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Impact of new entry strategic technology on frequency words analysis in translation, literature and inter-cultural communication

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Abstract

The aim of the experimental work is statistical analysis of the novels by observing the frequency of letters, words, and n-grams of four books: two books by Dino Buzzati a) The Tartar steppe (Il deserto dei Tartari) and b) The Colomber (Il colombre); and two books by Oscar Wilde a) The portrait of Dorian Gray and b) The ballad of Reading Gaol. Books have been received in the original versions written by its authors and their respective English – Italian translations and vice versa. For statistical analysis are used two programs: Firstly, it is a program built by us which analyzes the text in English and Italian and at the end gives the frequency of each of the letters; Secondly, it is used antconc, a concordance and n-grams program. Such analysis can lead us to the identification of any logical fact or not (a-logical) fact between connections that might have the basic material and its translation, in Literature knowledge and inter cultural communication; which is a fundamental key of today's society relationships.

Keywords: Intercultural-communication; subjective human perception; interpretative abilities; strategic implementation; frequency of words

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1. Introduction

After ten thousand years of evolution through which language was fundamental for the development of mankind, we have reached the age of globalization. Though nowadays there are few borders left that have

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not been breached by the great Internet, electronic mail, and telecommunication. Still language may be an important barrier in communication and translation which is necessary for successful communication. What we want to achieve is to give an example / idea among many other methods that are used for analysis of the text (paragraph which stated markov and stylometria algorithm) which are analytical methods of authorship in a language. We take an idea, and propose a simple method, without the theoretical background (without the use of mathematical apparatus) how it could be done through text analysis by simple computer programs and processed after that we get the results which gave an estimation on intercultural communication (estimation for the translation). Intercultural communication is the essence of our manuscript, and to date (with the paper-or how we have proceed) no one has developed an analytical method (non-subjective) on which to base an analysis to achieve it rapidly and simply. Most studies that have been conducted on intercultural-communication have made an analysis of subjective human perception through translation.

Translation is a cultural fact that means necessarily cross-cultural communication because translation enables language to cross borders and helps intercultural exchange and understanding (Muñoz-Calvo and Buesa-Gómez, 2010). The complexity and multiplicity of cultures and languages, the empire of quantity, makes it impossible for an individual to cope with even fundamental references of literary or scientific works within different languages. For these reasons, we need bicultural translators and interpreters to translate across diverse languages and cultures, to act as mediators/ambassadors across cultures and as necessary intercultural communicators in a world where language access has become a right that is, or should be, protected by international laws in all parts of the world.

Translators are agents of social transformation, who use their special discursive skills to bridge between cultures, re-create an aesthetic project, or disseminate and produce knowledge. They are regarded as “gate-keepers” and “knowledge brokers,” who have the power for reinforcing or modifying cultural representations (Castro, 2012). Translation does not happen only between nations and languages; it can also play an important role bridging the gap between different social groups within the same national space. Interdisciplinary interest in translation has brought forward the need to look at these discursive practices as intra-linguistic translation, and to include it in translations studies research.

The basic idea by which this paper got the light was to analyze the pure texts in two languages. With “pure text” we realize that the text was written by local authors such as British writer Oscar Wilde (Wilde 1890, and Wilde, 1898) and Italian writer Dino Buzzati (Buzzati, 1952 and Buzzati, 1966). Oscar Wilde representative of the late 1800 and early 1900 representatives of the stream post-romanticism is considered presumptive genius and while Dino Buzzati, unlike other representatives of modernism rhyme, became its worthy representative in his works. Both these authors had clashed with surrealist camp representatives. Since we have taken both authors in their pure text versions, we are sure that in our statistical evaluation will not interference translation linguistic elements, and the only way to analyze the style of the authors.

What contradicts the previous sentence is that the analysis already in the works transceiver translated versions. Precisely, this is done with the tendency to analyze the same novel but from the point of view of how it is written by the translator, the traces that leaves another language in translation and how do they influence each – other. This is done as well as it is being said by doing a complete analysis of each text at the level of frequency of letters, words, n-grams (2, 3, 4, 5-grams, in our case). Compilation of all exits in excel program gives us convenience for computation and comparison between works and versions of both languages.

