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## SubCom: A parallel corpus of English-Arabic comedy shows subtitles

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#### Abstract

Translating humor presents numerous challenges due to its inherent connection to specific linguistic, interactional, and psychological contexts. This paper introduces the SubCom, a new Parallel Corpus of English-Arabic Comedy Shows Subtitles, designed as an educational resource for translating authentic instances of humor. The researchers experimented with the corpus to develop customized translator training tasks to assess the accuracy of translating verbal irony in a humor translation workshop. These tasks are constructed based on a combination of bottom-up and top-down scaffolding, aligning with a revised model of Bloom's taxonomy (2001) for effective learning outcomes. Furthermore, the study proposes Mateo's model of translating irony (1995) as a viable approach for translating verbal irony within the context of comedy shows. Finally, the researchers advocate for using parallel corpora as pedagogic tools in humor translation training workshops and classrooms, as they facilitate trainees' creativity and enable them to tackle contentious translation issues confidently.

**Keywords:** comedy shows, parallel corpus, subtitles, translator training, verbal irony



### Public Interest Statement

This study introduces SubCom, a collection of English-Arabic comedy shows subtitles, to address the challenges of translating humor. The research explores innovative training tasks based on modern learning models to aid translators in capturing the essence of verbal irony, a tricky element in humor. With a particular emphasis on Mateo's 1995 model, the findings support the effective use of such corpora in training environments. The paper sheds light on enhancing translators' skills in a niche yet significant area, ensuring that the humor is accurately translated, and the essence of comedy is retained across languages.

### Introduction

Corpus linguistics findings and methodologies have influenced several areas of applied linguistics, including translation studies. Researchers began toying with the idea of employing corpora in translation studies in the 1990s, and Baker (2019) argued for using large corpora to explore the nature of translated materials. Corpora-assisted translations were superior to those without them in subject-field comprehension (Vaezian, 2009). Most corpus-based translation research focuses on how corpus-based translation studies may assist with crucial translation issues. Therefore, parallel corpora are one of the most demanding corpora to design and compile and one of the most widely utilized in translation studies. Research on the application of parallel corpora as a teaching and learning tool for translators has been conducted in a variety of languages, including Japanese (Chujo et al., 2006), Chinese (Li & Dai, 2014), and French (Kübler et al., 2018), and Arabic (Abu-Rayyash & Haider), to mention a few. However, this paper adjusts to a particular kind of corpora—the pedagogic parallel corpus—and how it might be utilized in humor translation training workshops.

Humor usually includes outward evidence of amusement, such as a smile, chuckle, or laughter. Translators must exert great effort while rendering humor, particularly in comedy shows, because most jokes are part of the dialogue. Irony is an actor's wit that demands the ability to convey what goes beyond the joke. The researchers will tackle the issue of translating humor and exceptionally verbal irony in comedy shows translation.

Translating humor, primarily verbal irony, requires a multi-faceted approach, which may be brought to light by working with a large amount of data. Therefore, this study aims to address a need in the literature by compiling parallel English-Arabic subtitles of 15 comedy shows into a unified, comprehensive database for audiovisual translation training. The corpus will improve objectivity and prevent trainers from cherry-picking the examples that support their preconceived hypotheses, such as claiming that translators overuse or underuse a specific strategy over another. Furthermore, it proposes customized translation tasks designed based on a revised model of Bloom's taxonomy. At the end of these tasks, practical strategies for translating verbal irony based on authentic examples from a pedagogic parallel corpus will be revised based on Mateo's model for translating verbal irony proposed by the trainees.

### Parallel Pedagogic Corpus

Academics and researchers alike came to appreciate the value of using audiovisual (AV) materials with textual (i.e., subtitles) attested examples of language use in translation training (McLoughlin, 2009; Sotelo, 2015; Orrego-Carmona, 2014; Merchán, 2018). Compiling a parallel corpus, consulting it, and creating concordances could enrich or replace the invented examples which had hitherto been the norm in translation training and could thus create a much richer learning environment by providing multiple authentic examples to suit different specific translation tasks. According to Pearson (2014), a parallel corpus may be helpful in teaching translation since it includes both the source text dialogues and their translations. Furthermore, trainees may learn from the aligned data since it reveals the strategies employed by translators working within the constraints of the source text. Moreover, Pearson (2014, p. 17) pointed out that a parallel corpus

helps trainees determine “how much of the material in a source text is directly transferable to the target language, how much of it needs to be adapted or localized in some way, whether any of it can, or indeed should, be omitted.” This information is not observable in other types of corpora, such as comparable ones.

