

SUBTITLING FOR TELEVISION IN ROMANIA. GENRES, TYPOLOGY, AND FEATURES

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Abstract: *The present paper continues a previous study in the field of audiovisual translation and deals with the description of subtitling in Romania. The article aims to present a more comprehensive overview of the subtitling for television in Romania. The paper consists of a brief analysis of the TV subtitled genres focussing on the investigation of the types of subtitles, working languages, and subtitling features. It intends to provide relevant information about the subtitling practices in Romania that would be useful to AVT students, researchers, and translators.*

Keywords: AVT, audiovisual translation, subtitles, subtitling for television, parameters of subtitling.

1. Introduction

The current article continues the analysis carried on in a prior study (Varga: 2016) in which was provided a comprehensive overview of the diversity of audiovisual translation modalities used in Romanian television. The conclusion of that study was that, even if Romania was considered a “subtitling country”, all the AVT modalities were constantly used in language transfer for television, since the very beginning of the National Romanian Television (TVR), in 1956.

Based on previous findings on AVT translation in Romania, the current paper will provide a detailed description of the general and characteristic features of *subtitling* in our country. Since language transfer for television is very little documented in Romania, we consider that the present material will offer systematic data for professionals in the field. It will also contribute to a better understanding of the main aspects of the subtitling landscape in Romania such as for example: the main working languages, the main types of subtitles used, the AVT constraints the subtitler follows most, the subtitling errors observed on the screen, and the main subtitled TV genres.

Therefore, in the present paper we will try to answer to four major questions: *what are the broadcasted programmes we use to subtitle in Romania? What types of subtitles are used in Romanian television? Which are the main working languages for subtitling in Romania? Which are the specific features of subtitling in our country?*

Since the subtitling as an AVT modality is rapidly developing within the field of translation, our article will allow researchers, translators, and students to have a better perspective on the *subtitling* as a professional practice in Romania and will provide a more comprehensive approach of this challenging milieu.

2. TV channels subtitled in Romania

According to Safar (2011), in Europe there are 15 *subtitling countries* and one of them is Romania. In the international bibliography in the field there are no mentions about the methods and the variety of subtitling used in Romania. All mentions of the Romanian screen language transfer methods are limited to the label of “subtitling country” Dries (1994/1995: 36), Díaz-Cintas (2004, 50), and Safar et al (2011: 8). Even recent studies which claim to analyse the subtitling in Romania lack of empirical data in the field.

Subtitling is used in Romania as an accessibility mode which allows Romanian audiences to have access to different audiovisual products such as *TV programmes, opera, theatre, film festivals* and so on. *Subtitling* is the main method to deliver to Romanian audiences the linguistic content of the international audiovisual products. This method is principally used in television.

In order to have a more precise approach the relevance and the distribution of subtitling in our country, we consider that it is important to highlight the amount of foreign language programmes broadcasted by televisions in Romania. Therefore, we will take into consideration the types of televisions broadcasting in Romania, the linguistic content offered by their programmes, and, following the TV genre typology offered by TVR we will create and set up a list of the TV genres subtitled in Romania.

A first approach to the list of TV channels broadcasting in Romania allows us to classify them into three categories: *a) international, b) national, and c) regional*. The first category of TV channels is distributed worldwide through satellite or cable and they have their own policy concerning the language transfer. The majority of these TV channels offer linguistic content in their native language following the language transfer regulations in their countries and they are not influenced by the Romanian audiovisual policy.

The national and regional TV channels are under the regulation of the national audiovisual policy which mentions that national TV channels may translate (subtitling / dubbing / signing) all foreign language contents of their programmes. Also, the TV programmes broadcasted in the languages of the minorities in Romania are fully subtitled. The regional televisions, because of the high costs of the linguistic transfer, may not subtitle their programmes until now, even if in 2016 a political initiative which proposed to regulate the accessibility to foreign languages content was debated in the Romanian parliament¹.

The majority of international, national, and regional TV channels don't offer many data about the amount of TV programmes they have to translate. The only information we found is provided by the Romanian public television (TVR) and can be consulted on the portal of National Institute of Statistics².

According to these statistics, the full amount of broadcasting time of the national public Romanian television in 2015 was of 52560 hours. The amount of TV programmes in Romanian was of 51464 hours, which means that an amount of 1096 hours consisted in TV programmes for minorities in

¹ For more information, please see URL: http://www.cdep.ro/comisii/drepturile_omului/pdf/2016/pv0315.pdf (last access 19.05.2017).