2. Literature Review and Hypotheses

2.1 Research Goal

Multiple modes of communication and interaction between the various European countries cultures forces us to take this type of study. The process of advancing and restructuring new words through the process of inter-cultural communication is the one which make us to open ahead the horizon. This paper is based on a real case study of students that belong to three European Universities (University of Milan “Academia delle Belle Arti”, Polytechnic University of Tirana, University of Vlora “Ismail Qemali”).

2.2 Development of Hypothesis

The introduction of technology and the highly demand of computer capacity has pushed to develop more complex algorithms which are able to determine authorship with a small degree of error. Such techniques, which have proved efficiency, are methods of "Markov chain letters" and "Stylometry". Using Markov algorithm (Kukushkina et al., 2001; Khmelev and Tweedie, 2001; Rosen-Zvi et al., 2004) it is possible to analyze the text and find the connection (defined probability) between the letters of the first letter of the second (successive letters). So create a matrix with combinations of letters of the first and second letters and probability values that connects the two. Thus, each author has a unique such matrix, on the basis of which made a comparison of the text to analyze. Regarding stylometry (Madigan et al., 2005; Diederich, 2006; Sallis and Shanmuganathan, 2008), we can say that it is a highly complex technical where taken in writer style analysis which is determined by the length of words /sentences, property used vocabulary, syntax. Also analyzed text can be divided into several groups according to the different styles that an author may use within his own handwriting.

The unavoidable losses caused by translation processes and the translator's need to decide what to leave in or out of the target text are related to the assumption that discourse is language and context bound and that any transfer will avoid its cultural specificity. This is a gloomy view of cultural transfer. It stems out of traditional dichotomies that inform translation studies' myths such as loyalty and betrayal as well as gains and losses (Hosoda, 2006). In other words, translation can be represented as a threat to cultural identity only because shifts and changes are perceived as losses. Towards the end of the 16th century, one of our most famous grammarians and teachers, Pedro Simón Abril explained the reasons for the distance that separates author and translator: “Translating what others have said is very different from translating your own words, because in your own text you can cut out words to fit the style of the sentences. But in the translation of the writing of others from one language to another, the words do not always come as readily as the interpreter would wish.”

How close can any translation come to the original text or statement? Nida (Glodjović, 2010) notes that "since no two languages are identical either in meanings given to corresponding symbols, or in ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages . . . no fully exact translation . . . the impact may be reasonably close to the original but no identity in detail" (Nida, 1964). Therefore, the process of translation must involve a certain degree of interpretation on the part of the translator. As Nida describes it, the message in the receptor language should match as closely as possible the different elements of the source language; constant comparison of the two is necessary to determine accuracy and correspondence.

Literary translators must consider the reproduction of the original style as their common goal and strive for it in their work. Taking these last points into consideration, different elements will be discussed in relation to their cultural implications for translation. The different aforementioned theories will be considered and their relative pertinence examined. These led us developing following hypotheses:

H1 – There are some differences in letters, words and 2-grams frequency between different authors and between his original and translation text.

H2 – One language affects the other language where the text is translated from it.

H3 – Translated text can be assessed about the type of translation; if the translation is appropriated.

3. Methodology

The method used is combined with statistical analysis of experimental works. The analysis regarding the level of n-grams is subject of 'antconc' freeware program, which is a program-level analysis and concordance n-grams of words. The program initially given text (corpus of words) to be analyzed and then exit the program gives no occurrences of / use of each word or n-grams. These results then processed and returned in the form of a percentage (for total words / n-grams used in the text). To conclude our word, the issues raised in this paper are done analysing four works in total, two of Oscar Wilde and two by Dino Buzzati, examined each of the works by making a level statistical analysis of letters, words, n-grams. Next is made the comparison of them in adaptability with etalon (Singh and Galli, 1999; Lewand, 2000) for each of the languages. The same analysis is made for each respective translation of the works. Once in this case is analyzed in accordance with the respective measurement units, we do cross-linguistic assessment, to observe what influence quantities introduces language translator based cleaner.

