**SubCom: A Parallel Corpus of English-Arabic Stand-up Comedy Shows Subtitles**

**Abstract**

Translating humor is challenging as it is often tied to niche linguistic, interactional, and psychological contexts. This paper presents a new English-Arabic parallel corpus of stand-up comedy shows subtitles as a pedagogic tool for translating authentic examples of humor. Furthermore, the researchers experiment with the corpus by designing customized translator training tasks for checking the accuracy of translating verbal irony in a humor translation workshop. The tasks are designed based on bottom-up and top-down scaffolding of learning objectives based on a revised model of Bloom's taxonomy (2001). Moreover, the researchers propose Mateo's model of translating irony (1995) as a method of translating verbal irony in the context of stand-up comedy shows. Finally, the researchers recommend using parallel corpora as a pedagogic tool in humor translation training workshops and classrooms to bring the elements of trainees' creativity to overcome controversial translation issues.

**Keywords:** Parallel Corpus; Stand-up Comedy; Subtitles; Translator Training; Verbal Irony

**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. There are several types of humor, including witty humor, which involves cleverness. When a stand-up comedian with a dry sense of humor often recounts a joke, the audience needs clarification about whether it is humorous. It looks both funny and serious, demanding the audience's attention. Only a part of the joke is revealed, leaving the rest to the audience's interpretation. The issue is to get the joke in an intended way. If this is the case when evoking the original joke, how difficult is it to translate it with all its sense of humor, cultural references, and social connections? Translators must exert great effort while rendering humor, particularly in stand-up comedy shows, because the bulk of jokes arises from the comedian's cleverness and the audience's response. Irony is a comedian'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 stand-up 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 English-Arabic subtitles of 30 stand-up 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 stand-up 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 and Ford (2018, 30) 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; Lefcourt, 2001; Jiang et al., 2019). According to Martin and Ford (2018), 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, 2003). 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 social relationship between the speakers and the cultural connotations significantly impacts the usage of humor and what topics can be dealt with. Comedians of the selected English stand-up comedy shows in the proposed corpus are not all Americans. Some of them have different nationalities, such as Malaysian, Canadian, Iranian, British, Scottish, Moroccan, French, Swiss, and South African, as listed in Table 1. Accordingly, their nationalities or mixed cultural background would influence their comedy shows' humor and their American audience's interpretation. In addition, these stand-up comedy shows would include humorous situations involving speakers 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 stand-up 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, stand-up comedy is 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). 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 corpus of stand-up 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 English-Arabic parallel stand-up 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 stand-up comedy shows and their Arabic equivalents. The corpus uses professional subtitles retrieved from Netflix. 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 SCSS is distinct from other types of corpora in that it includes the entire script of the stand-up 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 (stand-up comedy shows), and the production year (2016-2021) were among the selection criteria. The subtitles of English scripts can be compared with the Arabic counterparts extracted from Netflix (see Figure 2).

**Figure 2.** Word Count Comparison between English and Arabic Subcorpora

 Figure 2 shows that the corpus counts 459,000 tokens divided by 265,837 English tokens and 193,163 Arabic ones. Furthermore, the SubCom corpus consists of 33,200 lines, contains 30 original scripts of English stand-up comedy shows with their Arabic equivalents, and the shows performed by 30 different comedians. Therefore, the basic statistics of the SubCom corpus are as follows (see Table 1):

