

الخطأ اللغوي في مسرحيتي شكسبير "حلم ليلة منتصف الصيف" و "الحب عمل ضائع"

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الملخص

الخطأ اللغوي كما عرّف في قاموس أكسفورد الإنجليزي هو "سوء استخدام هزلي للكلمات". وفقاً لموسوعة بريتانكا ، يحدث الخطأ اللغوي عندما يتم استبدال مصطلح بآخر يبدو مشابهاً ولكنه يحمل معنى مختلفاً. تهدف هذه المقالة إلى اكتشاف نوع الخطأ اللغوي الأكثر شيوعاً في مسرحيات شكسبير "حلم ليلة منتصف الصيف"، و"حب بلا جدوى". تتبع الدراسة تصنيف تيلانيو للخطأ اللغوي (2020) لتحليل البيانات المختارة. وتخلص الدراسة إلى أن الخطأ اللغوي التعبيري هو النوع الأكثر تكراراً الذي يستخدمه شخصيات المسرحيات المختارة، بينما النوع الإدراكي هو الأقل شيوعاً

الكلمات المفتاحية :

سوء استخدام الكلمات، سوء استخدام الكلمات داخل اللغة وخارجها، سوء استخدام الكلمات التعبيري والإدراكي، زلة لسان، إيغورن.

Malapropism in Shakespeare’s plays “A MidSummer Night’s Dream”, &Love’s Labour’s Lost”

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Abstract

Malapropism as defined by Oxford English Dictionary (OED) is "ludicrous misuse of words" According to the Encyclopedia Britannica, a linguistic mistake occurs when one term is replaced with another that sounds similar but has a different meaning. This article aims to find out what type of malapropism is the most common in Shakespear’s plays “A Midsummer Night Dream “, and “Love’s Labour’s Lost “.The study follows Teilanyo’s classification of malapropism (2020) to analyze the chosen data .The study concludes that expressive malapropism is the most frequent type used by the characters of the selected plays while perceptive is least common type.

Keywords:

Malapropism, Intralingual &Interlingual malapropism ,Expressive &Perceptive malapropism ,Slip of the tongue ,Eggcorn.

1.1 Introduction

Malapropism according to the Encyclopedia Britannica, is a linguistic mistake occurs when one term is replaced with another that sounds similar but has a different meaning. Merriam-Webster Dictionary defines it as "unintentionally humorous misuse or distortion of a word or phrase; especially: the use of a word sounding somewhat like the intended but ludicrously wrong in the context.

Ever since Sheridan created the character of Mrs. Malaprop, there has been an easy-to-say phrase for critiquing others' language inadequacies that does not always indicate ineptitude. Malapropism is the use of an erroneous phrase that sound similar, resulting in a nonsensical, frequently amusing utterance to add humor to plays and books; real-life examples, on the other hand, are less humorous because they occurred frequently. (Vuolo,2012)

Malapropism, also known as catachresis ,is the improper substitution of one word or phrase for another that has a similar sound but a different meaning . According to Crystal (2001) when someone uses malapropism he/she may not fully comprehend a complex word but he/she nonetheless attempt to substitute a word that sound right.

Although malapropism is a prevalent phenomenon in society , the majority of people are unaware of its existence . Many linguists have studied speech errors ,but only a handful have addressed the term 'malapropism' , Paul Grice , David Fay and Ann Cutler were among the first to examine malapropism in 1977 ,and they divided it into two categories ,classical and non-classical malapropism.

Foley (1976) noted that, confusion as serious as Mrs. Malaprop's have become so common that they do not seem to draw much attention or be humorous .Later , when authors or speakers without a strong foundation in language learned about it ,they believed it to be only a sophisticated synonym for compose which means to make or constitute . Compromise ,though, was rather clever.