After this analysis have analyzed the authors with each other and pointing out facts about making statistical analysis, and highlighting, if we can - the styles of each author, and impact that was made by the translated languages. About the estimation in ourselves, we take the leading role because it is already taken to perform a cross-linguistic analysis, that such The first word (word with greater frequency) in the Italian translation of the novel "The picture of Dorian Gray", how it fits into the English version of the work (i.e. if we translate this first words in English, will be matched it, so will have it on the same frequency or frequency ranking (position in the rankings) as it had in the previous language, or lose the rankings and now we have a mixture of languages?). By exploiting software we are able to realize an analysis by statistical texts. Statistical analysis at its core aims to highlight us a numerical comparison tool (through quantitative criteria) on the basis of which can analyze texts without subjectivity.

3.1 Analysis and Results

Subjectivity in the analysis of texts will be introduced in the case if the analysis was to be through subjective human perception. After analysis done at letters (first letters with the highest frequency (e t a o i n s h) in English, and in Italian (e a i o n l r t)) we have observed that there is a compliance line, based on words frequency. In this form is observed that the frequency of words is reflected at the frequency of 2-grams. 2-grams are a representative example of the frequency of most used words and most used letters and can be globally comparable with other statistics from other books. 3-grams, 4-grams, 5-grams are representative of the most used expressions only within the book and can't tell anything globally.

After analysing the results of Table 1 we can say that the frequency of letters to novel "The Portrait of Dorian Gray" has a compatibility line with small differences benchmark results and the results obtained

from the analysis of the novels reviewed here. (*clarification: benchmark results are the results that are obtained from the analysis of a vast corpus of words, more accurate). Frequency of letters to novel "The ballad of Reading Gaol" seems to be a discrepancy with large margin to capitalize (D, H, I, W). This comes as a result as far as the book is a poem written in lyrical verses. The frequency of letters to novel "The tartar Steppe" and "The Colomber" which are translations of the original versions, have a line with small differences benchmark results and the results obtained from the analysis of other works reviewed here. However, in some cases can be observed overestimation or underestimation of the letters which may come as a result of the influence of Italian. Also we note that translation tries to keep a level closer to the standard values led us to the assumption that the translations made (from Italian into English) are correct and in accordance with the grammar /syntax of the correct literary text in English, without any stylistic bias. This is obvious from the small differences in the results of the frequency of characters of both translations.

Table 1: Results of "letters" analysis (freq. %) of all books in English version, compared with etalon results of "letters" frequency.

letter	Etalon	Oscar Wilde		Dino Buzzati	
		The portret of Dorian Gray	The ballad of Reading Gaol	The tartar steppe	The Colomber
A	8.17	8.4	8.6	7.9	8.2
B	1.49	1.5	1.4	1.4	1.5
C	2.78	2.1	2	2.1	1.9
D	4.25	4.6	5.5	4.4	4.5
E	12.7	12.1	12.3	12.6	12.3
F	2.23	2.1	1.9	2.3	2.5
G	2.02	1.9	2	2.3	1.7
H	6.09	6.5	7.4	6.7	6.5
I	7.0	7.1	6.1	6.7	7.3
J	0.15	0.1	0.02	0.1	0.1
K	0.77	0.8	1.2	0.8	0.7
L	4.03	4.3	4.6	3.9	3.5
M	2.41	2.6	2.1	2.4	2.7
N	6.75	6.5	6.7	6.8	7.1
O	7.51	8	7.3	8.3	8.2
P	1.93	1.5	1.6	1.5	1.5
Q	0.95	0.1	0.1	0.1	0.1
R	5.99	5.8	5.6	5.6	5.3
S	6.33	6.1	6.4	6.1	7.1
T	9.06	8.9	9.1	10	9.5
U	2.76	2.9	2.2	2.6	2.6
V	0.98	1	0.7	0.9	0.9
W	2.36	2.5	3.5	2.5	2.2
X	0.15	0.1	0.02	0.1	0.1
Y	1.97	2.4	1.6	1.9	2
Z	0.07	0.1	0.03	0.1	0.1