**Table 1.** Basic Statistics of the SubCom Corpus

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Comedian** | **Nationality** | **Title** | **Release** | **Lines** | **English Tokens** | **Arabic Tokens** |
| Nate Bargatze | American | The Greatest Average American | 2021 | 1132 | 11019 | 7129 |
| Jack Whitehall | British | I'm Only Joking | 2020 | 936 | 8012 | 6162 |
| Michael Mcintyre | British | Showman | 2020 | 1230 | 9556 | 6841 |
| London Hughes | British | To Catch a Di\*k | 2020 | 1338 | 10710 | 7615 |
| Hazel Brugger | Swiss | Tropical | 2020 | 1028 | 8065 | 6176 |
| Taylor Tomlinson | American | Quarter-Life Crisis | 2020 | 973 | 8965 | 6254 |
| Kevin Hart | American | Irresponsible | 2019 | 1198 | 10042 | 7970 |
| Mo Gilligan | British | Momentum | 2019 | 1368 | 9305 | 6725 |
| Katherine Ryan | Canadian | Glitter Room | 2019 | 1256 | 10081 | 7096 |
| Ronny Chieng | Malaysian | Asian Comedian Destroys America! | 2019 | 1121 | 8720 | 6580 |
| Bill Burr | American | Paper Tiger | 2019 | 1184 | 10984 | 7786 |
| Wanda Sykes | American | Not Normal | 2019 | 918 | 6616 | 4782 |
| Jo Koy | American | Comin' In Hot | 2019 | 1098 | 7572 | 5849 |
| Nikki Glaser | American | Bangin' | 2019 | 1170 | 10728 | 7763 |
| Jenny Slate | American | Stage Fright | 2019 | 1147 | 8529 | 5684 |
| Jeff Dunham | American | Beside Himself | 2019 | 1116 | 7090 | 5674 |
| Ellen DeGeneres | American | Relatable | 2018 | 1073 | 8762 | 7279 |
| Trevor Noah | South African | Son of Patricia | 2018 | 1442 | 10280 | 7550 |
| Iliza Shlesinger | American | Elder Millennial | 2018 | 1215 | 10590 | 7590 |
| Kevin James | American | Never Don't Give up | 2018 | 940 | 8991 | 6267 |
| Tig Notaro | American | Happy to be Here | 2018 | 846 | 5799 | 4204 |
| Daniel Sloss | British/Scottish | Dark | 2018 | 1174 | 9785 | 6874 |
| Gad Elmaleh | Canadian/Moroccan/ | American Dream | 2018 | 836 | 6459 | 4943 |
| French |
| Hannah Gadsby | Australian | Nanette | 2018 | 1142 | 8724 | 6403 |
| Amy Schumer | American | The Leather Special | 2017 | 809 | 6270 | 4495 |
| Dave Chappelle | American | The Age of Spin | 2017 | 1056 | 9005 | 6556 |
| Maz Jobrani | American/Iranian | Immigrant | 2017 | 1156 | 9531 | 6572 |
| Sarah Silverman | American | A Speak of Dust | 2017 | 1243 | 9038 | 5876 |
| Russell Peters | Canadian | Almost Famous | 2016 | 1112 | 9190 | 7062 |
| Ali Wong | American | Baby Cobra | 2016 | 943 | 7419 | 5406 |

**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 and then assume the comedians' characters to convey the jokes without losing their sense of humor.

**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 or 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



In the following section, the researchers present customized pedagogic tasks for the training of translating verbal irony in stand-up 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 argue that the task-based approach (González-Davies, 2004) is the most effective for humor translation training because of its inherent characteristics and obvious relevance to the didactics of audiovisual translation (AVT). Therefore, exposing learners to semi-real and quasi-professional tasks on learning outcomes might help them gain the skills needed to translate or create  AV content (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." The activities in each of them proceed along the same path to the same result. On the way, procedural (know-how) and declarative (know-what) knowledge are explored and practiced. Therefore, verbal irony translation tasks should comprise necessary translation competencies, specific aims, expected outcomes, and procedures assigned to the trainees. Table 3 shows a detailed explanation of two proposed tasks related to verbal irony translation.

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

|  |
| --- |
| **Task 1** |
|  **Task** | 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.  |
|  **Aims** | 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. |
| **Methodology** | 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 stand-up comedy shows depending on Mateo's model for translating irony |
| **Teaching rationale** | The motivation for this activity is to raise trainees' awareness of the fundamental role of translating verbal irony within the context of stand-up 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** |
|  **Task** | 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. |
|  **Aims** | 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. |
| **Methodology** | 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 stand-up comedy shows. |
| **Teaching rationale** | The rationale behind this task is to provide trainees with a new approach to the translation of verbal irony in the context of stand-up 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 stand-up comedy shows can be translated. |

**Conclusion**

In this study, the researchers present a new corpus that includes the English source subtitles for stand-up comedy shows and their Arabic equivalents. Despite the several implications of corpora in linguistics, translation, and cultural studies, this corpus has been considered a potential pedagogical tool for translating humor, primarily verbal irony. The researchers also claim that the SubCom corpus, with its authentic examples, can be utilized as a training resource in AVT translation classrooms.

Using the revised model of Bloom's taxonomy, the researchers have designed and implemented a set of tasks for translation training from relatively controlled to more complicated and autonomous learning tasks and vice versa. Typically, the trainer begins by handing the trainees an instructions booklet. They are then instructed to work in groups and show their final work to the other participants in the workshop. Following this, a group discussion follows.

Experimenting with the corpus may demonstrate that a data-driven approach can be employed when utilizing the SubCom corpus in humor translation workshops. Furthermore, this approach tends to help develop autonomous learning by enabling trainees to recognize the characteristic patterns for translating verbal irony in stand-up comedy shows, thereby boosting their analytical and decision-making skills.

The corpus experimentation through such training tasks demonstrates the trainees' active participation in the research of translating humor, as they translate and revise an existing model of translating irony and are required to deal with authentic and real-world examples of humor. Furthermore, trainers embrace new translation training expectations by incorporating parallel corpora into classroom and workshop contexts. This shift is toward a pedagogic corpus and topic-based approach in which trainees and trainers collaborate, participate, and interact during the instruction process, bringing in elements of creativity and innovation to overcome translation barriers.

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