Many researchers have used the term “*pedagogic*” to denote the corpus that is used in teaching and learning contexts (Hunston, 2002, p. 16); (Meunier & Gouverneur, 2009, p. 286); (Boizou et al., 2020, p. 233). Therefore, Meunier & Gouverneur (2009, p. 282) defined pedagogic corpus as a «large enough and representative example of the language, spoken and written, a learner has been or is likely to be exposed to via teaching material, either in the classroom or during self-study activities.» Undoubtedly, there may be an overlap between the different types of corpora so that one corpus represents more than one type depending on its purpose. What distinguishes the pedagogic parallel corpus is that it was compiled primarily to serve as an educational and training tool. Verbal irony typically involves linguistic and cultural characteristics distinctive to the source culture (SC), making this task demanding and time-consuming. Translating a joke presents many challenges due to the combination of linguistic and cultural-specific references. If these elements are rendered literally to the target culture (TC), the joke will fall flat and lose its source culture (SC) humorous effect. Therefore, this paper will present the findings on utilizing a parallel pedagogic corpus of English-Arabic comedy shows subtitles (SubCom) to train translators to render verbal irony and check the accuracy of the translated materials.

### Cross-cultural Pragmatics of Humor

According to Attardo (1994), humor is a linguistic phenomenon that needs a clear definition. He indicated that linguists, psychologists, and anthropologists had taken humor as an umbrella category covering any event or thing that arouses laughter, amusement, or the feeling of laughter. However, the relationship between humor and laughter is more complex than previous research assumed. For example, that laughter is not inevitably caused by humor and does not always elicit laughter (Attardo, 1994).

There are different culturally transmitted sets of beliefs and thought patterns. For example, Wierzbicka (2003) proposed the representation of open self-assertion, which, unlike Anglo-Saxon culture, is not seen negatively among African Americans. In terms of humor, culture may influence the humor perception of people. Martin & Ford (2018, p. 30) humor is fundamentally a social phenomenon; it is a form of social play comprised of the perception of playful incongruity that induces the positive emotional response of mirth and the vocal-behavioral expression of laughter. In social interactions, humor takes on many different forms, including canned jokes, spontaneous witticisms, and unintentionally funny utterances and actions. There is a good deal of evidence suggesting that humor and laughter confer adaptive cognitive and social benefits for individuals, including a way to relieve tension, regulate emotions, and cope with stress. In addition, humor has important social-psychological consequences for interpersonal relationships and broader group processes. Humor can serve as both positive (adaptive stated, “Humor is a universal human activity that most people experience many times over the course of a typical day and in all sorts of social contexts.” They also claimed that there are significant cultural influences on how humor is utilized and what situations are considered adequate for laughter. Therefore, the cross-cultural differences in the perception of humor would impact its usage.

Even though little is known about how culture shapes perceptions of humor, it appears to evince differently in Western and Eastern cultures. For example, Yue et al. (2016, p. 8) indicated that “Westerners view humor as a commonly owned trait and as a positive disposition for self-actualization. In contrast, the Chinese consider humor to be restricted to humor professionals and less desirable for social interactions.” They suggested that Westerners regard humor as a standard and cheerful disposition; the Chinese regard humor as a unique disposition particular to humorists, with controversial aspects (Yue et al., 2016).

In Western culture, people conceive humor as an essential coping strategy (Moran & Massam, 1999; Jiang et al., 2019). According to Martin & Ford (2018) humor is fundamentally a social phenomenon; it is a form of social play comprised of the perception of playful incongruity that induces the positive emotional

response of mirth and the vocal-behavioral expression of laughter. In social interactions, humor takes on many different forms, including canned jokes, spontaneous witticisms, and unintentionally funny utterances and actions. There is a good deal of evidence suggesting that humor and laughter confer adaptive cognitive and social benefits for individuals, including a way to relieve tension, regulate emotions, and cope with stress. In addition, humor has important social–psychological consequences for interpersonal relationships and broader group processes. Humor can serve as both positive (adaptive, individuals are able, due to humor, to realize the anger and fear that arise from disharmony in various methods. For instance, Westerners tend to consider humor a common positive feature. In contrast, according to the Chinese, humor is seen as an exceptional talent not commonly observed in ordinary people (Jiang et al., 2019).

There are four types of humor; self-enhancing, affiliative, self-defending, and aggressive (Martin et al., 2003). In terms of cultural differences in humor usage, people from divergent cultural backgrounds use these types of humor in various ways. For instance, Easterners scarcely harness humor as a coping strategy compared to Westerners due to the East-West cultural difference in humor perception. In addition, Easterners are prone to utilize a sense of humor that is less aggressive but more relatable than Westerners concerning specific humor types (Jiang et al., 2019).