By comparing the frequency of characters (Table 2) in each act in Italian etalon can say that there has been an correctly with large (very small difference with benchmark) by the Italian author D.Buzzati. However, by the frequency of characters, translations of O.Wilde novels look a good accordance (small difference with etalon and the results obtained from D.Buzzati). This thing leads us to the conclusion that we have a correct translation (from English into Italian) works O.Wilde. However, in the case of the work "The ballad of Reading Gaol" which is a poem noticed some overestimation /underestimation (small, within the limits of tolerance) to separate letters. In this case it is seen as a legacy of frequency results from the original text in English (English text results emerged us somewhat larger difference than others).

Table 2: Results of “letters” analysis (freq. %) of all books in Italian version, compared with etalon results of “letters” frequency.

letter	Etalon	Oscar Wilde		Dino Buzzati	
		The portret of Dorian Gray	The ballad of Reading Gaol	The tartar steppe	The Colomber
A	11.74	11.4	11.2	11.9	11.8
B	0.92	1.1	1	0.9	0.9
C	4.5	4.2	5	4.3	4.3
D	3.73	3.7	3.3	3.6	3.7
E	11.79	11.6	11.1	11.6	12
F	0.95	1	0.7	0.2	1.4
G	1.64	1.6	2.2	2	1.6
H	1.54	1.4	1.3	1	1.2
I	11.28	10	9.9	10.2	9.8
L	6.51	6	6.5	5.9	5.9
M	2.51	2.8	2.9	2.7	2.8
N	6.88	7	7.4	7.6	7.4
O	9.83	10.1	11	9.7	9.6
P	3.05	2.7	2.6	2.7	2.9
Q	0.51	0.5	0.3	0.5	0.6
R	6.37	6.8	6.7	6.7	6.4
S	4.98	6	5.6	5.9	5.4
T	5.62	5.9	5	6.1	5.9
U	3.01	3.3	3.8	3.2	3.4
V	2.1	2.2	2.2	2.3	2.1
Z	0.49	0.7	0.5	0.8	0.7

Table 3: Results of “word” and “2-Grams” analysis of all books in English, compared with etalon results of “word” occurrence.

Rank	Etalon	Oscar Wilde		Oscar Wilde		Dino Buzzati		Dino Buzzati	
		The portret of Dorian Gray		The ballad of Reading Gaol		The tartar steppe		The Colomber	
		word	2-grams	word	2-grams	word	2-grams	word	2-grams
1	<i>the</i>	the	of the	the	and the	the	of the	the	of the
2	<i>be</i>	and	in the	and	does not	to	in the	and	the colomber
3	<i>to</i>	of	I am	a	with a	of	the Fort	to	in the
4	<i>of</i>	to	don t	of	did not	and	to the	his	the boy
5	<i>and</i>	i	Lord Henry	to	he does	a	on the	he	the sea
6	<i>a</i>	a	he had	with	A man	he	at the	it	a small
7	<i>In</i>	you	to be	in	such a	it	he had	of	for him
8	<i>that</i>	he	and the	that	the day	was	as if	a	from the
9	<i>have</i>	that	to the	he	each man	in	and the	was	on the
10	<i>i</i>	it	Dorian Gray	we	God s	had	it was	you	was a
11	<i>it</i>	in	I have	his	i never	his	from the	him	and the
12	<i>for</i>	was	on the	for	in the	that	to be	that	as he
13	<i>not</i>	his	at the	man	never saw	on	he was	in	at the
14	<i>on</i>	had	that he	they	through the	you	with a	stefano	did not
15	<i>with</i>	is	It was	is	upon the	at	with the	i	he was
16	<i>he</i>	with	it was	s	who looked	with	did not	colomber	of his
17	<i>has</i>	him	to him	but	all the	but	there was	for	to the
18	<i>you</i>	have	It is	not	and some	not	of a	on	and his
19	<i>do</i>	me	of his	it	at the	they	was a	sea	his father
20	<i>at</i>	as	had been	each	for the	there	of his	with	I have

The results of Table 3 and Table 4 should be seen in comparison between elements within a table and etalon, but also in comparison with a-t-j, i.e by comparing the original texts they translated. What is observed in the two tables, when comparing the results of a language with its etalon is that we have a compliance of more results observed in words with the greatest frequency than the previous schedules .