According to Brook (1970), most people who use language beyond their strength are occasionally guilty of malapropism but it is not often in real life that we find malapropism frequently as in the speech of characters in some plays like Bottom in A midsummer night dream, the nurse in Romeo and Juliet and Mrs. Malaprop. In addition to the humorous impact of malapropism , Gearson (1965) listed a few literary components . The seeming amusing impact frequently conceals a very meaningful artistic intent . As a result the malappropriation deepens our comprehension of both the play or novel as a whole and the speaker's character". Malapropism is loosely defined by Unnesteinsson(2017) as an utterance in which a target expression is substituted with a different expression that sounds similar.

1.2 Teilanyo's classification of Malapropism

Teilanyo (2020) suggests a new classification of malapropism

1.2.1 Intralingual and Interlingual Malapropism

As an argumentation to the traditional idea that malapropism occurs only within a single language, Teilanyo argues that malapropism can be intralingual (within a language) and interlingual (among languages). When a multilingual individual misinterprets a term or expression from another language. For example, if a language user constructs a semantically and contextually suitable term or phrase, their interlocutor may misunderstand it as a word in another language with a similar sound but a distinct meaning. However, in the context of a remark, it has a separate and typically comical meaning.

Teilanyo's (2020) claim is as follows; Malapropism can be intra- or interlingual. Intralingual refers to the misunderstanding of lexical terms or phrases inside a single language. Interlingual malapropism occurs when a person mistakes lexical elements from various languages based on shared phonological features. Monolinguals, such as Mrs. Malaprop, are expected to have only intralingual malapropism as they have no knowledge of other languages with inadequate mastery of one of their languages may also experience interlingual malapropism.

1.2.2 Expressive and Perceptive Malapropism

According to Teilanyo (2020) both intralingual and interlingual malapropism can either be expressive when a speaker miss-produces a word or a phrase, or it can be perceptive when a listener mishears what is said. The classical form of expressive intralingual malapropism involves the malaprop speaking or writing a single word that is semantically distinct from the proper word but phonologically similar. Expressive interlingual malapropism occurs when a term in one language sounds similar to a word in another, but there is no meaning tie between the two. Perceptive interlingual malapropism occurs when a speaker "mis-perceives" a word in one language to be in another. Perceptive malapropism, or misunderstanding of phonologically contiguous but semantically separate codes, is not created by the speaker or writer, but by the listener or reader misinterpreting it as a word or phrase in another language that the speaker did not originally speak.

To be more precise, perceptive malapropism occurs when someone interprets a word incorrectly—either by translating it incorrectly into another language or by responding inappropriately with words or body language—rather than when they use the incorrect word or expression. Stated otherwise, malapropism results from an incorrect interpretation of the phrase in question, whereby an individual mistakenly believes the term to be another that shares some phonetic similarity but little to no meaning similarity. Although perceptual malapropism can occur in native language speakers as well, it is more common among subordinate bilinguals with severely restricted second language proficiency. When this perceptual malapropism is interlingual—that is, when the bilingual subordinate "mishears" a word or speech in the second language as a word or utterance in the mother tongue—the issue becomes more complicated.

1.3.Sources of Malapropism

Carroll (2008) contends that nervousness or pressure cause a speaker to make mistakes in their speech. Furthermore, he mentioned that when we are exhausted, anxious, or intoxicated, our chances of making mistakes increase. When speakers are frightened ,exhausted ,agitated ,or anxious ,speech problems may occur. According to psychologists, malapropisms are frequently related to a specific speech environment, which can have an impact on the speaker's overall psychological and cognitive state . But language is more than just a mental or physiological construct. Malapropism can be caused by linguistic or psychological issues alone, but a variety of sociocultural factors can also affect how well a speaker plans their speech and communicates. It might potentially have detrimental social effects ,Speech delivery can reveal a speaker's social standing, cultural background, and even political stance, malapropisms with overarching societal themes have the potential to upset listeners with disparate political and cultural beliefs. Malapropic errors that are often language-specific are those that reflect the complex social interactions that may not exist in another culture. However, in some situations, the stark contrast between the target and malapropic terms can make incorrect statements sound extremely funny or even absurd, surprising or amusing the listeners. Hence, in a performance meant to amuse audiences, one can employ induced or deliberate error in speech.In this way, malapropisms or slips can help us grasp their social implications as well as the language they occur in(Clark and Clark ,1977) .