Considering the cross-cultural difference, it is crucial to how humor is employed in social interactions. Each culture has its styles of humor; therefore, unfamiliar humor styles would be grasped negatively. To clarify, some joking behavior by indigenous people from various parts of the Americas, such as obscene jokes at a relative's funeral, might be considered outrageous in every Western culture (Palmer, 1994). This leads us to confirm what Kalliny et al. (2006) stated: in a specific culture if you are not aware of using the appropriate method of humor, it would lead to misconception. They also indicated significant differences between the American and Arab cultures. Thus, comedians should be aware of the humor styles that are acceptable in several cultures around the world to avoid any misunderstanding or no adverse effects; as Kalliny et al. (2006, p. 122) said, “humor's effect must be understood, particularly in the cross-cultural context, in order to realize a positive rather than a negative effect.” The comedy shows include humorous situations involving actors from different cultures, which adds to the cross-cultural aspects. Therefore, translators should be aware of the intercultural similarities and differences in the usage of humor to deliver the proper and accelerated intended message and sense of humor to the target audience.

### Constraints of Subtitling Humor

The process of humor translation is acutely tricky, particularly when it comes to the translation of verbal irony, and therefore, this would cause issues as translators might feel perplexed. Although there are several types of humor, there are some constraints in translating humor, especially in comedy shows. Some of these constraints are due to linguistic and cultural factors. Alharthi (2016) stated that humor translation is challenging, particularly the types of humor that depend heavily on the usage of cultural references. Such types of humor comprise culture-based satire and sarcasm. Moreover, language-dependent jokes, such as wordplay and catchphrases that rely on the linguistic aspects of the source text, have intricate mechanisms that generally do not exist, for instance, in Arabic (Alharthi, 2016).

Translation shifts, according to Bruździak (2012), are often involved in the transmission of humor because of several obstacles associated with it, and in order to preserve a humorous effect, translators need to adapt a given joke to the reality of the target culture and, therefore, have to adjust the source text. However, the constraints imposed on translating humor may affect transferring it accurately into the target language's culture. In addition, Martínez & Elena (2021) elucidated that it is perspicuous that the degree of difficulty in the translation of humor relies, to a large extent, on the situation and the type of humor (joke). For example, international or bi-national jokes are becoming more accessible to translate due to globalization; however, the translation quality of these jokes determines how funny the final product is.

Subtitlers provide great efforts to spread humor, although there are constraints in subtitling humor. Among Arab subtitles, for instance, Alharthi (2016, p. 192) stated that this is apparent in the employment

of a reasonable number of strategies such as “official equivalent, paraphrase, omission, addition, reduction, explicitation, generalization, lexical creation, substitution, euphemism, using punctuation, and retention.” Another factor of the constraints imposed on the translation of humor is censorship. For instance, the recent debates over Netflix’s censorship of titles have brought this idea of boundaries into focus—not just barriers (i.e., linguistic and cultural).

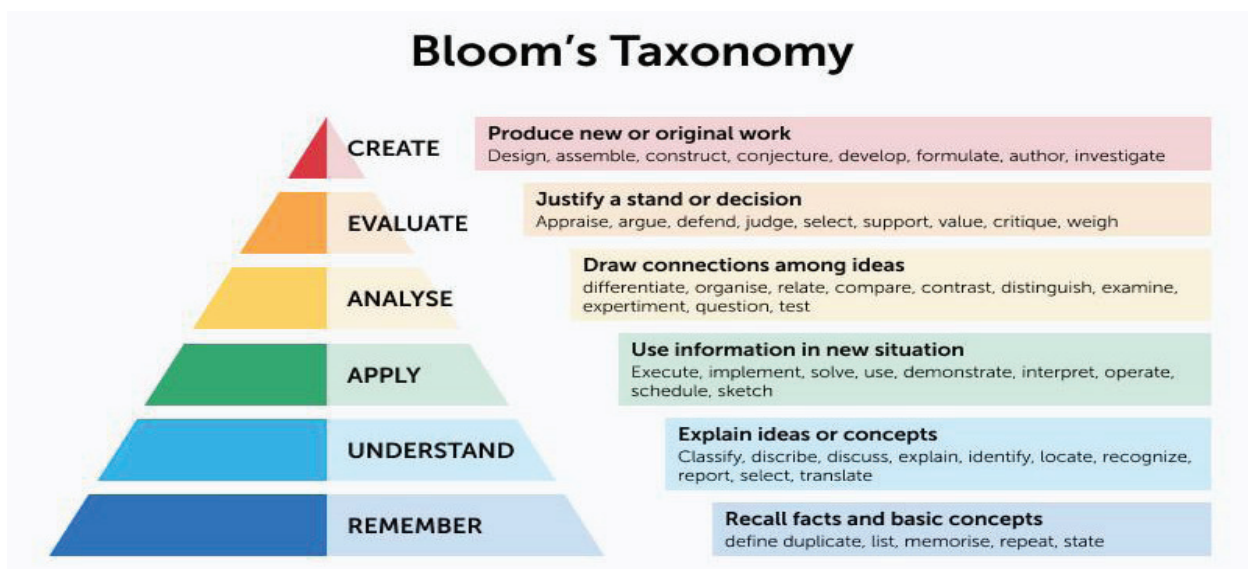
However, it limits who can say what and in what context in terms of humor. Even irony itself may be a product of different kinds of society. Perhaps it thrives under governments under which speaking one’s mind is not encouraged or where face-saving is essential. Moreover, comedy shows are often used as a platform for resistance in times of high political tension. Therefore, censorship occurs due to various reasons related to politics, religion, and socio-culture, to mention a few. Hence, Quirk (2016) emphasized that comedians can use manipulation to temporarily move the boundaries of the audience’s morals, mainly when dealing with sophisticated issues like rape or pedophilia.

