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The Problem of Cognitive Dissonance in Translation and the Ways of Overcoming it

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Abstract--In modern linguistics there is a considerable increase of the scientific works on cognitive aspect of the language and cognitive interpretation of the literary translation. The article discusses the cognitive dissonance phenomenon in literary translation and its role and importance in the study of cognitive dissonance and scientific research. The phenomenon of dissonance, consonance, and cognitive dissonance, and their linguistic meanings in different dictionaries have been looked through. At the same time, it is determined that cognitive dissonance is not only the object of modern linguistics and translatology but also the research in the field of music, economics, and information technology. The works of the foreign scientists as V.G.Voskoboynik, T.V.Drozdova, A.M.Kaplunenko, Y.S.Kimishnikova, S.V.Biyakova, O.A.Hopiyaynen, C.Gallen, R.Lemieux, E.G Miklos on cognitive dissonance and their conceptual methods have been studied as well. In particular, the cognitive dissonance phenomenon in the works translated from French into Uzbek and from Uzbek into French has been analyzed by examples. The phenomenon of cognitive dissonance is studied within an indirect translation frame, where realities are mixed up, and the unnecessary cognitive element is introduced to the text. Four ways, the translators may deal with the cognitive dissonance in the translation process, have been recommended.

Keywords---cognitive dissonance, content coincidence, contextual translation, literary translation, translator relationships, cognitive dissonance theory.

Introduction

Scientific researches related to the study of the culture, history, customs, traditions and national values of the people as well as universal and different features of cultures are still important in world translation studies. In particular, the process of studying world literature, translating its most precious patterns into Uzbek in comparative-typological and scientific-theoretical aspect urges to carry out the researches in the Uzbek translatology science. It is worth noting that in recent years an inadequate translation of realities, phraseological and paremiological units, omitting or expressing them via Russian transliteration in the translation of literary works from Uzbek into French have been observed. However, this case may lead to the ambiguity of the Uzbek thought, outlook and mentality in the reader's mind. To cope with these problems, it is necessary to study the works related to the issues of the modern translation, to analyze their level of quality, and to expand the scope of researches devoted to the solution of the lexicographical problems of translation, as well as promoting the comparative-scientific studies in this field. The relevance of studying of this kind of issues determines the value of the topic discussed ([Yurtsever et al., 2021](#); [Aronson, 1969](#)).

The research aims to determine the quality of translated works, find out the causes of inadequate translation and create the ways of dealing with them, and to carry out a comparative analysis of the language factors of the linguistic picture of the world, such as the realities, folk proverbs, and phraseological units rendered in TL of the national spectrum of the world in the translation language. The problem of the national view of the world and its theoretical researches in translation studies are presented by the scientific works of foreign scholars, G.D.Voskoboinik, Y.S.Kimishnikova, Y.A.Karaseva, M.V.Mejova, O.A.Kornilov, E.P. Chakalova, J.Munin, I.Kolomba and H.K.Nguen.

The linguistic factors reflecting the national linguistic picture of the world, i.e the issues of translating the exotic words, proverbs and sayings, phraseological expressions are studied in the researches of I.A.Kashkin, S.Vlakov, S. Florin, I.K.Mirzaev, R.Fayzullaeva, A.Narzikulov, G. Salomov, etc. Literary translation problems were the object of research for many Uzbek translators. However, during the years of independence, the national picture of the world in the works translated from the French language into Uzbek and from Uzbek into French have not been studied specifically on a comparative aspect, since there is no attention to the issues of cognitive dissonance phenomenon and the ways of dealing with them, the issues, which would supply the translation adequacy, develop recommendations on the lexicographical problems of translation and create the bilingual dictionaries of national-cultural words ([Chudinov, 1894](#); [Ozhegov & Shvedova, 1992](#); [Chudinov, 1910](#); [Salomov, 1978](#)).

No doubt that a skillful translator encounters some features of cognitive dissonance in the translation practice. Therefore, today it is necessary to extend the scope of the scientific research on the matter of the importance of cognitive dissonance in translation. Unfortunately, in the Uzbek translation studies, there is not specific researches on the comparative analysis of the works translated from foreign language into Uzbek and from the Uzbek language into foreign languages, their adequacy, the problem of cognitive dissonance and the ways of their prevention. So, in the future, the themes related to the cognitive dissonance are to be introduced to the curricula such as "Theory and Practice of Translation", "Foundations of literary translation", "The linguistic-cultural foundations of translation". The profound study of these topics and extension of the works on scientific theoretical issues would help to create works of authentic character (Harmon-Jones, 2004; Perlovsky et al., 2013).