Clark and Clark (1977), mention that malapropisms might originate from three different sources:

a. Cognitive source

People typically take longer to form sentences that deal with abstract concepts than they do with concrete concepts

b .Psychological source

People who are nervous become tense and have less effective speech preparation and delivery, this will leads to produce errors like malapropism while speaking. fatigue and rapid speech are the two main factors that can contribute to errors in speech (Naiyf ,2010)

c .Social source

According to psychologists, malapropisms are frequently related to a specific speech environment, which can have an impact on the speaker's overall psychological and cognitive state . But language is more than just a mental or physiological construct. Malapropism can be caused by linguistic or psychological issues alone, but a variety of sociocultural factors can also affect how well a speaker plans their speech and communicates

1.4Malapropism as a slip of a tongue

Malapropism is the confused use of words when a word with a reasonable sound is substituted for one that is absurdly inappropriate.)A further meaning provided by Mish (2001) is "a humorous misapplication or distortion of a term or phrase, particularly when a word is used that sounds somewhat like the intended term but is absurdly incorrect in context." It is evident from the

definitions above that words become distorted when one word is substituted for another .There is one instance in which this kind of replacement does not cause the distortion. This kind of situation is known as "mini malapropism, in which the term that has been substituted has a meaning that is somewhat similar to the original, or they can be regarded as synonyms, as in :

- Please , daddy, can I have an ice-cream toilet (cornet).
- At school, we have a concussion(percussion)band .
- We parked our car in a naughty story(Multi-storey)can park
- Mummy, why have you got so many burrows on your forehead ? (Aitchison;1994 cited in Naiyf, 2010)

Malapropisms are also a kind of slip of the tongue, in which a speaker says a word by mistake that she/he sincerely believed to be the right one or that she/he didn't plan to use. It is common for someone to say "specific ocean" rather than "Pacific Ocean," which is a perfect example of both a mispronunciation and a slip of the tongue. Generally, a slip of the tongue is not hyphenated. There is no need for a hyphen to improve readability or clarity because the words stand alone(grammarist, n.d).

1.5Malapropism and Eggcorn

The first published account of an eggcorn seen in the wild appeared in , 2003, as a note by the linguist Mark Liberman in Language Log . A correspondent of Liberman's had inquired about a writer who mistook the term "egg corn" for "acorn." The linguist Geoffrey Pullum, who also contributed to Language Log, then coined the term "eggcorn" to characterize that kind of error.

The word was coined by linguist Geoffrey Pullum in 2003. It is itself an eggcorn of the word "acorn". An eggcorn usually makes sense, whereas malapropisms are word replacements that completely negate the meaning of a statement. For example, "deep-seeded" is frequently used in place of "deep-seated." Although it isn't technically right, Americans say it in the same way, and the original meaning—that something is especially deeply placed—remains. Eggcorns can also occasionally occur when a speaker is not familiar with the original term because it is an outdated phrase. People referring to something as the "death nail" rather than the more appropriate "death knell" are an example of this, since nobody really says "knell" these days.(Devlin,2020)

Rubin (2015) Simply said, eggcorns are misspellings or linguistic errors that lend themselves to humorous interpretations. However, eggcorns are not the same as Mrs. Malaprop's kind of errors in a few aspects. Eggcorns make sense, for starters: If the acorn's cap is removed, the shape resembles an egg. Additionally, the nut resembles a seed or a kernel of corn. Therefore, it would make perfect sense to believe that the egg-shaped nuts hanging from an oak tree were called egg corns if you were to hear the word "acorn" spoken erratically and hadn't seen it written out before. As a result, eggcorns have a semantic logic, despite the fact that this logic is completely absurd. Furthermore, those who use eggcorns aren't trying to pass for someone they're not; rather, they typically don't aspire to a sophisticated language or superiority that will enable them to overcome

social and educational boundaries, those quintessential elements of British humor. Eggcorns are the epitome of contemporary, democratic malapropisms: they speak in terms of pop culture, cliches, talk radio drivel, secondhand words, and pseudo-bureaucratic business boilerplate (Rubin,2015)

