misunderstand them.”

Then, in the fourth link, Miss Bingley found that she could not get a word in the conversation between the two of them and could not change the conversation round to win the right to speak. Therefore, Miss Bingley tried to interrupt the conversation by changing the topic. In the end miss Bingley's attempt to attract Mr Darcy's attention ends in failure.

3.3. Turn Taking

As the core of conversation analysis, turn-taking examines how the participants become the speaker and the listener in turn.Sacksetal argues that when a speaker's turn ends, he is faced with three states: ①choosing the next speaker and giving up his turn; ②Someone in the audience volunteered to speak. ③ The previous speaker can go on to the next turn.^[10]A comprehensive analysis of the selected segments shows that there are three participants in this segment, and these three states have been applied to a certain extent, which is closely related to the interaction between the roles. In addition to the continuous holding of the conversation and the dialogue between Elizabeth and Miss Bingley when Mr Darcy volunteered to participate in the conversation, the two people are intensive, eager to express their views and expect to receive a response, but Miss Bingley did not receive the expected information and expected effect, so she grabbed the conversation by interrupting each other, interrupted, etc. It is worth mentioning that the dialogue between Darcy and Elizabeth is not mainly question-and-answer, but no one is silent, and the two protagonists are competing to express their own views. It can be seen from this that Darcy does not accept Miss Bingley's words, but keeps explaining for fear that Elizabeth will misunderstand him. And Elizabeth, character nifty, clever, her witty words can always let Mr. Darcy have a speechless illusion.

3.4. Turn Distribution and Length

Table 1: The number of words, words and length of Darcy, Elizabeth and Miss

Character	Darcy	Elizabeth	Miss BIngly	Total
Number of rounds	7	8	6	21
Number of rounds	285	216	147	648
Average length	40.71	27	24.5	30.85

It can be seen from Table 1 that there are 21 conversation rounds in this segment, and each character has the same number of conversation rounds. However, the number of conversation rounds initiated by Miss Bentley is slightly lower than that of the other two, so it can be seen that she has the awkward situation of "interruption difficulty" in this three-person dialogue. ^[11]Overall, the difference is small. Word to turn, a total of about 216 words, darcy is higher than Elizabeth's 216 word count, but Darcy as men, normally according to gender language habits, basic less than women, because male in the public eye, relatively little words, thus it can be seen that afraid of misunderstanding, Elizabeth darcy so themselves with a lot of words, Hoping to dispel Elizabeth's prejudice against her.

3.5. Turn Design

The turn sequence is made up of turn. Therefore, if you want to analyze the sequence organization thoroughly, you should also consider the design of the speech round. In a specific conversation situation, after many practices, a relatively fixed design will be formed to effectively avoid conflicts and improve conversation efficiency. The selected segment is different from the normal invitation process, which can be reflected through the talk round design. At the heart of an invitation is a request, usually accepted sincerely by one party and approved or rejected by the other. If we agree, everyone

will be happy. ^[12]The person who refuses usually feels guilty, and the person who made the invitation feels lost. Looking at this episode, first of all, Bentley's invitation words are not like a request, but a request. Perhaps Miss Bingley's class is higher than Elizabeth's, and Elizabeth is a guest, so she accepts the invitation out of courtesy. Then, Darcy's refusal did not reflect the sense of guilt, but justified. Then, Elizabeth indirectly expressed her opinion that Mr. Darcy treats people arrogantly in an ironic tone, and the two sides discussed fiercely and exchanged sharp words. Darcy thinks he is misunderstood, so big space to defend himself, but Elizabeth was not listen she has her own unique insights, in turn a laugh to end the dialogue between she and Mr. Darcy, to take this opportunity to miss Bentley to retake the voice, but Mr. Darcy defend himself failed result, say again, And Elizabeth began a dialogue, Miss Bentley helpless, can not insert the words she can only take the method of shifting the topic, forced to end the dialogue of two people, open the conversation round conversion.