Method

Comparative, cognitive-semantic, literary text analysis and component analysis methods were used. Comparative and contextual analysis methods have been used efficiently to define the conformity of the source and translation text to reality and to analyze the contextual meanings of the text. To cope with the tasks of the research, the works translated from Uzbek into French and from French into Uzbek have been analyzed in a comparative aspect.

Results

A translator needs to overcome some language barriers and eliminate the issues associated with the translation process to achieve adequateness. In the course of the research, we have compared direct and indirect translations to the original and tried to identify the factors that led to an inadequate translation. Before diminishing and eliminating the cognitive dissonance in translation, the root causes were identified as a primary task. Consequently, the following four factors causing the cognitive dissonance were defined:

- Cognitive dissonance in indirect translations;
- Cognitive dissonance caused by the cognitive element;
- Cognitive dissonance in the translation of the reality;
- Dissonance in the translation of phraseological terms.

In the process of analyzing the worksthe cognitive dissonance in the literary translation was often observed in indirect translations. The fact that the translation of the French literary samples into Uzbek began in the XX century, and most of the translations of the Uzbek language were made in Russian urged to deal with the Uzbek and Russian translations of the works in comparison with the original ones. In the translation of analyzed works, the translators do not fully understand the essence of the original phrases or misunderstand the contextual meaning of the words, which undoubtedly causes uncertainty. Such translations lead to cognitive dissonance. Indeed, the idea that "Just as the picture taken of oneself differs from the one copied out, there is also a difference between the translation of a book from an original version and its indirect translation. In this

case the language barrier comes to existence, and the work undoubtedly becomes complicated." seems to be reasonable (House, 2006; Van Hell & De Groot, 2008).

"The two Dianas" by Alexandre Dumas has been translated from Russian into Uzbek and due to the indirect translation there arises a cognitive dissonance. For example:

"La prise de Campli nous a ravitaillé quelques peu, et si, dans une heure d'ici, j'entrait dans la tente de chacun de vous, messieurs, je gage que j'y trouverais un bon souper servi, et à la table avec vous, une pauvre veuve ou une jolie orpheline de Campli que vous seriez en trainde consoler. Allez donc vous entretenir le goût, je vous manderai pour chercher avec vous les moyens d'entamer ce pain de sucre de Civietta. Jusqu-là, aller, messieurs, bon appétit et bonne nuit".

Direct translation:

"Взятие Кампли несколько пополнило наши запасы, и, если бы хороший ужин на столе. Идите же лакомиться, господа, я не задерживаю вас. Завтра на рассвете я приглашу вас, и мы сообща обсудим, с какого боку надгрызать этот сладкий пирог, Чивтель. А до тех пор вы свободны, господа. Хорошего вам аппетита и спокойной ночи!" (Kaplunenko, 1999).

Indirect translation:

"Ayniqsa, Kampli zabit etilgach, anchagina boyib qoldik; agarda, yarim soatdan so'ng har biringiz turgan chodirga mo'ralagunday bo'lsam, ishonchim komilki, kechki dasturxoningizda "sen je, men je" ziyofatini ko'rib quvonaman. Bo'pti, janoblar, boring, o'sha noz-ne'matlarga to'ying, ortiq vaqtinigizni olmayman, Chitivella degan moyli va totli patirning qay tarafiga og'iz solishni esa tong chog'i maslahatlashib, hamkorlikda hal etamiz. Ungacha bo'shsizlar, sizlarga yoqimli ishtaha va hayrli tun, janoblar!" (Drozdova, 2011).