² For more information, please see Institutul national de statistica, URL: <http://statistici.insse.ro> (last access 19.05.2017).

Romania, representing full subtitled programmes. These TV programmes tend to fall in categories such as: *education, culture, and news*.

Other TV genres subtitled in Romania fall into multiple categories such as: a) *movies, serials and cartoons*; b) *education, culture, life and sport*; c) *news*; and d) *games and contests*. The first category, *movies, serials, and cartoons*, is a TV genre fully subtitled on TVR and represents an amount of 8369 hours. Excepting the Romanian movies, which represent maybe 10% of the broadcasted movies and are not subtitled, the rest of 7532 hours represent fully subtitled movies.

Other TV genres are only occasionally subtitled, when the linguistic content broadcasted is in a foreign language. For example, during the news programme *Telejurnal*, many of the international cultural, economic, and political discourses are subtitled³. The same situation applies to the category b) *education, culture, life and sport*; where TV programmes such as *Garantat 100%* invite national and international personalities to discuss topics of interest for the Romanian public⁴. *Sport* programmes are also very popular in Romania and the public declarations of the different sport celebrities are also subtitled⁵. Occasionally, during the TV popular contests, one or more competitors are not Romanian but foreign citizens, living in Romania. Some of them have a good level of Romanian and some of them use their native language in order to communicate with the jury of the contest. In these situations, occasionally, the dialogue between the participants to the contest and the jury is subtitled. This was the case of a Philippine contestant, but in the case of a Cuban participant, the dialogue was not translated at all⁶.

The other TV genres mentioned by the statistics of TVR, such as *entertainment programmes, publicity, and children programmes* are not subtitled. Compared with the national public television, the local and regional televisions in Romania have no obligation to translate the contents broadcasted in foreign languages which creates a strange effect for the audiences.

The international televisions broadcasted in Romania present a peculiar situation. Since they are not under the regulations of Romanian audiovisual policy, they can decide by themselves which is the audiovisual policy they want to apply. In general, their entire audiovisual transmission is in English, therefore they may subtitle huge amount of data. On the other hand, since they can decide their own policy, the quality of the subtitling of these TV channels is noticeably lower than the quality of translations of national TV channels. Actually the most flagrant irregularities are spotted on these international channels. A more comprehensive illustration of these aspects will be presented further, on a different section of this paper.

³As an example, on 18 May 2017, 15:04, TVR presented the discourse of Ridley Scott with subtitles under the title: *Regizorul Ridley Scott, onorat în cadrul ceremoniei celebre din fața Teatrului Chinezesc*, URL: http://stiri.tvr.ro/regizorul-ridley-scott--onorat-in-cadrul-ceremoniei-celebre-din-fa--a-teatrului-chinezesc--urme-la-propriu-in-istoria-cinematografica_817819.html#view (last access 19.05.2017).

⁴As an example, on 23 October 2016, TVR1 and TVR HD broadcasted a special programme where the special guest of Cătălin Ștefănescu was Robert Kaplan, for more information, please see the URL: <https://www.youtube.com/watch?v=diLp4FA1nWI> (last access 19.05.2017).

⁵As an example, on 06 Mars 2017, 17:41, TVR1, *Christoph Daum a anunțat lotul pentru partida cu Danemarca*, for more information, please see the URL: http://stiri.tvr.ro/christoph-daum-a-anuntat-lotul-pentru-partida-cu-danemarca-budescu-si-hanca-printre-selectionati_815139.html#view (last access 19.05.2017).

⁶These examples are taken from the TV programme *Români au talent*, a talent contest programme broadcasted by the TV channel ProTv. Since TVR has so few contest programmes there are no published data about this genre in the national public television statistics.

As we can observe, there are multiples TV genres that are constantly or occasionally subtitled in Romania, which illustrate the richness of the cultural background the viewer experiments watching the TV programmes in our country. He/she comes in contact with the languages of the ethnic communities in his/her country such as: Hungarian, German, Roma, Ukrainian, Serbian, and so on. Living in EU also facilitates the contact with EU languages through TV. Exotic languages such as African and Asian languages are also present on the screen and support the interest for knowing other countries, peoples and their culture within Romanian audiences. They are also an important source of inspiration for Romanians to travel abroad.