On occasion, new words are created by their errors. (Eggcorn itself is starting to show up in dictionaries that are far more reputable and academic than this one.) However, makers of eggcorn frequently just replace one word with another that sounds similar. The "eggcorn," which is a word or phrase where a part is changed (sometimes purposefully) to offer a comparable, frequently sardonic or hilarious connotation to the original phrase, is another type of wordplay that is akin to malapropism. A malapropism and an eggcorn are comparable in meaning, but the eggcorn has a stronger logical association, whereas the latter may just seem like another word.). While a malapropism describes using a similar yet incorrect word in a phrase or sentence, an eggcorn is a similar, incorrect word **that logically fits the sentence's context**. For example, *lip-singing* is an eggcorn for *lip-synching* because the latter is an imitation of singing done by mimicking the lyrics' lip movements(.grammarly, n.d).

To sum, eggcorn is —"a malapropism that nonetheless makes some sense, even if it changes the original words or phrases that inspired it." (Rubin,2015).

1.6 Malapropism in Shakespeare's Work

Obviously, aim and consciousness don't appear to matter when it comes to literature. Readers will need to keep in mind that the author purposefully uses malapropisms for certain purposes. All the same, it will unavoidably be an existing phrase since it has to be a term with a similar sound but a distinct meaning. But just as it may also be the "distortion of a word," it could also just be an illusory phrase for nothing. (Civera,2012).

It's important to clarify why Shakespeare's malapropisms have disappeared .First, there is a clear connection to the fame of Shakespeare's clowns. We have seen that low-class and ignorant clowns, sometimes known as workingmen or workingwomen, sometimes misinterpret or use words improperly due to ignorance, but on rare occasions they may also demonstrate disdain for others, make light of others, or present the truth. Every now and again, they became wise (Okamura ,1986).

words are misunderstood or abused by uneducated people in Shakespeare's plays. The meanings and functions of these malapropisms progressively evolve, and malapropian characters like Costard eventually become mature and wise ,Shakespeare's fools come to have higher intelligence than the wise . Secondly, the fact that Shakespeare abandons his lofty language and develops a more sophisticated style after 1600 may be used to explain the absence of his malapropisms Shakespeare starts to eliminate unnecessary language and add additional meanings using economical, muted, and natural expressions after having raptly tried every conceivable expression in his early years(Okamura,1986).

Okamura (1986) remarked that Shakespeare's plays, particularly comedies, are treasure troves of malapropism. For example, in his play *Love's Labour's Lost*, the poor way of speech offers

Shakespeare the hint to utilize malapropism by forcing certain characters to speak terms from Latin, words exhibiting one's intelligence, and phrases of confused purpose. Shakespeare utilizes malapropism mostly as a source of humor or to portray the ignorant character who is employing words that they don't quite comprehend.

1.7 Data and Methodology

The data of the current study are selected texts from three of Shakespeare's well-known plays including; A Midsummer summer Night Dream and Love's Labour's Lost Methodologically ,the current article draws on Teilanyo's (2020) classification of malapropism(expressive and perceptive malapropism) including certain procedures such as

- Surveying the data from the three plays
- Providing a description for each selected text
- Analyzing the number and the frequency of malapropism types employed each play.
- Discussing the results and giving conclusions

1.8 Findings and Discussion

The data analysis shows that intralingual expressive malapropism is the most frequently used type in Shakespeare's included plays ,these malapropisms are mainly made by particular characters such as Bottom in A Midsummer Night Dream , Costard in Love's Labour's Lost and These characters' malapropism production is due to their not well-educated personality and doing a low – level jobs as well as their low social classes.