While contrasting the indirect and direct translation to the original, it was found that the Russian translator translates "pain de sucre" in French as "головка сахара" or "kalla qand" because he does not understand the meaning of the word, and the Uzbek translator interprets the content with overwhelmed national character as, "Chitivella degan moyli va totli patircha". If the translator understood the contextual meaning of the "kalla qand" in the work, then the translation would not have been accompanied by cognitive dissonance. Since the events that happened in France, Italy and Spain in the XV - XVI centuries are described in the work. In fact, he intended to launch an attack on the 3220-meter-high Chivietta rocks at the foot of the Alps in Venice, Italy, when Hertz de Gés addressed to his officers in the text "je vous manderai pour chercher avec vous les moyens d'entamer ce pain de sucre de Civietta". The Chivietta rocks are very high and the edges are sharp, with a low, high notch height. When Gertsog de Gis said "le pain de sucre de Civietta", he means from which part of the Chivietta to attack. The translator who did not understand the meaning of the translation under the "cufflinks" made a completely different translation (Zola, 2001; Masquer & Jaubert, 1971; Barkhudarov, 1975; Humboldt, 1985).

As part of the research, identifying the causes of the barriers to translation, the following translation methods were proposed to eliminate cognitive dissonance in artistic translation:

- The ability of the translator to choose the work and the author correctly.
- Transforming the implicit information into the explicit one.
- Proper choice of phrasal verbs in translation.
- Creation of bilingual translation dictionaries of national and cultural words.

Before working out the principles recommended above, we have substantiated them with examples. For instance, we can illustrate the importance of translating implicit information into explicit one by analyzing the example below. For example:

In the Uzbek translation of Ferdinand Dyuchen's novel "Tamilla", we have observed that the translator transforms implicit information into explicit information. For example, in the original text:

"Les sentier s'infléchit vers l'ouest et bientôt serpente parmi les tamarins et les lénistiques" (Salomov, 1978).

Word by word translation:

Yo'l Ved (Afrika shimolidagi daryo) tomonga qarab tamarinda va mastiqlar orasidan ilon izidek burilib ketdi.

Translation by Zarif Bashariy:

"Tekis tor yo'l tugab, bu yog'iga yo'l tamarinda va mastiq daraxtlar (Afrikadagi daraxtlar) orasidan egri-bugrilanib ketgan"

In this translation, the interpreter translated the "tamarin" and "mastic" trees in Africa in line with the definition, which led the student to be aware of the tree's name and the country in which it grew. Thus, supplementary information and additional explanations to the original meaning of particular concepts, considering that the reader is not aware of this information, will help to reduce and eliminate the dissonance on reader's mind (Subiyanto, 2016; Grant et al., 2017).

Proper choice of phraseological units in translation

One of the most complex problems in the translation process is the finding of an alternative meaning of the original phraseological units in the translated language (Meurice & Dumas, 1899; Dumas, 1847; Larousse, 1993; Komissarov, 2002). The phraseological units are a poetic means that give ability a chance to express more ideas through less words, adding a beauty to any artwork. Uzbek writers make use of phraseological units very efficiently in their literary heritage. Since, in the translation process, a translator must think deeply about recreating and overcoming the existing obstacles to find the best alternative to such phrases.

The following is an example of Emil Zolian's novel "Woman's happiness". In the original text:

«Cinq ou six femmes vêtues de robes de soie, très coquettes avec leurs chignons frisés et leurs crinolines rejetées en arrière, s'y agitaient en causant. Une, grande et mince, la tête trop longue, ayant une allure de cheval échappé, s'était adossée à une armoire, comme brisée déjà de fatigue» .

Indirect translation:

“Пять-шесть женщин, одетых в шелковые платья и имевших весьма кокетливый вид благодаря завитым шиньонам и приподнятым сзади кринолинам, суетились здесь, перебрасываясь отрывистыми фразами. Одна из них, высокая и худая, с непомерно длинным лицом и поступью вырвавшейся на волю лошади, прислонилась к шкафу, словно изнемогая от усталости”.

Translation by Muhabbat Ismailova:

“Bu yerda matodan tikilgan ko’ylak kiygan, jingalak qilingan ulama soch va uzun yubkalari ta’sirida bashang kiyingandek ko’rinayotgan besh-oltita ayol o’zaro gaplashganch allanimalar qilishardi. Ulardan biri baland bo’yli, ozg’in, otyuzli ayol xuddi qattiq charchagandan nima qilishni bilmayotgandek, shkafga suyanib turardi” ([Larousse, 1993](#)).