3.6. Vocabulary Selection

The turn sequence is made up of turn. Therefore, if you want to analyze the sequence organization thoroughly, you should also consider the design of the speech round. In a specific conversation situation, after many practices, a relatively fixed design will be formed to effectively avoid conflicts and improve conversation efficiency. The selected segment is different from the normal invitation process, which can be reflected through the talk round design. At the heart of an invitation is a request, usually accepted sincerely by one party and approved or rejected by the other. If we agree, everyone will be happy. The person who refuses usually feels guilty, and the person who made the invitation feels lost. Looking at this episode, first of all, Bentley's invitation words are not like a request, but a request. Perhaps Miss Bingley's class is higher than Elizabeth's, and Elizabeth is a guest, so she accepts the invitation out of courtesy. Then, Darcy's refusal did not reflect the sense of guilt, but justified. Then, Elizabeth indirectly expressed her opinion that Mr. Darcy treats people arrogantly in an ironic tone, and the two sides discussed fiercely and exchanged sharp words. Darcy thinks he is misunderstood, so big space to defend himself, but Elizabeth was not listen she has her own unique insights, in turn a laugh to end the dialogue between she and Mr. Darcy, to take this opportunity to miss Bentley to retake the voice, but Mr. Darcy defend himself failed result, say again, And Elizabeth began a dialogue, Miss Bentley helpless, can not insert the words she can only take the method of shifting the topic, forced to end the dialogue of two people, open the conversation round conversion.

3.7. The construction of the identities of Darcy, Elizabeth and Miss Bingley

"Identity construction" refers to the process in which both parties gradually form their own identity through interaction and constantly adjust their identity characteristics to adapt to the dynamic conversation process. In the selected sections of this paper, the identities of Darcy, Elizabeth and Miss Bingley are gradually constructed in the process of their interaction, and at the same time, the dynamically constructed identity features have a certain impact on the interaction process itself. Miss Bingley invites them to take a walk in such a way that Elizabeth, as a guest, cannot refuse. Elizabeth saw Miss Bingley's intention, but also agreed to the invitation, Miss Bentley don't understand why Elizabeth agree, Mr. Darcy, but I do not want to walk together, eagerly asked the reason, but Darcy, careful thinking, the logical answer, let Miss Bentley irrefutable, she says she took Mr Darcy, no way, Miss Elizabeth incited the Bentley laugh at Darcy, but she had admitted that he was afraid of being laughed at, and then let the Darcy more satisfied, showed the Miss Bingley to Darcy's affection, but it was clever comments that Elizabeth found the flaw, so arrogant Darcy, irony and acquaintances take a joke, opens the double debate, Elizabeth and Darcy Miss Bingley, who could not get a word in edgings, suggested that Elizabeth should stop the torture of Darcy, but Mr. Darcy did not buy it, tried to clarify himself, and even began to state his shortcomings, from which we can see that Darcy was very concerned about his image in Elizabeth's mind. Elizabeth and Darcy debate upgrade, Miss Bingley tired of the two people's dialogue, some jealousy, simply change the topic, as the hostess directly strong change of topic. Thus, Miss Bingley's identity features are gradually constructed in the process of the dialogue, which can be summarized as follows: strong invitation -- rejected by Darcy -- unwilling to ask for permission -- deprived of the right to speak -- dissatisfied interruption -- embarrassed change of topic.

In contrast, Elizabeth and Darcy, two people all know, the real intention of Miss Bentley invitation designed's sake, but Elizabeth was not afraid, slightly because of their identity status and generous agreed to offer, and master the whole notion of dialogue, in the face of Mr Darcy, the first ball reaches west because think you are beautiful enough to dance with her. Elizabeth, haunted by this incident and

prejudiced against Darcy by his silent and arrogant manner, takes the opportunity to "cancel" Mr Darcy. Thus, Elizabeth's identity features are gradually constructed in the process of the dialogue, which can be summarized as follows: reading a book -- reluctantly accepting the invitation -- stimulating Darcy to explain the reason by words -- implying darcy's arrogance and "can't be laugh at" -- arguing with Darcy -- pointing out Darcy's shortcomings.