3. Main source languages for subtitling in Romania

An important aspect of the subtitling in Romania is represented by the source languages that configure the AVT landscape. They will provide valuable information about the AVT market and can be important for the working languages of the AVT professionals, the professors involved in the training of the future AVT professionals, and for the AVT students. In order to obtain this information we analysed the TV listings of national and international TV channels. Regional Romanian TV channels were also taken into account, even if, due to the costs of the subtitling, they may subtitle only 30 minutes of their daily audiovisual contents⁷. We decided to exclude from the present study the international televisions emitting only in their native languages, without subtitles since they provide no suitable information to our approach.

In Romania, the *Department of Interethnic Relations of the Romanian Parliament* published on its webpage⁸ a comprehensive situation of the regional TV channels. They mention that there are 21 regional TV channels in 14 cities broadcasting TV programmes in the languages of the minorities. In 2017, thirteen of the mentioned regional televisions are reported to broadcast only in Hungarian and other 8 regional televisions broadcast TV programmes in different minority languages such as: *German, Bulgarian, Hungarian, Serbian, and Romani*. Six of these TV channels are regional studios of TVR, therefore they may subtitle completely the programmes they transmit, while the other 15 TV channels⁹ may subtitle only 30 minutes of their daily programmes.

Taking into account these data, it is possible to find out which are the most frequent source languages used in the TV programmes in our country. We can state that the first foreign language of TV programmes is *English*, since the majority of international TV channels broadcasted in Romania are entirely in English. As an exception we mention *Romance TV* (<http://www.romance-tv.ro/>) a German TV channel, recently released in our country, and, *Sundance TV* (<http://www.sundance.tv/>) broadcasting world cinema in different languages. Their contents are fully subtitled into Romanian.

Other source languages of the TV programmes are *Spanish* and *Portuguese*, they are more present on *AcasăTv* (<http://www.acasatv.ro/>), a TV station dedicated to serials, soap-operas, and telenovelas, which aired, between 1992 and 2017, a number of 252 such telenovelas.

⁷ For a better understanding of the Romanian audiovisual policy, please see Varga (2016) or *Law no. 48 approved, May 21, 1992, Law no. 48 504, The audiovisual policy*, 11 July 2002, and its modifications, 11 July 2014.

⁸ Guvernul României, Departamentul de relații interetnice: <http://www.dri.gov.ro/1812-2/> (last consulted on 19.05.2017).

⁹ As an example, the programmes *Transilvania policromă*, and *Bulgarii din Banat* presented in the languages of all linguistic communities in our country, such as *Slovak, Bulgarian, or Ukrainian*, are subtitled in Romanian.

Telenovelas seem to be very popular in Romania, therefore a lot of source languages of the TV programmes are specific of this TV genre. For example, different TV stations such as *Acasă*(<http://www.acasatv.ro/>), *Kanal D* (<http://www.kanald.ro/>), and *Happy Channel* (<http://tvhappy.ro/happy-channel/>), air on a regular basis Turkish telenovelas. Therefore the presence of the Turkish language on TV is noticeable, not exactly because of the amount of programmes, but for their popularity within the audiences. During the last five years, *AcasăTv* aired thirteen Turkish telenovelas; the schedules of *Kanal D* (<http://www.kanald.ro/>)¹⁰ and *Happy Channel* (<http://tvhappy.ro/happy-channel/>) mention a number of three serials in Turkish.

Other language very popular in Romania because of the TV serials is Korean. Between 2009 and 2014, *TVR* (<http://www.tvr.ro/>)¹¹ broadcasted eleven Korean series. After a pause of three years, they announced two new serials to be aired during 2017¹². *TVR* is not the only TV channel broadcasting Korean series during the last decade, *Național TV* (<http://www.nationaltv.ro>) scheduled two of these serials too. This late TV channel is better known for its Bollywood serials, it broadcasts a number of four serials in Hindi during 2017. Hindi language audiovisual content is familiar to the Romanian audiences. Besides the Bollywood serials occasionally aired by national and international TV channels, cable TV providers include in their list of TV channels *Bollywood TV*, *Bollywood TV Film*, and *Bollywood Classics*. All the three channels are fully subtitled in Romanian which brings Hindi language in the linguistic landscape of subtitling in Romania.