The translator rendered the Russian phrase “с непомерно длинным лицом и поступью вырвавшейся на волю лошади” as баланд бўйли, озғин, отюзли аёл худди қаттиқ чарчагандай” (a tall, thin, female as if very tired). The “la tête trop longue” (long head) in the original was translated to the Russian language as “длинным лицом” (long face) and in Uzbek, as “от юзли аёлга” (horse-faced woman). In French, the word “une allure de cheval” is used to describe the moment of tiredness when one cannot even walk. To prove our point of view, we have addressed to the explanatory dictionary “*Dictionnaire raisonné universel des arts et métier*” by Philip Masquer and Pierre Jaubert. The term “une allure de cheval échappé,” used in Emil Zola’s novel is explained as follows:

“C’est une allure de cheval, plus basse que le pas, mais beaucoup plus allongée. Pour aller l’amble le cheval n’a que deux mouvements à faire, un de chaque côté s’élèvent et se posent en même côté s’élèvent et se posent en même temps” ([Komissarov, 2002](#)).

Thus, in French, the term “une allure de cheval” is used to describe the state of walking steps which are very slow, fatigued, tired and unconscious. So, why is the situation of a woman who is not able even to walk was translated as “от юзли аёл” (horse-faced)? The state of tiredness in the Uzbek language is expressed with the phraseological units as “итдек чарчаб тили осилмок” (because of being tired as a dog), “чарчаганда илондек судралиб юрмок”(slithering as snake because of tiredness), “паккага етган улоқчи отдек суллайиб қолмок”(being unconscious as a horse arriving its punch) There are phraseological in French with animal names that are also used to describe the state of tiredness.

We recommend the following translation: ““Бу ерда матодан тикилган қўйлак кийган, жингалак қилинган улама соч ва узун юбкалари таъсирида башанг кийингандек кўринаётган беш-олтига аёл ўзаро гаплашганича алланималар қилишарди. Улардан бири, баланд бўйли, озғин, ияқдор аёл худди паккага етган улоқчи отек чарчаганидан суллайиб шкафга суюниб турарди.” (Translated by Sh.R.)

Thus, the interpreter's inappropriate translation may lead to cognitive dissonance. Identifying and eliminating a cognitive dissonance in the literary translation and searching for ways to overcome it will not only improve translation criticism, but will also help to improve the quality of future literary translations (Cassin, 2007; Kaplunenko, 1999; Drozdova, 2011; Dumas, 2012). The translation of the above texts shows that the blending of the national features with the national values of different cultures may affect the adequacy in translation. The purpose of the translation is to fulfill the readers' dreams who do not the language. Only through translated works, they become aware of the culture and history of other people (Jeong et al., 2019; Suastini, 2016; Suryasa et al., 2019). A translator must always pay close attention to the original names, names of places, names of national costumes, in particular every sentence and every circumstance. Improper or incorrect use of words in translation may have a negative impact on the literary-aesthetic value of the work. Based on the aforementioned, it may be concluded that the translators, especially young translators are to take into account the ways how to minimize or eliminate the problems of cognitive dissonance in translation from the Uzbek into French and from French into Uzbek.

Discussion

During the research, the studies on cognitive dissonance theory and practice were investigated. An Austrian psychologist Frits Hayder described the phenomenon of dissonance for the first time (Heider, 1944). Later, an American psychologist Leon Festinger Henry Riecken and Stanley Schachter approached the phenomenon as a social psychological concept in their book “L'Echec d'une prophétie” (Festinger, 1957). Indeed, L. Festinger, in turn, has deeply studied the impact of the problem on human psychology, and contributed to the theory of cognitive dissonance. The scientist observed various psychological, logical, and non-logical states on human psychology, and explained the incompatibility of the human knowledge system as a cognitive dissonance. For example, the scientist mentioned that J. De Lafonten's fable "Fox and Grapes" to be an example for justifying a cognitive dissonance. In this case the French words "Trouver les raisins trop verts" were used. In the fable, a hungry fox sees grapes hanging on a high horn but can not reach them. As a result, it concludes that "Ils sont très verts" - "They are very raw". In fact, ripe, grapes and the wrong way the fox thinks as if persuading itself that the grapes were not ripe is interpreted as cognitive dissonance in psychology. L. Festinger called "disproportion" - dissonance and "proportion" as "consonance." Thus, the imbalance and discrepancy in knowledge establish the base of the cognitive dissonance theory. Accordingly, these final definitions that are scientifically proved, that is the cognitive dissonance conforms to the definition of imbalance in the knowledge system (Yuzhakov, 1992; Kuronov, 2004; Rossi, 2009; Heider, 1944).

