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**A Text Analysis and the Detection of Irony in Naomi  
Klein's Book *The Shock Doctrine: The Rise of Disaster  
Capitalism***  
(bachelor thesis)

**Analýza textu a detekce ironie v knize Naomi Kleinové  
*Šoková doktrína: Vzestup kalamitního kapitalismu***  
(bakalářská práce)

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*Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.*

*V Olomouci dne 18.5.2011*

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# CHAPTER 1

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## Introduction

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Naomi Klein is a Canadian journalist, writer and activist. She has been regularly reporting on the activities of multinational corporations, their impact on the public sphere and the responses of various governments to the impulses. In her third book *The Shock Doctrine: The Rise of Disaster Capitalism*, Klein analysed in great detail the way capitalism of the 20<sup>th</sup> and 21<sup>st</sup> century uses disaster as a means to promote their otherwise unacceptable plans. Such a situation can be caused by natural disaster (hurricane Katrina in New Orleans, tsunami in Thailand), war, world financial crises, etc. The state of shock in which people find themselves in the aftermath of a disaster is a signal for the disaster capitalists to begin their work. Naomi Klein's work is an important insight into the history of the past sixty years, casting a new light onto the development of capitalism itself.

My initial plan was to select and translate several chapters and comment on the differences of the source and target language. Nevertheless, this plan had to be modified because at the end of November 2010, the Czech translation of this book produced by Martina Knápková and Luděk Vacín was published.

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This fact opened up new possibilities, the one to which I aimed my thesis being to conduct a thorough analysis of the source text with a special focus on stylistic devices. Klein's work is a popular science text with leading elements of a journalistic and essay style. As postulated by Čechová, the focal point of such text is to inform and analyse but also to persuade, affect and influence (Čechová 2008, 245).

On one hand, Klein fulfils this complex task by presenting the reader with an in-depth analysis into the world's political and economic development of the past sixty years supporting her findings by an abundance of facts, examples and statements of well-known and respected people (Čechová 2008, 267). And on the other, Klein employs a set of stylistic devices that enable her to deliver the message of her findings in the utmost accessible and intelligible manner.

Such devices, comprised of repetition of lexical items, figurative language, semantically disparate lexical items, metaphors and similes, expressions of the author's personality and irony were aimed at increasing the coherence and cohesion of the text, illustrating and describing the subject matter in a more sophisticated manner and reducing the distance between the author and the reader. Each of the above mentioned stylistic devices was sufficiently exemplified and commented on in their respective sub-chapters.

On defining Klein's writing style, I have allocated the key role to the use of lexical items with ironic overtone which I have subsequently subjected to a careful study. Irony which enables Klein to voice indirect criticism about the unfair practices of disaster capitalists and to keep her text alive and most absorbing thus represents the key feature of her author's writing style. Therefore I found it necessary to focus on the ironic feature of the text, which ranges in its level of transparency and thus poses a considerable demand on both the reader's and the translator's perception, concentration and ability to read between the lines.

In my thesis, I have employed a number of acronyms comprising of ST (source text), TT (target text), SL (source language), TL (target language). I have also equipped each example from both the ST and the TT with a reference denoting the page and the relevant acronym ST/TT in parenthesis. Unless otherwise noted, all



translations of citations from Czech sources are my own, and an acronym of MOT (my own translation) is entered in parenthesis together with the source and original text.

I would like to emphasize that the aim of this work is not to produce an exhaustive study of the various ways an ironic overtone is expressed in the source text, but to point out some of its manifestations, explain and support them by sufficient number of examples and based on the corpus research to confirm the ironic overtone of the items that lead to the ironic effect of the phrases.

## CHAPTER 2

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### Establishing the Properties of the Source Text

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#### 2.1 Deciding on the Source Text Analysis Methodology

The analysis of a source text accounts for the first task which needs to be accomplished in order to not only proceed further with the translation but mainly to wholly and correctly understand the text (Nord 1991, 1). Therefore my endeavour to carry out a comprehensive analysis of Klein's text assumes a similar path to the one an actual translator has to follow.

There is an abundance of various approaches to text analysis out of which I have selected and followed the ones proposed by Peter Newmark and Christiane Nord. Allocating the key role to Newmark's approach known for its conciseness and primary focus on practical use, I have complemented it with Nord's technique which draws attention to greater detail and a thorough examination of the subject matter.