Some of the constraints of subtitling that translators encounter are technical, which refers to space and time, and textual (see Gottlieb, 1992; de Linde, 1995). For instance, subtitlers should limit their translation to about 35 characters per row, with almost two rows. In addition to the space constraints, time constraints would also create issues for the subtitlers. Intonation is also a significant aspect to be considered when subtitling humor, especially verbal humor, in a given joke. Another constraint is the usage of footnotes, which the subtitler cannot use if a particular word or concept requires more elaboration to render the humorous context (Harrison, 2013)the translator thus faces many challenges. One of these is the translation of cultural aspects of the TL (target language. Accordingly, subtitling is challenging for the translation of humor because the subtitles have to be limited in space and time to convey the intended meaning, which would impact the quality of the subtitle translation. Furthermore, these constraints would affect the subtitler’s decision in the translation.

### Methodology

The research methodology is twofold. First, a new parallel English-Arabic corpus of comedy shows will be presented as a pedagogic tool in translation training. It will include some statistics regarding the corpus size and its pedagogic significance in humor translation. Second, two tasks designed according to a revised model of Bloom’s taxonomy (see figure 1) will be proposed as a pedagogic resource for trainers wishing to build structured tasks to translate verbal irony from one language into another.

Figure 1  
A Revised Model of Bloom’s Taxonomy (Marzano, 2001)



Corpus Compilation

The Parallel English-Arabic Comedy Shows Subtitles Corpus (SubCom) is of great value because it is among the first corpora that include segmented and aligned audiovisual (AV) materials (subtitles) in English and Arabic. It contains subtitles of English comedy shows and their Arabic equivalents. While the corpus is aimed to provide AVT trainees with a large amount of data, it can be utilized for various purposes, including subtitling training, bilingual dictionaries, and comparative studies. Therefore, the SubCom corpus is distinct from other types of corpora in that it includes the entire script of the comedy shows in an organized and neat manner, free from any other insertions.

Olohan (2004, p. 47) argued that the “subjectivity of the decisions” on which data to include in the corpus poses a difficulty when building a corpus. Therefore, the directness of the data (English-Arabic), their genre (comedy shows), IMDB rating (above 6), and the production year (2020-2022) were among the selection criteria. The subtitles of English scripts can be compared with their Arabic counterparts (see Figure 2).

