SUBTITLING IN ROMANIA. GENERAL PRESENTATION

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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 focus of the article deals with a more comprehensive overview of the subtitling in Romania and represents a premiere in the field of Romanian AVT research. The paper offers a brief analysis of the specific milieu and features of subtitling in Romania, based on empirical data. It will offer a better knowledge of the field for AVT students, researchers, and translators.

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

1. Introduction

The current article continues the framework of a previous study (Varga: 2016), providing 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", the most common 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 specific 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 knowledge of the AVT environment, in general, along with concrete aspects of the subtitling landscape in Romania such as for example: the main working languages in subtitling, the types of subtitles most used, the AVT constraints the subtitler follows most, the subtitling errors observed on the screen, and so on.

Therefore, the analysis of AT material will focus on four major questions: what are the broadcasted programs 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 as a professional area in the field of translation, our article will allow researchers, translators, and students to have a better perspective on the *subtitling* as practice in Romania and will provide a more comprehensive approach of this challenging milieu, general and specific competences the employers require from the subtitler, and also the further development of this field.

2. TV channels subtitled in Romania

According to Safar's study in 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

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methods and the variety of subtitling used Romania. All mentions of the Romanian screen language transfer method are restricted 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.

S*ubtitling* is used in Romania as an accessibility mode which allows Romanian audiences to have access to different audiovisual products such as *TV programs, opera, theatre, film festivals* and so on. *Subtiling* 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 audiovisual broadcasted by televisions in Romania. Therefore, we will take into consideration the types of televisions broadcasting in Romania, the linguistic content offered by their programs, 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 televisions broadcasting in Romania allows us to classify them into three categories: *a) international television channels, b) national channels, and c) regional channels*. The first category of TV channels are distributed worldwide through satellite or cable, they have their own policy concerning the language transfer. The majority of these TV channels offer linguistic content in their native language and follow 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 programs 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 proposed to regulate this aspect of the accessibility to foreign languages content was debated in the Romanian parliament[1].

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 Statistics[2]. The analysis of the above mentioned statistics allows us perceive the importance of the subtitling in only one national TV channel. For a more precise description of the Romanian subtitling it would be necessary to observe and analyse the entire list of international and national TV channels. Since the current study represents a first approach on the description of subtitling features in Romania, we will use the data provided by TVR and we will complete them with empirical data resulted from the direct observation of different national and international TV channels.

According to the statistics of TVR, 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 the ethnic communities co-existing in Romania. In this case, the Romanian audiovisual policy is applied then; all these 1096 hours represent subtitled programs. The above mentioned TV programs are *education, culture,* and *news* oriented.

[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 infomation, please see Institutul national de statistica, URL: http://statistici.insse.ro (last access 19.05.2017).

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Oher TV genres important for the subtitling in Romania fall into multiple categories such as: *a) movies, serials and cartoons;b) education, culture, lifeandsport; 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 total and are not subtitled, the rest of 7532 hours represent fully subtitled movies.

The other genres mentioned above, are only occasionally subtitled, when the linguistic content they transmit is in a foreign language. For example, during the programme *Telejurnal*, many of the international cultural, economic, and political discourses are subtitled[3]. The same situation applies to *b) education, culture, lifeandsport;* where TV programs such as *Garantat 100%* invite public personalities to discuss subject of interest for the Romanian public[4]. *Sport* programs are also very popular in Romania and the public declarations of the different sport celebrities are also subtitled[5]. Sometimes during the popular contests on TV, one or more participants 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 participant, but in the case of a Cuban participant, the dialogue was not translated at all[6].
The other TV genres mentioned by the statistics of TVR, such as entertainment programs, publicity, and children programs, they are not subtitled. Compared with the national public television, the local and regional televisions in Romania have no obligation to translate their 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 are 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 article.

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,

[3] As 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).
[4] As an example, on 23 October 2016, TVR1 and TVR HD broadcasted a special program 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).
[5]As 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).
[6]These examples are taken from the TV program *Românii au talent*, a talent contest program broadcasted by the TV channel ProTv. Since TVR has so few contest programmes there are no published data about this genre on the national public television statistics.

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and so on. Living in EU also facilitates the contact with EU languages through TV programmes which contribute to construct the idea of multilingual and multicultural Europe. 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 since they are regulated by the AVT policies, they may present subtitled material. 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 contents[7]. We decided to exclude from the present study the international televisions emitting only in their native languages, without subtitles since they provide no suitable in formation to the approach.

In Romania, the *Department of Interethnic Relations of the Romanian Parliament* published on its webpage[8] 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 programs 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 channels[9] may subtitle only 30 minutes of their daily programmes.

Taking into account the information presented above, we can 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 diffused in Romania are entirely in English. *Film, lifestyle*, and *documentary* TV channels whose contents, generally in English, are fully subtitled into Romanian. With only few exceptions such for example *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.