During the study of the works related to the topic, in the French literature this term is clarified by Paul Verlen. He described the poetry of Renaissance poets in his book "Nazm san'ati" (Art poétique) as a real song (chansons), and the way of logical breaking he explains by "son", i.e. a correspondence of sounds. This incompatibility and alogism are interpreted as a phenomenon of cognitive dissonance in non-logical literature. Thus, at first, this problem was studied in music, literature and psychology, and then was introduced into economics, informatics and marketing in Russia and European countries. Specific research on this phenomenon was carried out in the field of linguistics (Festinger, 1957; Gallen & Brunel, 2014; Wicklund & Brehm, 2013).

G.D. Voskoboinik in his research on the linguistic-philosophical and cognitive aspect of translation "Linguo-philosophic bases of general cognitive theory of translation" explains the theory as phenomenon formed as a result of the process the translator faces the original context and translates the author's implicit information as explicit one through finding or choosing the appropriate elements proper to the original context (Wicklund & Brehm, 2013). In the process of the analysis of the translation of the D.Le. Karen's novel "Panamanian Tailor", the scientist points out the dissonance phenomena that arise in the translator's psychology. For example in the sentence "С г-ном Collier с Eccles (?) я потерпел полное фиаско в том смысле, что нигде не смог найти его" the translator comes across the trouble who or what is Collier and whether Eccles is a city, street or country? He/she also experiences the situation about whether to leave such information in the translation language or just to eliminate it. G.D. Voskoboinik describes this case as a dissonance state of the translator. It demonstrates that translator may find himself/herself in the dissonance state during the process of expressing incomplete information of original context to the translation language.

In the S.V. Biakova and O.A. Khopiyaynen's scientific article devoted to the translation of mining terms, it is pointed out that national-cultural differences between Anglo-Saxon and Russian culture cause cognitive dissonance state of the translator. Y.S. Kimishnikova's research is devoted to the problem focused mainly on the problem of dissonance in poetic translation (Voskoboinik, 2004). It is worth noting that poetic translation is the most difficult one among other types of translation. When translating the national language picture of the world, the translator should feel the deepest sense of the languages, and choose the brief, accurate and melodic phrases. In poetic translation, the translator must be not only a translator but also a poet to keep both the content and the tune. In the translation of Kipling's poem "If" by Y.S. Kimishnikova one may observe that the case given attention to the content of a poem losses its melody, or vs. She defines an axiological dissonance, psychological dissonance, the types of dissonance that arises as a result of an excessive use of the translator's free translation style.

Y.S. Kimishnikova emphasizes that the translator is to have professional skill on dealing with realities, firstly, as to catch their essence and meaning and apply them to creative process. Since incomplete and inaccurate realities in the poetic translation give rise to the dissonance state of the receptor (Voskoboinik, 2004; Voskoboinik, 2002; Lemieux, 2014; Jacques & Alan, 1967). To avoid this, the translator must have encyclopedic knowledge and be aware of the nature of the

lyrics and be engaged in literary art. If a translator is a writer and a poet at the same time he will be able to recreate the translation of the original text. René Lemieux, a Canadian scientist, explains the emergence of a dissonance in the automated translation, made with machine ([Voskoboinik, 2002](#)). The scientist notes that today the development of science and technology has led to a number of innovations and improvements in the field of translation. He focuses on the notions such assonance, dissonance, consonance terms, and their importance in the literary translation. He emphasizes that the emergence of a dissonance state is observed mainly in translating national-cultural words.

The scientist: “Je pense que, de cette autre tradition, il est possible de percevoir une volonté, pour le traduire, de dissoner dans le monde, et c'est cette volonté qu'il s'agira ici d'expliciter” (I think the translation of a foreign culture is a complex process, the interpreter should be able to feel the will of the author, the discrepancy in his/her outlook, and be able to deal with them in the translation process). The scientist, in this regard, relies on the scientific research by Jack Derrida, Barbara Cassin and Christine Woffrey. René Lemieux substantiates that the word is considered to be a primary point in the translation made with a machine, whereas for the translator is the meaning is. He proves his idea on the occurrence of the dissonance state by the translation made with a machine, in particular by the examples of the translation done with “Google translate” program ([Birkan-Baydan & Karadağ, 2014](#); [Gural & Boyko, 2014](#)).