This is observed not only between texts of O.Wilde (English original author) but also in English texts D.Buzzatit (English translated). Although we have some matches, we note the presence of other words (other than those of the etalon, or and other texts analyzed). Their presence we can say that are more characteristic words used in the text and are what make the non-linear text. This conclusion finds support to analyze and 2-Grams where there is more frequent use of two words a after nj- sh - m –e- s . It identifies us connectors, or verbs and specific names used within the text.

After analysis within the same language, always analyzing compliance assessment originally from pure language benchmark assessment, we pass to translation analyze. Here can be seen the changes that has its own translation, with etalon, and its author (if we would do an analysis of the type, which is the word with the highest frequency in the Italian copyright (e.g. .Dino Buzzati) and by translating this word in English, then is seen which words match as the percentage frequency, and the exact words – what percentage frequency sound in translation). In this way we have the opportunity that by two novels of Oscar Wilde originally analyzes compliance with statistical analysis that has been made for the English language. The same is make and for both logs Dino Buzzati, that of statistical evaluation and compliance with standard analysis. Then we deal with the respective translations, and see compliance of translation (by language) they have with benchmark assessments, and evaluations made by ourselves.

Table 4: Results of “word” and “2-Grams” analysis of all books in Italian, compared with etalon results of “word” occurrence.

Rank	Etalon	<i>Oscar Wilde</i> The portret of Dorian Gray		<i>Oscar Wilde</i> The ballad of Reading Gaol		<i>Dino Buzzati</i> The tartar steppe		<i>Dino Buzzati</i> The Colomber	
		word	2-grams	word	2-grams	word	2-grams	word	2-grams
		1	<i>e</i>	e	Lord Henry	e	di un	di	non si
2	<i>non</i>	di	Dorian Gray	il	il suo	e	si era	di	la sua
3	<i>di</i>	che	che non	di	e il	il	della Fortezza	il	a terra
4	<i>che</i>	la	la sua	che	in un	la	per la	a	che lo
5	<i>la</i>	il	di un	un	un uomo	che	che si	che	del mare
6	<i>il</i>	un	con un	la	verso il	si	che non	la	il suo
7	<i>un</i>	non	che cosa	non	con la	non	c e	non	e di
8	<i>a</i>	a	e il	in	come un	un	c era	per	e una
9	<i>per</i>	si	e un	l	l uomo	a	e la	un	il mare
10	<i>in</i>	una	e la	una	la sua	per	che il	stefano	il ragazzo
11	<i>una</i>	in	il suo	con	del carcere	una	di un	una	non ti
12	<i>mi</i>	le	e di	a	di una	era	e si	in	Stefano non
13	<i>sono</i>	era	qualche cosa	per	e la	in	il capitano	era	ad aspettarlo
14	<i>ho</i>	per	e una	uomo	l aria	le	alla Fortezza	del	che non
15	<i>ma</i>	l	quello che	le	le sue	drogo	un po	lo	colombre che
16	<i>l</i>	con	che si	come	suoi occhi	gli	di Drogo	mare	da un
17	<i>lo</i>	lo	e si	del	che non	con	la sua	colombre	di la
18	<i>ha</i>	dorian	Che cosa	i	cio che	l	come se	con	di una
19	<i>le</i>	mi	che il	suo	con le	ma	e un	l	e che
20	<i>si</i>	gli	di una	carcere	di Dio	i	la Fortezza	si	Il padre

In Table 5 are the results of the total count of characters, words type (word type - different word types), total number of words in the text (word Tokens), type n-Grams (n-Grams type - various types n-Grams found within the text) and the total of n-Grams (n-Grams Tokens). The phenomenon that is observed is that the translation of texts from English into Italian requires more words (in Italian) in order to come translated to the reader rather than seeking an Italian text to be translated into English. This is easily noticed at all, simply by making the difference of words between the original texts - translation. So the novel of O.Wilde requires a large amount of words to be translated into Italian than require D.Buzzati

works to be translated into English. Consequently, it is reflected to the amount of letters and different types of n-Grams.