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.

Telenovelas seem to be very popular in Romania, therefore a lot of source languages of the TV programs are specific of this TV genre. For example, different TV stations such as *Acasă*

[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 iulie 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.

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(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 at 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] broadcasts eleven Korean serials. After a pause of three years, they announced two new serials to be aired during 2017[12]. TVR is not the only TV channel broadcasting Korean serial 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. Aside from 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 makes Hindi a substantial language within the linguistic landscape of subtitling in Romania. Nevertheless, Hindi is less important in the preferences of the Romanian audiences.

Besides the languages we already mentioned, the national TV channels also broadcast European, South-American, and Asian cinema. 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 are a few 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,*

[10] In 2015 *Kanal D* was leader of the Romanian audiences while airing on of its Turkish serials.
[11]For 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).
[12]For more information, please see URL: http://www.tvmania.ro/serialul-coreean-destinul-printesei-ok-nyeo-incepe-vineri-la-tvr-2-foto-216963.html (last access 19.05.2017).

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Italians, 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 week[13]. 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: *Convieţuiri (TVR1), Fără etichetă (TVR1), Europolis (TVR1), Identităţi (TVR2), Toţi împreună (TVR3)*, where the topics were focused on one or different ethnic communities living in a certain area. The languages subtitled in TVR programs in 2016 are the following: *Roma, Bulgarian, Serbian, Greek, Yiddish, Italian, Turkish,* and *Ukrainian*[14].

As a conclusion to this section of our article, we can observe 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). Some of the subtitles varieties the above mentioned classifications distinguish are specific to TV channels, namely: *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 or subtitling possibilities 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 illustrate what AVT skills professionals may have on the work market. As a "*subtitling country"*, in Romania the TV audiovisual contents were always subtitled but not all mentioned above subtitles can be seen on the screen in our country. 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 subtitling type known in Romania. Most of the *open subtitles* were for *movies, TV theatre/opera*, and occasionally for *interviews*, the foreign languages content was quite restrained

[13]For 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).
[14]For 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 - Slovacii 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).

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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 *unclearspeaking*[17] situation such 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 have les 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. We consider that this gap in the AVT in Romania is very serious and affects a substantial segment of Romanian population.

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 universal 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.

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

[15]As an example, please see a news fragment from *Observator* at *Antena1*, URL: https://www.youtube.com/watch?v=5z4zsKxq_Ig (last access 19.05.2017).
[16]As an example, please see a news fragment from *Observator* at *Antena1*, URL: https://www.youtube.com/watch? v=z9AOH_dM3pU (last access 19.05.2017).
[17]As an example, please see a news fragment from *Kanal D*, URL: https://www.youtube.com/watch? v=yAb43zLwwKw (last access 19.05.2017).

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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 to soon from the screen, and subtitles that exceed the minimum and maximum tine duration on the screen. All these problems are also recurrent in subtitling for television in our country. The level of desynchronization 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 an international television channel.

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 seems to be also a subtitling issue in Romania. Frequently, the subtitle lines are segmented in an appropriate way, without taking into account the syntax and the semantics of the text on the screen. The subtitle looks unusual and is not comfortable 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 all[18].

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

After the analysis of aspects such as: a) the amount of subtitles for television in Romania, b) the source languages that configure the linguistic landscape of the AVT market in our country, c) the types of subtitles for television, and d) features of subtitling in Romania, we can state that subtitling practice in our country presents a specific profile.

We hope we have demonstrated that the numerous televisions and the amount of subtitles for television in Romania confirms, not only that we are a “subtitling country”, but also illustrate at what level is subtitling present in AVT in our country. The presentation of specific knowledge, such as the total amount of hours subtitled in Romanian during a year within the programmes

[18] Observed occasionally only in international television channels.

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dedicated to the local ethnic communities in Romania, provides concrete quantitative data to previous relative information about this AVT professional practice. The inventory of the TV genres subtitles in our television channels offers also a more clear distribution of the subtitles.

Another parameter we considered important, the source languages distribution in subtitling for television is intended to provide valuable data for professionals and AVT students in order to know which working languages are suited for AVT in our country and which are not so common. Furthermore, knowing the ranking of AVT demand on the Romanian market is an important aspect for the subtitlers.

We also illustrated, as part of the general overview of the subtitling for television in Romania that, the variety of subtitles is very poor. The fact that in Romania there are no *close subtitles*, *SDH*, *live subtitles*, nor *DTD subtitles* draws a very specific subtitling environment where we can observe what is missing and can be introduced and developed in order to obtain more TV audiences. Furthermore, the types of subtitles used in one country determine the AVT skills of the subtitlers in that country.

With the last section of our article, we illustrated that there are many inaccuracies in subtitling practice in Romania, meaning that it is very important to improve the quality of subtitles, especially in what concerns the programmes broadcasted by international televisions.

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