In Ezter Gerda Miklos in his research, “Les espaces de la dissonance – la choralité et les images de collectivité dans le théâtre de Bernard-Marie Koltès” studied five plays by Bernard Mary Koltès one of the modern play writers of the late XX century, such as “La nuit juste avant les forêts” (1977), “Quai ouest” (1978), “Combat de nègre et de chiens” -1979), “Le retour au désert” (1988), “Roberto Zucco” (1989). He determines the circumstances that led to the dissonance state in the speech of the heroes ([Lemieux, 2014](#)).

Russian scientist A.M. Kaplunenko also suggested several scientific ideas on reducing or eliminating cognitive dissonance in the poetic translation ([Jacques & Alan, 1967](#)). The researcher says that one should keep the spiritual-psychological intonation in translating Shakespeare's sonnets from English into Russian and draws attention to the following elements in the literary text:

- full preservation of the structure, form and content of the poem;
- to keep the introductory words and phrases, as much as possible;
- to pay attention to punctuation marks;
- perceive the rhythm of the author and preserve the original rhythm;
- abandoning lexicon on excessive "mincing manners".

The scientist believes that the dissonance in the translation will be reduced and adjusted to consonance, if the recommendations given above are followed. T.V. Drozdova analyzes the examples of dissonance in heroes' speech in S. Fitzgerald's novella "The Baby Party", and shows that the implicit information in the dialogue leads to the emergence of cognitive dissonance. At the celebration of Bill's Birthday in the novella, the implicit information in heroes' speech is explained by her as follows: “Cognitive dissonance, by definition, presupposes

some kind of development. In a short story such development has its realization in the shape of confrontational explosion-scuffle between fathers and children; while the basis of revelation of factual and implicit information out of the further text clarifies that the reason for such a conflict situation is cognitive dissonance reflected in global misunderstanding among people, a difference of their opinions, views, and intentions." (Cassin, 2007).

In the translation practice, every skillful translator encounters some kind of cognitive dissonance. Therefore, today it is necessary to extend the scope of scientific research on the role and importance of cognitive dissonance in translation. Unfortunately, in the Uzbek translation, there is no specific study related to the comparative analysis of cognitive dissonance problem and its elimination in the works translated from foreign languages into Uzbek and from Uzbek into foreign languages (Ginsburgh et al., 2011; Volf, 2020; Xiu & Xeauyin, 2018).

Conclusion

The research obtained several theoretical and practical conclusions. Firstly, the conceptual dissonance phenomenon was thoroughly studied, before dealing with the origin of cognitive dissonance and some ways of its elimination in the translation of literary texts. At first, the French scientist Ever Conti faced the phenomenon of "cognitive dissonance" in 1380, during the process of the translation of Aristotle's works, and brought it to the music field in which "cognitive dissonance" meant incompatibility, snooze, non-musicality in the system of sounds. Scientists conclude that the theory of cognitive dissonance means the "incompatibility, disproportion in the knowledge system" and that the "disproportion" is "dissonance" and "proportion" as "consonance".

It was found out that cognitive dissonance was a research object of linguistics, literature, psychology, economics, marketing, mathematics, and biology fields. Russian and French translators have observed some aspects of the phenomenon of cognitive dissonance and created recommendations on the occurrence of the phenomenon of cognitive dissonance and the ways to reduce it. In the process of studying the artistic works and their translations, the issues dealing with the reasons of the occurrence of cognitive dissonance were identified and divided into groups respectively. The misleading proverbs, phrasal verbs, mixed realities that indirectly create the problem factors in the original translation do provoke dissonance phenomenon, the case which was proved by examples. Moreover, the ways to reduce and eliminate cognitive dissonance in translation have been developed. Some solutions were suggested that the translator would choose the appropriate work and the author, avoid adding new cognitive elements in the translation, change the implicit information into the explicit one, and provide available phrases in translation, and create bilingual dictionaries on the national-cultural lexicon.

It is proved that the translator's background knowledge plays an important role in eliminating cognitive dissonance in the literary translation. The translator needs to be aware not only of the language, but also about the history, traditions, clothing, food, lifestyle, literature and art, geography, flora and fauna of that

nation. In the examples, analyzed in the research the phenomenon of cognitive dissonance is observed in the literary translation due to the lack of non-linguistic knowledge of the translator. Some recommendations have been given from critical viewpoint.

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