We can say that it can be identified simply by making the difference of the total words in the text, if a manuscript is an English translation - Italian or Italian-English. Also we can say that there are a number of the lower limit word /letter of a manuscript that is taken into consideration if we want to obtain significant results for n-Grams analyses. This is because it will not have significant difference in the result if the total of the type of n-Grams becomes close to total n-Grams in the text. The same can be said as to the accuracy of the results, the frequency of letters / words, how many words a text more accurate will be the result you will get. By the analyses between languages, the comparison of original texts and texts translated, it is shown that we have a discordance between frequent words (as well as 2-Grams) if the most frequent words in the English original to be translated/Italian (although within each of the languages have according to the etalon). In addition discord also note that we maintain some elements such as connectors, verbs and specific names, though not with the same frequency between languages. These results lead us to assumptions made translations (English-Italian, and vice versa) are not simply mechanical translations word for word (because we had a line frequency of word between languages, but also a large discrepancy with either etalon language). So we assume that we are dealing with translations that are fitted in each of the languages by unique cultural viewpoints that represent languages.

This result predicted is due to word-per-word mismatch between languages (variances in the frequency of words between languages if it will perform a mechanical translation of them) but consistency you have words within a language etalon. It is also identification and preservation of elements of the offense (with great frequency words that are not contained in the standard in this order), although not at the same frequency level (as may happen if there would be a mechanical translation). To verify our assumption, if we are dealing with a mechanical translation or with a suitable translation, it is simply starting from the analysis of frequency of characters, words, and 2-Grams, make an analyses by human perception works so do a reading of the works and the comparison between the two versions (original text and the translated text). In this way we would be able to give a final result, if our approach can lead us to identify the quality of the translation, so if you can tell what type of translation (mechanical or suitable) just getting started only by comparison frequency of words.

Table 5: Results of counting of total letters, word type/tokens, n-grams type/tokens used in a book.

	<i>Oscar Wilde</i> The portret of Dorian Gray		<i>Oscar Wilde</i> The ballad of Reading Gaol		<i>Dino Buzzati</i> The tartar steppe		<i>Dino Buzzati</i> The Colomber	
	english	italian	english	italian	english	italian	english	italian
	Letters	228163	348692	16199	18710	280877	282781	9018
Total Word type	5400	10028	1128	1350	5639	7840	733	799
Total Word tokens	55586	73239	4142	4100	66701	58320	2112	1866
Total 2-grams type	28235	44500	2796	2816	31997	35557	1738	1573
Total 2-grams tokens	50746	68704	3487	3445	59229	52450	2058	1714
Total 3-grams type	40732	59495	2604	2635	45575	44113	1955	1558
Total 3-grams tokens	45985	64278	2832	2790	51983	46739	2004	1569
Total 4-grams type	40302	59082	2063	2051	43651	40678	1938	1426
Total 4-grams tokens	41304	59932	2177	2135	44899	41126	1952	1427
Total 5- grams type	36479	55456	1464	1429	37656	35538	1896	1287
Total 5-grams tokens	36693	55667	1530	1483	37944	35655	1900	1287

According to a comparison of the four works we can say that to translation is a translation adapter, where the words are in compliance with any situation, follow each-other words consistency. It does not

have a disconnect opinion. During parts of any situation description is adapted best, so is done in the parts of the dialogue. The following Table 6 shows the details of human perception results.

Table 6: Results of human perception.