Besides the already mentioned languages, the national TV channels also broadcast European, South-American, and Asian cinema, consisting of a rich diversity of linguistic material. In spite of their diversity, their amount is not as significant as in the case of the above mentioned serials.

Local and regional TV channels are also an important indicator for the distribution of source languages in subtitling in Romania. In this category we may distinguish between local *TVR* studios, which are subsidiaries of the national public television (*TVR*) and the local private TV channels. This distinction is important because of the specific aspect of translating the foreign language contents. *TVR* local subsidiaries provide always their audiovisual contents in foreign language subtitled in Romanian while the other local TV channels may provide only 30 minutes of their audiovisual materials with subtitles. This means that local TV channels are not very important for AVT professionals neither for AVT companies.

The subsidiaries of *TVR* instead, are very representative for the source languages distribution in subtitling at a regional level in Romania. Since they fully subtitle their contents in foreign languages and they also promote the multilingualism and multiculturalism in Romania. In her study Zbranca (2009, 97), observes that 11% of the population in our country is represented by different ethnic communities, all of them having the right to hear and see informational and cultural data in their native languages.

Therefore we can observe that, at a regional level, there is a number of important languages spoken by the members of different ethnic communities such as: *Hungarians, Roma, Ukrainians, Germans, Turks, Russians-Lipovans, Tartars, Serbians, Jews, Bulgarians, Polish, Croatians, Greeks, Italians,*

¹⁰In 2015 *Kanal D* was leader of the Romanian audiences while airing on of its Turkish serials.

¹¹For more information, please see URL: <http://www.tvmania.ro/cele-11-seriale-coreene-de-la-tvr-1-65288.html/nggallery/image/giuvaierul-palatului/> (last access 19.05.2017).

¹²For more information, please see URL: <http://www.tvmania.ro/serialul-coreean-destinul-printesei-ok-nyeo-incepe-vinieri-la-tvr-2-foto-216963.html> (last access 19.05.2017).

and *Czechs*. Depending of the area of activity of TVR subsidiaries, different language distribution can be observed.

The most important, from the point of view of the number of hours broadcasted by week, is the Hungarian, with 290 minutes of emission by week¹³. The second as importance, with 185 minutes by week is the German. For the other languages, as it results from the activity report in 2016, TVR organised different TV programmes such as: *Conviețuiri (TVR1)*, *Fără etichetă (TVR1)*, *Europolis (TVR1)*, *Identități (TVR2)*, *Toți împreună (TVR3)*, where the topics were focused on one or different ethnic communities living in a certain area. The languages subtitled in TVR programmes in 2016 are the following: *Roma, Bulgarian, Serbian, Greek, Yiddish, Italian, Turkish, and Ukrainian*¹⁴.

As a partial conclusion, we can state that the audiovisual contents of TV channels broadcasting in Romania present a rich linguistic diversity which guarantees that the spectators are in constant linguistic contact with many languages and they live in a plurilingual and multicultural environment. For the subtitlers, this linguistic variety creates a constant demand on the AVT market for the professionals in the field. As we can observe, besides *English*, which is omnipresent on TV schedules, other languages, such as: *Spanish, Portuguese, Hungarian, German, Korean, Turkish, Hindi, Roma, Bulgarian, Serbian, Greek, Yiddish, Italian, Turkish, and Ukrainian* need to be subtitled for television in Romania.

4. Subtitling for Television in Romania. Typology and variation

A main topic on discussing the subtitling features in one country is represented by the typology of subtitles used in the professional practice. Many scholars in the field of AVT focused their research on the typology of subtitling and, during the last two decades, many classifications of subtitles were described by scholars such as Gottlieb (1998), Ivarsson (1992), Díaz Cintas & Remael (2007), and Bartoll (2015). A number of subtitle types can be observed in TV subtitling such as: *interlingual subtitles (live subtitles, open subtitles)*, *intralingual subtitles (SDH, announcement and news, dialects)*, and *bilingual subtitles* (Díaz Cintas & Remael: 2007, 14). These categories illustrate the entire range of subtitling possibilities for television and, in function of the specific situation in each country; they may apply entirely or to some extent.