Below is the analysis of each text taken from "A Midsummer Night Dream ,and Love's Labour's Lost"

1.8.1 A Midsummer Night's Dream

Text (1)

Quince: Is all our company here?

Bottom: "You were best to call them **generally**, man by man". (1.2 .2)

In act 1-scene 2 readers are introduced to the first classical expressive malapropism in the play made by Bottom in his discussion with Quince about the play within the play they are preparing to with all craftsmen of Athens for the wedding of Duke Thesus .Bottom has called those men for a meeting in his house to talk about the play .Bottom I his first sentence makes a speech error , he tells Quince to call the men "Generally" but he actually means "individually" Bottom seems to misuse these word because of their semantic relation (opposites).

Text(2)

Quince :....".according to the scrip..."(1.2.3)

Although Bottom is the character that made the most malapropisms in the play but he is not the only one .In this line Quince misuses the word script by saying "scrip" clearly due to his ignorance of the difference between them and their pronunciation similarity adding another classical expressive malapropism

Text(3)

Bottom: "I could play **Ercles** rarely, or a part to tear a cat in, to make all split"(1.2.26)

Bottom produces another classical expressive malapropism which is similar in sound to the correct word , he tends to say that he could play the role of Hercules but instead he says Ercles ,this mistake for sure bring a comic sense and cause the audience to laugh

Text(4)

Bottom:" But I will **aggravate** my voice".(1.2.78)

Since he was playing the part of a lion in the play within the play ,Bottom promise to lessen his roaring (as a lion) in consideration to the ladies sensitivity .Thus ,he doesn't mean to say aggravate (to make worse) in fact he meant to say the opposite which is to" moderate" but because of his ignorance he misuses the two opposites and cause another classical expressive malapropism.

Text(5)

Bottom:" I will roar you as gently as any **sucking dove**. I will roar you an 'twere any nightingale".(1.2.79)

Immediately in the next line Bottom continues his journey of misspeaking and producing classical expressive malapropisms .While he promising to lower his voice he use the common example of simile "suckling lamb 'incorrectly by saying "sucking dove" it's expected that Bottom's listeners understand his intended term .

Text(6)

Bottom: "We will meet, and there we may rehearse most **obscenely** and courageously. Take pains. Be perfect. Adieu"(1.2.104)

In his discussion about the theater and the play Bottom goes on misusing words either similar in pronunciation or have meaning relation .In the current quotation Bottom talks about the rehearsals of the Duke Thesus wedding play, and again he commit a speech error ,probably he wants to say the word' seemly' instead of what he said "obscenely" which is characterized as a classical expressive malapropism.

Text(7)

Bottom: Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same **defect'**: (3.1.39)

The group of the craftsmen discuss their roles in the play within the play and how they might avoid frightening the ladies while Bottom is trying to suggest another prologue to say that it's not a real lion Bottom drops another one of his verbal error saying ' defect ' replacing the actual word ' effect' which is classified as a classical expressive malapropism.

Text(8)

Bottom: as Pyramus

"Thisbe, the flowers of **odious** savors sweet—"(3.1.82)

Speaking as Pyramus Bottom provides readers with a new of his classical expressive malapropism . obviously he meant to say something like 'odours' to describe the scent of flowers (aromatic) but inadvertently he substituted it with 'odious' (disgusting). Then Bottom is corrected by Quince .

Text(9)

Bottom (as Pyramus):"**Odors** savors sweet. So hath thy breath, my dearest Thisbe dear"(3.1.76)
Despite that Quince tried to correct Bottom when he misuse the word odious by telling him to say odours instead ,Bottom mishears him and again still misusing the suitable word as he uses the noun "odors" instead of the adjective "odours" which is the required word to present his first perceptive classical malapropism .