Novels in comparisons	Language	Paragraph Comparisons	Linguistic forms + accordance
The portrait of Dorian Gray (O.Wilde)	Italian	E' stata una grande fortuna che a quel tempo lei non fosse nemmeno un ' intenzione.Del resto,i nostri capelli erano cosi bruti e i nostri mulini erano cosi occupati a far vento,che non ha mai avuto nemmeno un flirt.	descriptive paragraph, full accordance.
	English	It is the most fortunate that you were not thought of that time.As it was our bonnet were so unbecoming and the The potrait of "Dorian Gray mills were so occupied in trying to raise the ound that I never had even a flirtation with anybody.	descriptive paragraph, full accordance.
	Italian	L'idea gli sembrava mostruosa	full accordance.
	English	He felt that the idea was monstrous.	full accordance.
The Colombre (D.Buzzati)	Italian	Quando Stefano roi compì dodici anni,chiede in regalo a suo padre,capitano di mare e padrone di un bel veliero,che lo portasse con se' a bordo.	full accordance.
	English	When Stefano Roi was twelve years old,he asked his father,a sea captain and the owner of a fine sailinh ship to take him on board as his birthday gift.	full accordance.
The Tartar Steppe (D.Buzzati)	English	What happened ?	dialogue; accordance. not word per word.
	Italian	Dove e' successo?	dialogue; accordance. not word per word.
	English	Where did he get a way?	dialogue; accordance. not word per word,
	Italian	Dove e' scappatta?	dialogue; accordance. not word per word.
The ballad of Reading Gaol (O.Wilde)	English	Admittedly Angustina had died on a mountain crest in the heart of the tempest and <u>had gone on his way true to himself</u> ,and with great style indeed .	phraseology; accordance. not word per word.
	Italian	Si,Angustina era morto in cima a una montagna nel cuore della tempesta, <u>se n'era andato da par suo,davvero con molta eleganza.</u>	phraseology; accordance. not word per word.
	English	But it was <u>much harder to die a hero's death in Drogo's state</u> ,eaten by disease,exiled from strangers.	phraseology; accordance. not word per word.
	Italian	Ma assai piu ambizioso <u>era finire da prode</u> ,nelle condizioni di Drogo,mangiato da male,esialato fra ignota gente.	phraseology; accordance. not word per word.

In parts of the dialogue suitability exists, this is the merit of the translator. Such use is made not to lose continuity of thought in Italian and also in English, so that sounds to the audiences as natural, as close to the language with that peaking and warmth transmission of clarity of thoughts. In parts of the translation and especially Phraseology of two respective languages English and Italian have linguistic adjustment and not word for word translation or mechanical. This type of analysis is related to what the translation is a cross-cultural exchange and not just a replacement of words. Translator and the translation of the novel is an adapter between different cultures.

4. Conclusions

The results interpretation that we described above, also related to the statistical results (Table 1-5) simultaneously with human perception subjectivist results (Table 6), indicate clearly the topic achievement idea which is the use of statistical analysis in order to give an estimation on the quality of the translation or the use of regular linguistic elements, highlighting the importance of cross-cultural communication as a tool to foreign cultures (in our case is English and Italian) may have a meeting bridge through translators who are their adaptation. Our analysis is a cross-cultural adaptation of the translator and is simultaneously stored regularity of a specific language. The regularity of a specific language frequency is analyzed through letters / words, which are a key point. While adaptation is seen when we do cross analysis between the results obtained from the original text and the translated text, each language preserves its features (case of adaptation Table 6), or if he had simply a mechanical translation, word-per-word, then the statistical regularities of language would not preserved, and the influence of each other languages would be great, would not follow logic and reasoning in the analysis was done. As far as the technology goes on and we have just made a verification that the translation in accordance to linguistic units, culture and people themselves have resulted as a new priorities of High-tech époque demand. This exchanging cultures and values is un-separately done through inter-culture communication. However, these help us to identify how many hit foreign languages are influenced and influence each other languages and effect cultures. The results taken consist on that point that the translation is in accordance, adaptable to both the languages Italian and English. The novels has come natural with consistency and melody of speech where fluency of thought is evident, which is to convince you word-per-word translation is not always validity and especially in the works of the world's greatest authors. The aspects of inter-cultural communication matched with the translation its efficiency remains doubtful and incomplete as a further ahead task for us.

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