The subtitles used in AVT translation for television in our country are the result of the specific way TV evolved in Romania and determine the AVT skills professionals may need. As a “*subtitling country*”, in Romania the TV audiovisual contents were always subtitled but not all mentioned subtitles are used on screen translation. Since the beginning of TVR, the *interlingual subtitles* were always used to transfer into Romanian the audiovisual contents in foreign languages. They were *open subtitles* used on the TV screen for the spectators could understand the linguistic content of the original version. Until 1989, they were the only type of subtitling known in Romania. Most of the *open subtitles* were for *movies, TV theatre/opera*, and occasionally for *interviews*, the foreign

¹³For more information, please see *Raportul de activitate 2016*, 12.04.2017, URL: <http://www.tvr.ro/raport-de-activitate.html#view> (last access 19.05.2017).

¹⁴For examples of TV programmes in Bulgarian, Slovak, and Ukrainian, please see: *Bulgarii din Banat*, URL: <https://www.youtube.com/watch?v=f9Li5dmyA6w>; *Transilvania Policromă, TVR Cluj, 17 august 2015 - Slovacia din Transilvania* URL: <https://www.youtube.com/watch?v=XMTPoBIu3wA>, and *Transilvania Policromă, TVR 3 TVR Cluj – Ziua Internațională a Iei Ucrainene*, URL: <https://www.youtube.com/watch?v=3Pap4bjs2h8> (last access 19.05.2017).

languages content was very limited until 1989, therefore the need for subtitlers was also very limited. Beginning with 1989, after the Romanian revolution, the amount of audiovisual contents for TV grew substantially and also grew the need for qualified subtitlers.

Intralingual subtitles begin to appear on TV screen in Romania after 1989. They are used now as a regular basis in *news*, *shows*, and *unclear speaking* situations. The most frequent situation of using *intralingual subtitles* is during the news journal, when interviewed people cannot be clearly understood by the spectator because of the *noisy background*¹⁵. Another recurrent situation is represented by *regional pronunciation*¹⁶ and *unclear speaking*¹⁷ situation as for example, the case of foreign citizens speaking Romanian.

Unfortunately, these are the only types of subtitles the spectator can see in Romania. All the other TV subtitles such as *live subtitles*, *teletext subtitles*, *DTD subtitles*, *SDH*, and *bilingual subtitles*, do not apply to Romanian TV subtitling.

Disposing of a limited set of subtitles, it is obvious that Romanian subtitlers need less AVT skills than other professionals in EU where the AVT types are more diversified. The most concerning aspect of the subtitling in Romania is the complete lack of *SDH*, a type of subtitles dedicated to persons who really need them. As a matter of fact, this illustrates the general lack of accessibility for persons with disabilities in Romania, and which affects a significant part of the Romanian audiences.

5. Features of subtitling for television in Romania

Subtitling as a general professional practice is regulated by a complex set of rules that allow the spoken text of an audiovisual material to be translated and displayed on a TV screen. Besides these general regulations, different external factors can influence the look of the subtitles in a specific country.

In the current section, we will try to analyse, based on empirical data and observations, the way the subtitles for television are created and displayed in Romania. We aim to observe the way the subtitling rules are applied on TV subtitling and also which are the most common inaccuracies we can observe on TV subtitles in our country. In order to do that, we decided to observe and analyse different national and international TV channels subtitled in Romanian and classify the most common errors we perceived.

The results seem to confirm that, the most correct subtitles can be seen on TVR, the channel with the longest tradition in TV subtitling in Romania, while international TV channels seem to pay less attention to the formal aspects of the subtitling in our language. According to our data, the most frequent inaccuracies and mistranslations were observed in the subtitles provided by the international televisions.

¹⁵As an example, please see a news fragment from *Observer* at *Antena1*, URL: https://www.youtube.com/watch?v=5z4zsKxq_Ig(last access 19.05.2017).

¹⁶As an example, please see a news fragment from *Observer* at *Antena1*, URL: https://www.youtube.com/watch?v=z9AOH_dM3pU(last access 19.05.2017).

¹⁷As an example, please see a news fragment from *Kanal D*, URL: <https://www.youtube.com/watch?v=yAb43zLwwKw>(last access 19.05.2017).

One of the most frequent inaccuracies that can be observed in TV subtitles in Romania is that very long subtitles (more than 42 characters per line) are recurrent, sometimes, in international television channels; they exceed the margins of the screen and therefore cannot be read by the spectator.