Figure 2

*Word Count Comparison between English and Arabic Subcorpora*

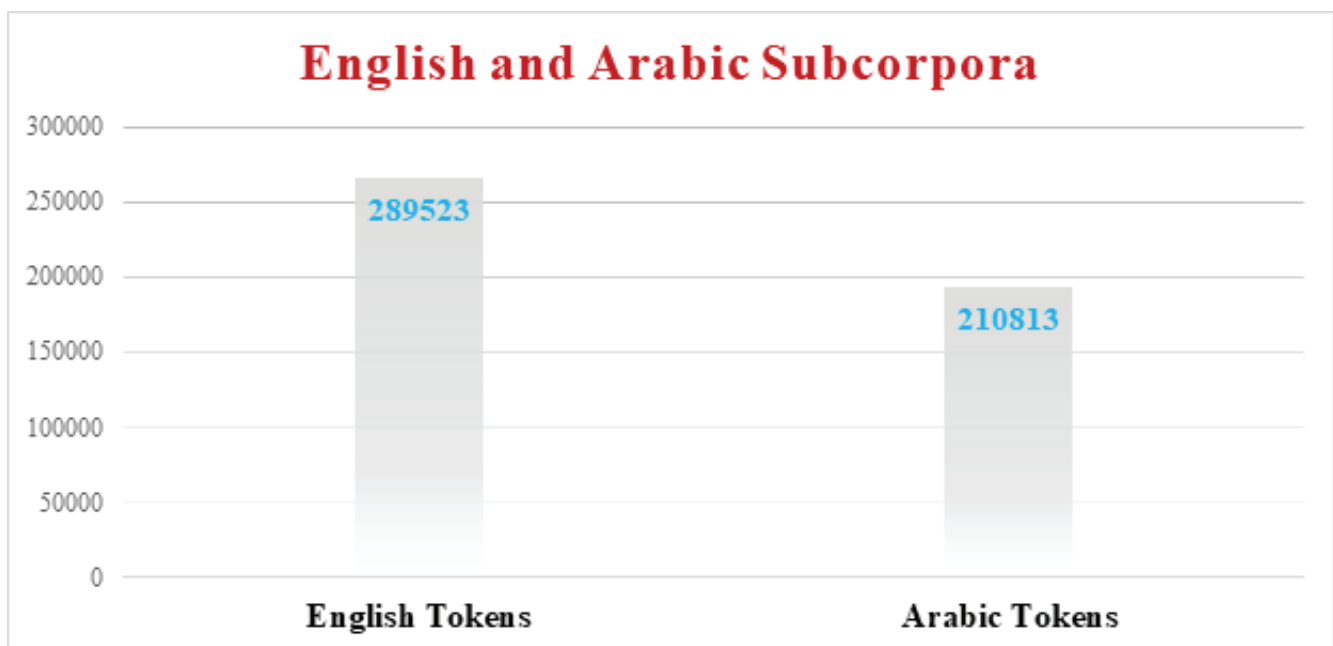


Figure 2 shows that the corpus counts approximately 500,000 tokens divided by 289,523 English tokens and 210,813 Arabic ones. Furthermore, the SubCom corpus consists of 41,527 lines and contains 15 original scripts of English comedy shows with their Arabic equivalents. Moreover, it consists of 220 episodes. Therefore, the metadata of the SubCom corpus are as follows (see Table 1):

Table 1

Metadata of the SubCom Corpus

Title	Release	Genre	IMDB Rating	Season	Episodes
Wednesday	2022	Comedy horror	8.4	1	8
The White Lotus	2021	Comedy drama	7.8	1	6
				2	7
The Santa Clauses	2022	Christmas comedy	6.3	1	6
The Six Lives of College Girls	2021	Teen comedy drama	7.8	1	10
				2	10
Ted Lasso	2020	Sports comedy drama	8.8	1	10
				2	12
Ghosts	2021	Sitcom	7.8	1	18
The Bear	2022	Comedy drama	8.4	1	8
Avenue 5	2020	Science fiction drama	6.6	1	9
				2	8
Inside Job	2021	Workplace comedy	7.7	1	10
				2	8
Abbot Elementary	2021	Mocumentary sitcom	8.2	1	13
				2	13
Mythic Quest	2020	Comedy	7.8	1	11
				2	9
Bad Sisters	2022	Black comedy	8.3	1	10
Only Murders in the Building	2021	Mystery comedy drama	8.1	1	10
				2	10
Reboot	2022	Comedy	7.4	1	8
Peacemaker	2022	Black comedy	8.3	1	8

**Humor and Verbal Irony**

*Humor* can be operationally defined as «amusing communications that produce positive emotions and cognitions in the individual, group, or organization» (Romero & Arendt, 2011, p. 649). It can be evoked via a variety of different mechanisms. Wit is just one among them. The term *wit* (convergent intelligence) refers to intelligence and creative ability. Moreover, it is making connections and bringing together information in a new way. Typically, it resonates with truth. Wit may be triggered by making a joke about something new or intellectually innovative, such as a conceptual connection that may have multiple meanings for something. It is frequently best done in a quick, spontaneous response when it highlights the deliverer’s dexterity.

Long & Graesser (1988) developed a taxonomy for categorizing witty humor, including irony, satire, sarcasm and hostility, overstatement and under-statement, self-deprecation, teasing, rhetorical questions, clever replies to profound statements, double entendres, a transformation of frozen expressions, and puns. While this categorization is beneficial for the theoretical study of humor, it is less useful in language classes

with various student levels. As Deneire (1995) pointed out, humor necessitates a degree of caution when utilized in the classroom or any other public context. Under this broad categorization of humor, only irony will serve as a genuine investigation in this study.

Numerous types of irony exist, and scholars classify them in various ways. Elleström (2002) stated that irony has been exposed to classifications based on hermeneutical premises and that many distinctions overlap; therefore, it is difficult to aggregate all of the irony's subcategories into a single system. However, Elleström managed to extract and define various types, including verbal, situational, cosmic, romantic, dramatic, socratic, structural, and stable irony. The focus of this study will be exclusively on verbal irony.