Thus, Darcy's identity features are gradually constructed in the process of the dialogue, which can be summarized as: burying himself in the book -- declining in silence -- explaining the reason because of Elizabeth's words -- explaining himself that he "can't be laugh at" -- explaining again and admitting his shortcomings -- counterattacking Elizabeth.

4. Conclusions

This study selects the snippet of Elizabeth visiting her sick sister Jane in The first volume of Austen's *Pride and Prejudice* as the corpus analysis, and finds that the characters of Darcy, Elizabeth and Miss Bingley in the selected snippet are well-formed. First, in terms of role relationship between Darcy and Elizabeth good feeling but because of their pride and prejudice caused many misunderstanding, but in the process of their debate, Darcy found myself crazy about Elizabeth too, and Miss Bingley think Elizabeth identity is noble, who is not good, but found that Darcy to Elizabeth than to have more common language with oneself, And the heart is jealous. As for the role, The process of Darcy's identity construction can be summarized as follows: burying his head in the book -- declining in silence -- explaining the reason because of Elizabeth's words -- explaining himself that he "can't take a joke" -- explaining again and admitting his shortcomings -- counterattacking Elizabeth. Reading a book -- reluctantly accepting an invitation -- stimulating Darcy with words to explain why -- insinuating Darcy's arrogance and "can't take a joke" -- arguing with Darcy -- pointing out Darcy's shortcomings. Miss Bingley's identity features are gradually constructed in the process of the dialogue, which can be summarized as follows: strong invitation -- rejected by Darcy -- unwilling to ask for permission -- taken away the right of speech -- dissatisfied interruption -- embarrassed change of topic. This research can not only enrich the theory of conversational analysis, but also improve our ability to appreciate writing style and character appreciation.

References

- [1] *Jane Austen. Pride and Prejudice [M]. Wang Keyi, translated. Shanghai: Shanghai Translation Publishing House, 2014*
- [2] *Lu Wan.(2021). Interpretation of the Characters in The Portrait of Dorian Gray from the perspective of Conversation Analysis. Journal of Kaifeng Vocational College of Culture and Art (02), 37-39.*
- [3] *Zhang Huanxin & Qiao Xiaofang.(2019). Character Conversation Analysis Based on Politeness Principle -- A Case Study of Sense and Sensibility. Northern Literature (03),190-192+201.*
- [4] *Chai Zhuo. (2022). Under the perspective of cooperative principle analysis of the conversational implicature in pride and prejudice, for example. English square (09), 21-23.*
- [5] *Sheng Siyu. (2022). Character Analysis in Pride and Prejudice. Shen Hua (Middle)(02),109-111.*
- [6] *Zhao Jihong. (2019). Analysis on the Use of humor and Irony in Pride and Prejudice. Art Science and Technology (04),141.*
- [7] *Guo Wenwen. (2018). Analysis of Irony in Pride and Prejudice Based on Speech Act Theory. Comparative Research on Cultural Innovation (24),67+69.*
- [8] *Li Jie. He Zizhan. Huo Y S. (2010) Twelve Lectures in Pragmatics. Shanghai. (in Chinese) East China Normal University Press, 2010.11.*
- [9] *Heritage, J. & Clayman, S. Talk in action: interactions, identities, and institutions [M]. New York: John Wiley & Sons, Ltd. 2010.*
- [10] *Shen W H. (2020). On Jane Austen's view of Marriage in Pride and Prejudice. Journal of Zhangjiakou Vocational and Technical College (01),53-54+67.*
- [11] *Zhao T & Pu X. (2020). A Brief analysis of love view and female consciousness in Pride and Prejudice. Journal of Xichang University (Social Sciences Edition)(02),95-97+122.*
- [12] *Gao Pan.(2020). Conversation Analysis of Pride and Prejudice -- A case study of Darcy's Confession in the Rain. Journal of Shanxi Datong University (Social Science Edition), 06,91-95.*