Text (10)

Flute :as Thisbe "Most radiant Pyramus, most **lily-white** of hue, Of color like the red rose on triumphant brier, Most briskly juvenal and eke most **lovely Jew**,As true as truest horse, that yet would never tire".(3.1.94)

A new character comes to present another classical expressive malapropism provides more humor and laugh, this time it's Flute. Playing the role of Thisbe Flute use simile to compare Pyramus's color to a red rose at the same time he says" lily-white" then he refers to Pyramus as" a lovely Jewel" but instead he says' lovely Jew' which causes much more humor .

Text(11)

Flute:" I'll meet thee, Pyramus, at **Ninny's tomb**".(3.1.96)

In the same quotation Flute keeps going committing speech errors this time he (as Thisbe) decides to meet Pyramus at the Ninus' tomb (the story of Thisbe and Pyramus takes place in ancient city of Babylon according to legend it was found by king Ninus some 4000 ago ,however he miss the correct word and again and says Ninny's tomb repeating a classical expressive malapropism.

Text(12)

Bottom: "I'll speak in a **monstrous little** voice:"(3.1.50)

Bottom gives another one of his typical classical expressive mistakes this time he misuses the suitable speech category that he uses an adjective(monstrous) instead of the adverb(monstrously) which is the suitable choice .

Text(13)

Bottom: That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms, I will **condole** in some measure.(3.1.35)

The current classical expressive malapropism might not be clear to audience as other malapropisms .In this context ,it's suitable for Bottom to use "console" (giving comfort) but as usual he uses another similar in sound and form word " condole"(showing sympathetic sorrow due to a death).providing another malapropism to his list .

Text(14)

Bottom: "I have an **exposition** of sleep come upon me” (4.1.37)

Bottom constantly misuses words ,in act 4 scene1 Bottom intends to say that he has the "disposition' desire to sleep but he uses a classical expressive malapropism that is similar in sound which is "exposition" provides another example of he is used as a fool to cause a comic relief in the play.

Text(15)

Quince:" Marry, our play is “The most **lamentable comedy** and most cruel death of Pyramus and Thisbe.”(1.2.10)

Quince comes back to give unexpected classical expressive malapropism .He start describing the end of Pyramus and Thisbe that it will end by their cruel death ,ironically he previously describes the play as "the most lamentable comedy "replacing "comedy" instead of the expected word "tragedy" that is totally the opposite .However when readers think deeply tragedy might be comedy at the end ,it's admirable to find that a real aspect can be expressed by unintentional expression like Quince's

Text(16)

Bottom: ". Methinks I have a great desire to a **bottle** of hay. Good hay, sweet hay, hath no fellow"(4.1.33)

Bottom's new confusion is using the word "bottle" in place of " bundle " this belong to the fact that both words are used in similar contexts of measurement and have a very similar pronunciation, but the intended one here must be bundle of hay not bottle of hay which caused readers to meet another classical expressive malapropism.

Text (17)

Quince: "Yea, and the best person too, and he is a very **paramour** for a sweet voice".(4.2.10)

Quince is describing Bottom's disappearance and his important role in the play Pyramus and Thisbe's play. Quince describes Bottom as "paramour" (lover) which is a classical expressive malapropism for "paragon" (a model or a masterpiece). Then Quince is corrected by Flute.

Text(18)

Theseus: "Our **purposed** hunting shall be set aside" (4.1.180)

A new verbal blunder or a classical expressive malapropism is found in Theseus speech who misuses words for the first time, obviously he aimed to say the word "proposed" but mistakenly he uses an extremely similar word in sound and form that is the word "purposed" to join the group of the characters who used to produce malapropisms.