Subtitle synchronization on the screen seem to be also a recurrent problem in the subtitling practice in Romania, as a regular basis, the viewer can observe subtitles that appear too soon on the screen, subtitles that disappear too soon from the screen, and subtitles that exceed the minimum and maximum time duration on the screen. The level of asynchrony is variable, subtitle can appear some *milliseconds* later or *3-4 seconds* later on the screen, exceptionally, severe delay of *3-4 minutes* in the subtitles could be observed in the case of international television channels.

The punctuation seems to be also a main topic in Romanian subtitling for television. Often, the full-stop (.) is used in the middle of a subtitle line, which is not recommended. It is also suggested that *exclamation points (!)* and *question marks (?)* might not be separated by a *blank space* from the text. In Romania, all these punctuation signs are separated by a blank space. The *quotation marks (‘’)* and *double quotation marks (“”)* may be used in subtitling very thoughtfully, they are not very common in subtitling but, it is important for the subtitler to know that in Romanian *double quotation marks* are special („”) and use them appropriately. The majority of *double quotation marks* in TV subtitling in our country are English specific and not Romanian. Occasionally, subtitles with no punctuation at all, can be observed in Romanian TV channels.

The *segmentation* of the subtitles is also an issue to be taken into consideration. Frequently, the subtitle lines are segmented inappropriately, without taking into account the syntax and the semantics of the text on the screen. Subtitles look unusual and are difficult to read. Also, highly unequal subtitle lines can be observed regularly on the TV screen.

The *position* of subtitles is also an issue in TV subtitling; sometimes they appear too high on the screen, sometimes they overlap other information on the screen, making both texts unreadable.

One of the most problematic aspects of the subtitling for television is to watch a movie and realise that the subtitling belongs to another movie, watching the movie with 30% of subtitles, or even without subtitles at all¹⁸.

All these features configure a very specific landscape of subtitling in Romania, and point out which are the main aspects we need to improve in the professional practice of subtitling for television.

6. Conclusions

In conclusion, it is possible to describe the subtitling for television in Romania based on the parameters emphasised in this paper: the amount of audiovisual programs subtitled by television channels in Romania, the source languages of the audiovisual material subtitled, the types of subtitling used in television, and the characteristics of the subtitles as observed on the screen.

Based on the analysis of the amount of subtitled TV programs, we can state that subtitling is the most important modality of audiovisual translation used in Romania. Based on the statistics of National Romanian Television we can state that near 18% of the audiovisual contents aired by TVR was subtitled. In the case of the international movie channels, near 95% of the contents aired are

¹⁸ Observed occasionally only in international television channels.

subtitled. These fall into different TV genres such as: *movies, serials and cartoons, educational and cultural programs, news, and TV contests*. As a characteristic feature of subtitling in Romania, we may observe that, in few cases, the subtitles were used to translate commercials.

The analysis of the linguistic variety aired by TV channels allows us to draw a list of the main languages the Romanian subtitlers deal with. Some of these languages configure the linguistic regional context of the Romanian audiovisual landscape, because they are the languages of the ethnic minorities in Romania. As a result, the subtitlers translating from: *German, Bulgarian, Hungarian, Serbian, and Romani* will be constantly required on the Romanian AVT market. In what concern the rest of the languages mentioned in our analysis, we can state that *English* is the most visible language of the AVT contents, followed by *Spanish, German, and French*.

Our analysis also revealed an important amount of Asian movies, which could make us think that Asian languages are very important in our country and, therefore subtitlers translating from *Hindi, Japanese, Chinese or Korean* are required on the Romanian AVT market. Apparently, due to the high costs of translations from these languages, the TV channels prefer to retranslate these contents from *English* at a much more affordable price.

In what concerns the types of subtitles used by TV channels, our analysis reveals that, in Romania *close subtitles, SDH, live subtitles, nor DTD subtitles* are not used at all. Therefore, we admit that one of the features of the Romanian AVT landscape consists of the poor variety of subtitles.

The last section of the present paper analysed the subtitles as they appear on the screen in TV broadcasts in Romania. We can conclude that the subtitles present very specific features we do not observe in other TV channels subtitling abroad, which make us conclude that they determine a specific profile of the Romanian subtitles for television. A number of the subtitling features we observed are considered errors according to the AVT theory. They will be the focus of further researches in the field in order to have a more comprehensive description and a better understanding of the subtitling practice in Romania.

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