Many researchers, including Muecke (1969), Tanaka (1973), and Mateo (1995), have explored the concept of verbal irony from varied angles. Elleström (2002) defined verbal irony as a striking contrast between what is spoken or written and what is meant. Furthermore, Wilson (2006) identified two techniques for addressing verbal irony: In the first, irony is seen as a kind of echoic language use in which the speakers create an implied distance between themselves and the utterance or thought ascribed to them. For the second, irony is nothing more than a pretense in which a speaker "makes as if" to participate in a specific speech act, expecting the audience to recognize the speaker's hidden mocking or critical attitude. The verbal irony was chosen to be the subject of the tasks as it represents a sharp turn that the translator may stumble upon.

### Mateo's Model of Translating Irony

Mateo (1995, p. 174) began her analysis by drawing a connection between irony and humor, arguing that "Humor based on irony or reversal of situation or tone will be more widely translatable." The linguistic component of the first barrier might develop in translation, either humor or irony. Mateo considers the text more untranslatable if it largely depends on the linguistic component. She argued that the more closely connected the linguistic and cultural components are, the more difficult it is to evoke the joke. Context may also create a key barrier when translating irony.

Moreover, Mateo observed that the notion of "sense" is a feature of translation that is seen as more complicated in terms of humor. This is because there are factors such as the "speaker's intentions, the background knowledge of speaker and listener, the assumptions and presuppositions implicit in the text, and the connotations of each word" (Mateo, 1995, p. 174). However, the form also reflects an essential aspect of an ironic statement. Irony and humor may arise merely from a change in the usual syntactic order of a sentence, the selection of an unexpected collocation, or the very use of a specific word. In addition, Mateo focused on the critics' perspective on the translation of irony, arguing that if something is entirely translatable, the translation should not be altered. One should not explain the irony (or the joke) since explanation ruins humor; instead, one should focus on the essence of the joke and then retain that essence by adapting it to TL conventions, even if changing the specific meaning or the facts (Mateo, 1995).

Mateo observed, however, that these critics seem to be focused on the essence of the original text and not so much on translating humor, leading her to conclude that these approaches may not be appropriate for explaining the translation of irony. She concludes that introducing a new approach has the potential to enrich existing approaches. Her method incorporates the strategies used by translators in rendering irony, "whether they have been trying to be faithful to the source text at the expense of humor or they have managed to keep the irony introducing some significant changes" (Mateo, 1995, p. 175). She based her findings on various examples taken from comedies. However, she did not provide any more explanations on the strategies. Mateo concludes her research by stating that irony is a component of pragmatics; some translators would represent the "semantic content of ironic statement or situation, rather than its overall meaning, namely its irony" (Mateo, 1995, p. 177). However, Mateo's model of translating irony has filled out almost all available strategies that translators may resort to rendering the irony.



Table 2

Mateo's Model (1995) of Translating Irony

No.	Strategy
1	ST irony becomes TT irony with literal translation
2	ST irony becomes TT irony with 'equivalent effect' translation
3	ST irony becomes TT irony by means of different effects from those used in ST (including the replacement of paralinguistic elements by other ironic cues)
4	ST irony is enhanced in TT with some word/expression
5	ST ironic innuendo becomes more restricted and explicit in TT
6	ST irony becomes TT sarcasm (i.e., more overt criticism)
7	The hidden meaning of ST irony comes to the surface in TT (no irony in TT)
8	ST ironic ambiguity has only one of the two meanings translated in TT (there is no double-entendre or ambiguity in TT)
9	ST irony is replaced by a 'synonym' in TT with no two possible interpretations
10	ST irony is explained in the footnote in TT
11	ST irony has literal translation with no irony in TT
12	Ironic ST completely deleted in TT
13	No irony in ST becomes irony in TT

In the following section, the researchers present customized pedagogic tasks for the training of translating verbal irony in comedy shows utilizing the SubCom corpus. The tasks presented here are designed to give trainees a broader translation perspective, including comparative insights into the particular knowledge strategies of translating verbal irony.

### Translation Training Tasks

The researchers in this study make a compelling case for the adoption of a task-based approach, as detailed by González-Davies (2004), asserting its effectiveness and appropriateness in humor translation training due to its distinct attributes and significant relevance to the instructional principles of AVT. The inherently practical task-based methodology lends itself exceptionally well to the complexity and nuances of AVT training. Consequently, providing learners with exposure to semi-real and quasi-professional tasks may lead to impactful learning outcomes, effectively empowering them with the skills necessary for translating or creating audiovisual content, a claim also substantiated by Bolaños-García-Escribano (2020).