Text(19)

Bottom as Pyramus: "Think what thou wilt, I am thy lover's grace, And, like **Limander**, am I trusty still." (5.1.209)

As Pyramus Bottom declares his loyalty to Thisbe (played by Flute), but it seems that there are few flaws in Quince's script that lead to another classical expressive malapropism, describing his loyalty Bottom supposed to use **leander** (a youth in Greek mythology who swims the Hellespont nightly to visit Hero and who ultimately drowns in one of the crossings (Merriam-Webster Dictionary) but because of Quince is not much familiar with classical literature he wrote **limander** instead in his script.

Text(20)

Flute: as Thisbe "And I like **Helen**, till the Fates me kill." (5.1.210)

Another mistake due to Quince's not well done script is made by Flute as (Thisbe) as he revealing his loyalty to Pyramus (Bottom) it's not expected to compare Thisbe's faithfulness to mythological Greece princess Helen, it's an odd comparison cause a new classical expressive malapropism because there are some legend versions assume that when princess Helen was kidnapped by Trojan prince Paris and brought to Troy, she ran away with him by her own will.

Text(21)

Bottom, as Pyramus: "Not **Shafalus** to **Procrus** was so true" (5.1.211)

Bottom continues producing classical expressive malapropisms, or not suitable for the context this time he confuses names of mythological characters, he names **Shafalus** and **Procrus** from Greek mythology for sure he wants to say "Cephalus and Procris" Since they get used to Bottom's mistakes the audience are expected to know his intention.

Text (22)

Bottom: as Pyramus "Wilt thou at **Ninny's tomb** meet me straightway?" (5.1.215)

Unexpectedly Bottom makes the same classical expressive malapropism for the second time when he says to Flute (as Thisbe) to meet at the Ninnys' tomb but actually he meant Ninus' tomb .This shows how ignorant Bottom is that he commit the mistake twice.

Text (23)

Bottom: as Pyramus "O, wherefore, Nature, didst thou lions frame, Since lion vile hath here **deflowered** my dear", (5.1.308)

Pyramus (by Bottom) adds a bad sexual reputation to lions when he accused the lion in the play to "deflowered" Thisbe ,he should have said "devoured" instead which is more acceptable attribution for lions. His confusion results in classical expressive malapropism.

Results 1.8.2

Table (1) Types ,Fequency and Percentage of Intralingual Malapropism in "A Midsummer Night Dream"

Types of malapropism	Frequency	Percentage
Expressive	24	96%
Perceptive	1	4%

The data makes evident that expressive malapropism is the typical kind utilized with 96%, while perceptive is the least used with 4%, to reinforce the fourth hypothesis that expressive is primarily in play in contrast to perceptive malapropism.

1.8.3 Love's Labour's Lost

Text(1)

Costard: I suffer for the truth, sir; for true it is I was taken with Jaquenetta, and Jaquenetta is a true girl. And therefore welcome the sour cup of **prosperity**.(1.1.314)

Costard , the main malapropian character in the play presents his first classical expressive malapropism in this line when he was thinking that he would be punished because he was accused to have an affair with Jacquenetta . Instead of saying welcome to the " difficulty or the adversity" he would face ,he used the word " prosperity" which is completely the opposite. The phonological and semantic properties of both misused words may cause Costard 's replacement of the two words ,both have the same number of syllables and same ending ,semantically they are antonyms .

Text(2)

Costard: **Affliction** may one day smile again, and till then, sit thee down, sorrow.(1.1.315)

Costard is committing a classical expressive malapropism again and the next line ,the common saying is "heavens would smile upon me again", however Costard uses affliction which means suffering since he was thinking of the punishment he would get .It seems that Costard makes a speech error semantic in nature as there is no much similarity in pronunciation between the two mistaken words, while in meaning the words are one against another .

Text (3)

Costard: Well, if ever I do see the merry days of **desolation** that I have seen, some shall see(1.2.160)

Another antonyms classical expressive malapropism made by Costard .He intended to says days of happiness, but instead he says desolation that refer to blackness and loneliness.