According to Newmark, the immediate importance is in reading the text in order to search for the intention of the text and thus for the intention of the writer, to

distinguish the type of the text, to define the readership, to comment on the text style and to anticipate the problematic areas of the text.

Nord, on the other hand, approaches a text analysis from a far more complex and detailed point of view dividing the factors she inquires about into two groups; extra-textual and intra-textual factors. While extra-textual factors relating to the author, their intention, the recipient, the text medium, the motive and the place and time of publication can be observed before the actual reading of the text, the intra-textual factors such as the analysis of the subject matter, the content, the knowledge presuppositions and the style of the text, the lexis, and the syntactic structures can be only detected after the text has been submitted to a careful reading (Nord 1991, 37).

By selecting the most relevant factors that apply to the particular text which I am to analyse, I have narrowed the long list of Nord's observables and gave special importance to the analysis of the author, the text medium, the text motive, the text function and the style of the text. It was my conscious decision not to include in my analysis the remaining factors which Nord inquires about further.

## 2.2 The Author

In order to cast more light on the author's intention, it is necessary to examine all relevant data available regarding the author (Nord 1991, 45). This data usually comprises the author's name, which may represent an immediate link to their literary classification as well as their favourite subject matter (*ibid.*), the age, the country of origin, the time of writing the text, the events or the author's activities preceding the writing of the text, the educational background and the author's profession (Nord 1991, 47).

The author of the text in question is Naomi Klein – a Canadian journalist, writer and activist. The author's brief biography on her web page informs us that “she is a former Miliband Fellow at the London School of Economics and holds an honorary Doctor [degree] of Civil Laws from the University of King's College, Nova Scotia”

(Naomi Klein "About Naomi Klein" 2011). She is also "a contributing editor for Harper's and a reporter for Rolling Stone, and writes a regular column for *The Nation* and *The Guardian*" (ibid.). At the age of 30, Klein wrote a book, *No Logo*, which has been called "the Das Kapital of the growing anti-corporate movement" and in which she becomes "a campaigner against our over-branded world, and a popularizer of anti-corporate ideas" (Common Dreams 2011).

Last but not least, she is the winner of many prizes such as the Best Documentary Jury Prize which she was awarded at the American Film Institute's Film Festival in Los Angeles for the film *The Take*, which she co-produced with director and her husband Avi Lewis. "Her reporting from Iraq for Harper's Magazine won the James Aronson Award for Social Justice Journalism in 2004" (Naomi Klein "About Naomi Klein" 2011), and her latest award is inaugural Warwick Prize for Literature which she was awarded in 2009 for *The Shock Doctrine: The Rise of Disaster Capitalism* (ibid.).

All in all, Klein is an established journalist and activist who has been regularly reporting on the activities of multinational corporations, their impact on the public sphere and the responses of various governments to such impulses. Aged 37, Klein writes her third book titled *The Shock Doctrine: The Rise of Disaster Capitalism*, which is the subject matter of this thesis, and which constitutes the key output of Klein's meticulous historical research as well as her four-year on-the-ground reporting in disaster zones (Naomi Klein "The Shock Doctrine: The Rise of Disaster Capitalism" 2011).

## 2.3 The Author's Intention

On the basis of Newmark's theory, intention is the key factor which the translator needs to preserve as it represents the author's genuine attitude towards the subject matter (Newmark 1988, 12). Nord adds that what can be altered is the function of the text or the effect which it has on the recipient / the reader (Nord 1991, 48). She draws a clear distinction between these three phenomena by explaining that they

constitute “three different viewpoints of one and the same aspect of communication” (Nord 1991, 47). Intention being the viewpoint of the author realising the purpose s/he wants to achieve, the function of the text being a broader category, including all situational factors, and the effect of the text is “the result of the reception and encompasses both the external and internal factors” (Nord 1991, 48).

While according to Newmark, the intention of the text can be formulated only after reading the text as he sees the understanding of the text as a direct link to the author's intention (Newmark 1988, 12), Nord allows for two ways of achieving this task by observing both the extra-textual and inter-textual factors (Nord 1991, 49). She analyses factors such as extra-textual or inter-textual direct statements made by the author in regards to their intentions, the convention associated with the text type, the author's communicative role, the medium, place and time of the text, the events associated with the text and the actual intra-textual features (Nord 1991, 49-51).