González-Davies (2004, p. 23) defines a task as “a chain of activities with the same global aim and a final product.” This sequence of activities unfolds along a predetermined trajectory, each step leading invariably to the intended outcome. This journey, spanning the length of the task, provides ample opportunities for the exploration and practice of both procedural (know-how) and declarative (know-what) knowledge. It is a holistic learning experience that combines the acquisition of theoretical understanding with the development of practical skills, thereby providing a comprehensive framework for effective learning. As such, the researchers posit that the tasks designed for training in verbal irony translation should encapsulate all the necessary translation competencies. This encompasses specific objectives, expected outcomes, and methodical procedures to be assigned to the trainees. This combination of elements gives the task-based approach its robust structure, making it an ideal pedagogical tool for the complex field of AVT training. Table 3 elucidates two proposed tasks pertinent to verbal irony translation. These tasks, designed per the above principles, embody the researchers’ approach to humor translation training. The procedural and

declarative knowledge integral to successfully translating verbal irony is incorporated into these tasks, ensuring a balanced mix of theoretical understanding and practical skill development. Through their active engagement with these tasks, the learners can experience firsthand the challenges and intricacies of translating verbal irony into audiovisual content.

By aligning the learning objectives with the specific demands of AVT, the task-based approach prepares learners to confront the real-world challenges of translating or creating audiovisual content. This task-oriented methodology also allows the learners to test their acquired knowledge and skills in a controlled yet realistic setting, enhancing their overall understanding and ability to translate humor. The proposed tasks presented in Table 3, focused on verbal irony translation, are practical examples of how this approach can be effectively implemented in humor translation training.

**Table 3**  
*Verbal Irony Translation Proposed Tasks*

Task 1	
<b>Task</b>	Identifying and analyzing the strategies for translating verbal irony from different examples from the SCSS corpus (see appendices) depending on Mateo’s model for translating irony, modifying the translation of selected samples, and developing a revised model for translating verbal irony.
<b>Aims</b>	To introduce Mateo’s model for translating irony, to make trainees reflect on the relevance of verbal irony translation strategies, and to make trainees aware of the most suitable strategies employed by professional translators for translating irony. According to the revised model of Bloom’s taxonomy, the educational objectives will be from bottom to top.
<b>Methodology</b>	Trainees work in small groups. First, trainees define what is meant by verbal irony. Next, trainees need to classify the strategies employed for translating verbal irony and implement the different strategies by modifying the translation of selected examples. Then, the trainees differentiate between the most minor and most understandable translated examples. After that, trainees are expected to participate in a discussion, share their findings with the rest of the classroom, and defend their selection for the most minor and most understandable translated examples. Finally, all the groups will work together to develop a revised model for translating verbal irony in the context of comedy shows depending on Mateo’s model for translating irony
<b>Teaching rationale</b>	The motivation for this activity is to raise trainees’ awareness of the fundamental role of translating verbal irony within the context of comedy shows. Ultimately, the rationale behind this activity is to challenge trainees’ perception of translating humor, which is frequently equated with different translation types.
Task 2	
<b>Task</b>	Translating given verbal irony examples using the revised model of translating verbal irony, comparing the translation with the TT in the corpus, and then sharing their translation with different groups to judge the effectiveness of the used, revised model.

<p><b>Aims</b></p>	<p>To enhance the comprehension of using a revised model for translating verbal irony, check the revised model’s translatability, and evaluate the outcomes of using the revised model. According to the revised model of Bloom’s taxonomy, the educational objectives will be from top to bottom.</p>
<p><b>Methodology</b></p>	<p>Trainees are divided into two big groups. Before starting the task, the instructor provides each group with a hand-out including verbal irony examples, the revised model, and the extracted translations from the corpus of the first group to the second group and vice versa. First, trainees translate the examples. Next, groups give their translations to each other to be checked and critiqued. Then, each group compares the produced translations with the original translation extracted from the corpus. After that, each group demonstrates the produced translations. Finally, the trainees in each group discuss and write a report for the evaluation process. Following this, all trainees recall the facts related to translating verbal irony in the context of comedy shows.</p>
<p><b>Teaching rationale</b></p>	<p>The rationale behind this task is to provide trainees with a new approach to the translation of verbal irony in the context of comedy shows, at the same time, to encourage them to take an active role in the study of how verbal irony in the context of comedy shows can be translated.</p>

Task 2, a continuation of the progression started in Task 1, deepens the learner’s immersion into the subtleties of verbal irony translation. As the learners transfer from the first task to the second, they are required to build upon the theoretical knowledge and practical skills gained thus far. This transition is designed to gradually intensify the complexity and autonomy of the tasks, aligning with the pedagogical principles embedded in the revised model of Bloom’s taxonomy.