Text (4)

Dull: I myself **reprehend** his own person, (1.1.180) Clearly
,because of the pronunciation similarity ,Dull replaces represent by reprehend, preparing for his classical expressive malapropism to be followed by another one.

Text (5)

Dull: for I am his Grace's **farborough**. But I would see his own person in flesh and blood (1.1.180)

Dull shows himself as a representative for the Duke since he is one of his officers insisting on meeting the Duke himself . Unexpected expressive intended malapropism(non-classical) made by Dull in the same line with his previous unintentional one (classical).Dull says the word farborough while as he intended to say thirdborough which is an under-constable or a low ranked police officer in a town. As usually happens the misused words have a similar pronunciation ,additionally ,both words start with sounds that have approximate characteristics .

Text (6)

Costard: Sir, the **contempts** thereof are as touching me.(1.1.194)

Costard makes "for the content of a letter" a classical expressive malapropism and imperturbably conveys contempts to Dull. While acknowledging that Armando's letter to the Duke is about him, Jacquenetta Costard tends to say the contents of the letter, but as usual, he uses the erroneous term with a similar pronunciation. The audience may laugh at Costard's mispronunciation, but when they know how Armando describes Costard ("that low-spirited swain, that base minnow of thy mirth"), they comprehend that Costard's gaffe is a fair assessment of Armando's tone..

Text (7)

Costard :Such is the **simplicity** of man to hearken after the flesh.(1.1.222)

Another classical expressive malapropism can be recognized in Costard's speech as he refers to the "simplicity " rather than simplicity or 'foolishness of man due to the pronunciation similarity between the intended and the produced word .

Text(8)

Costard: looks at the coin. “**Remuneration**”! O, that’s the Latin word for

three farthings. Three farthings—remuneration { mishearing by Costard) (3.1.138-) It's thought that Costard mishears the word of a Latin origin ,it's supposed to be 'renumerate' as in 'numeral' related to pay money back or paying something back to community .since Armando decided to award him and Jacquenetta("the country maid") as well . This hearing confusion supports the production of a classical perceptive malapropism.

Text (9)

Armando :Sirrah Costard, I will enfranchise thee. Costard :O, **marry me to one Frances!**
(3.1.128)

Another classical perceptive malapropism results from mishearing ,misunderstanding or ignorance by Costard .Armando tells Costard that he will forgive him "enfranchise" and give him liberty but Costard misunderstands the word and thought it's about getting married to a French women because of the pronunciation similarity of the words used.

Text(10)

Holoferens: "The moon was a month old when Adam was no more. And raught not to five weeks when he came to five score. Th’ allusion holds in the exchange

Dull: Tis true indeed. The **collusion** holds in the exchange”

This time, Dull creates a perceptive classical malapropism. Dull begins the gambit with the Elizabethan joy in riddles, and the entire interaction crumbles in misunderstanding .Dull sees the term allusion as 'collusion', evidently based on phonetic similarities (4.2.42-43)

Text(11)

Dull: And I say the **pollution** holds in the exchange . (4/4/44)

Later, Holoferens corrects Dull by using the term allusion again .However, Dull continues his mishearing of words when he says "pollution" in the preceding sentence, inventing an extra classical perceptive malapropism

1.8.4 Results

Table (2): Type , Frequency and Percentages of Intralingual Malapropism in "*Love's Labour's Lost*"

Type of malapropism	Frequency	Percentage
Expressive	7	63.6%
Perceptive	4	39.3%

These results support what the article hypothesized that expressive malapropism is more employed type in the play with 63.6% than perceptive type, which appears to be employed in this play rather than other selected plays with 39%.

1.9 Conclusion

As a conclusion of this study aiming to find which type of intralingual malapropism is the most frequently used in “A Midsummer Night Dream, Love’s Labour’s Lost, and Romeo and Juliet ’, the researcher arrives to a conclusion that intralingual expressive malapropism is the most frequent used type by the characters of the chosen plays, on the hand perceptive is limited or not to be used at all.

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