The primary objective of Task 2 is to extend the scope of the learner’s exploration into Mateo’s model of translating irony. Unlike the previous task, Task 2 presents learners with the challenge of independently translating a selection of examples from the SubCom corpus without the guidance of pre-existing translations. This step involves applying the strategies identified in Task 1, further reinforcing the declarative and procedural knowledge acquired in the preceding stages of training.

At this stage, learners are expected to employ critical thinking, informed decision-making, and creativity in their translation tasks. They must utilize the model developed in Task 1 as a foundational guide. However, they are also encouraged to deviate from it when necessary, employing alternative strategies that might be more effective given the context of the examples they translate. This exercise is designed to develop the learner’s ability to adapt and respond to the myriad of challenges that might arise during the translation process.

As learners engage with Task 2, they must also reflect on the efficacy of their chosen strategies, evaluating their translations’ effectiveness and identifying potential areas for improvement. This is a vital component of the learning process. It encourages learners to continuously assess and refine their translation skills, instilling a sense of accountability and encouraging a commitment to excellence in their work. The self-evaluation process also provides learners with valuable insights into their strengths and weaknesses as translators, guiding their ongoing development and improvement.

By the end of Task 2, learners should have a more nuanced understanding of the complexities of translating verbal irony. They should be able to employ Mateo’s model effectively, adapt it to suit different contexts and evaluate the success of their translation strategies. The completion of Task 2 signifies the attainment of a new level of expertise in verbal irony translation, setting the stage for more advanced and

specialized training tasks in the future.

Through these tasks, learners are guided on a transformative journey, moving from a basic understanding of verbal irony translation towards a more complex and nuanced comprehension of the craft. By incrementally increasing the complexity and autonomy of the tasks, the pedagogical approach outlined in Table 3 ensures a thorough training experience for learners, effectively preparing them for the real-world challenges of verbal irony translation.

## Conclusion

In this study, we have explored the advent and implementation of a unique corpus encompassing the original English subtitles featured in comedy shows and their respective Arabic translations. This advancement is novel in linguistics, translation studies, and cultural studies, as corpora have wide-ranging applications that traverse these academic disciplines. However, the distinctiveness of this corpus lies in its identification as a potentially powerful educational resource. The primary aim of this corpus is to enable the accurate translation of humor, with a particular focus on verbal irony. The SubCom corpus, laden with genuine examples of humor, can serve as an invaluable teaching tool in the context of AVT classrooms.

Our methodology, rooted in an updated version of Bloom's taxonomy, involved creating and implementing a series of translation training tasks. These tasks span a spectrum of complexity and autonomy, commencing with exercises that provided relatively more guidance to trainees and progressing towards tasks that demanded increased independence and critical thinking. The process typically began with distributing an instruction booklet among the trainees. Following this, trainees were grouped and directed to present their final work to other participants in the workshop. This pedagogical strategy invariably facilitated a vibrant group discussion, stimulating an intellectual exchange of ideas and interpretations among the trainees.

Through the execution and scrutiny of the SubCom corpus, our research revealed that a data-focused approach could be effectively employed in humor translation workshops. Further, this data-driven methodology encourages autonomous learning. Trainees were enabled to discern characteristic patterns integral to translating verbal irony within the context of comedy shows. This learning process, grounded in pattern recognition, substantially augmented their analytical prowess and decision-making skills - attributes of paramount importance to the craft of translation.

Engaging the trainees with the corpus through these training tasks fostered their active participation in investigating humor translation. They were assigned to translate and refine an existing model of irony while dealing with authentic examples of humor. This experimental design necessitated a critical approach to the translation process on the part of the trainees, catalyzing their active involvement in the workshop. In parallel, the trainers adapted to new pedagogical expectations in translation training, marked by integrating parallel corpora into both classroom and workshop settings.

This pedagogical shift signals a notable transition towards an approach anchored in pedagogical corpus and topic-centric learning. This reimagined strategy positions trainers and trainees as collaborative partners in an educational process emphasizing shared participation and interaction. This dynamic approach to learning encourages an environment that fosters creativity and innovation, equipping trainees with the skills necessary to meet the challenges posed by translation. As a result, trainees are better prepared to tackle potential translation obstacles, utilizing their creativity and innovation to navigate any hurdles they might encounter effectively. Therefore, our research offers a promising direction for future studies to examine further and optimize this pedagogical approach in other complex areas of translation.

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This article is not part of any thesis submitted for degree award. It is an original endeavor of the authors.

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#### **Authorship and Level of Contribution**

Both authors have participated substantially in the manuscript's conceptualization, drafting, revision, and final approval.

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