In regard to Nord's first point, I would like to draw the attention to the brief summary printed at the back of Klein's work:

Thrilling and revelatory, *The Shock Doctrine* cracks open the secret history of our era. Exposing these global profiteers, Naomi Klein discovered information and connections that shocked even her about how comprehensively the shock doctors' beliefs now dominate our world – and how this domination has been achieved. Raking in billions out of the tsunami, plundering Russia, exploiting Iraq – this is the chilling tale of how a few are making a killing while more are getting killed. (ST)

This unambiguous statement clearly declares that Naomi Klein is about to unleash upon the world new findings that will not only cast light on the events of the 20<sup>th</sup> and 21<sup>st</sup> century but also disregard all that the world has been told until now. Naomi Klein's intention is to literally open the eyes of the readers by presenting them with unprecedented and revolutionary facts and conclusions. Her intention is to inform the wider public and spread the knowledge which she has acquired.

Another clear declaration of the author's intention can be observed in the video that accompanies Klein's text. This six-minute footage represents a brief summary

of the book. Klein's opening statement reads: "Remaking people – shocking them into obedience – this is the story of that powerful idea" (Youtube 2011), and is followed by her account on how doctors started to observe the power of electric shocks that could remake and "reduce adults to childlike state" (ibid.) – power that appealed to CIA in 1950s. She goes on to explain that such power can be applied not only to individuals but to the whole nations. Nations, which in the aftermath find themselves in a state of shock – "insecure and disoriented" (ibid.). She concludes this brief video presentation by the following words: "The best way to stay oriented – to resist shock – is to know what is happening to you and why" (ibid.).

The last words disclosing yet another layer of Klein's intention which is to give hope to the very people who feel the full impact of those policies and to mobilise their power and will to denounce such atrocities as well as to raise general awareness and solidarity among all people and to put an end to indifference that prevents them from learning about the political tendencies of the current era.

This complex of Klein's intentions: to shock, to demonstrate the impact of the policies, to explain why, to support her thesis by giving numerous examples from all over the world and to give people hope and to mobilise their opinion against it runs through the whole book like a red thread.

In regard to the communicative function of the given text, Nord cites four different basic functions of communication as developed by Bühler and Jakobson out of which I attribute to this text referential, expressive and operative functions. This means that Klein wants to inform the reader about a certain issue (referential intention), she also tends to tell them something about herself and her attitude towards things (expressive intention) as well as she aims at persuading the reader to adopt a particular opinion or perform a certain activity (operative intention) (Nord 1991, 49).

The conclusion which can be drawn from the role the author assumes in the text, i.e. a teacher's like role, is that her intention is not to show the wealth of knowledge she possesses but to pass it onto the wider public.

Klein's unique perception to detect universal traits of the policies that are being implemented on the pretext of helping improve the disaster-stricken countries all over the world, led her to conducting meticulous research. As soon as the research was completed, Klein published her book in order to pass on the findings of her research to the public, with the intention of calling for action which would demonstrate both the topicality and gravity of the subject matter.

One of the last factors that contribute to the identification of the author's intention is the set of the activities or events associated with the text. Klein followed up her book with a series of lectures and talks which she held at various universities across Canada and North America and which eventually extended into a two-year tour. She has also written a substantial number of articles accompanying the book.

## 2.4 The Text Motive

Although seemingly answering the same question, as both the writer's intention phenomenon and the text motive phenomenon analyse the same matter, each of the phenomena approaches the subject matter from a different point of view. The former providing us with the answer to the question *What does the writer want?* and the latter *Why does she want it?* as Nord explains and continues by clarifying the question to the point of "For what reason (was the text written)?" (Nord 1991, 67) a question which was initially formulated by Thiel and which refers to the text motive as understood by Nord.

Klein's reason for writing the text was the discovery of something that did not correspond with what the world has been told, what the media and politicians have presented the world with and led the people to believe. As she personally visited and had the chance to observe and continuously report on the very zones that gradually found themselves under the sway of the disaster capitalists, she became aware and able to recognise the pattern that was present everywhere. Klein soon realised that a natural disaster such as hurricane Katrina or tsunami as well as an unnatural one such as a war or a world financial crisis creates an opportunity for a savage capital-

ism to multiply the profits of some by privatizing everything in sight and reducing social systems and governments' right to intervene to minimum. She could see that the people, who in the aftermath of a disaster find themselves in a state of shock – extremely vulnerable and desperately helpless – pose no obstacle for disaster capitalists to begin their work. She could also observe the means that disaster capitalists use to ensure the safety of such a system, which often meant inducing a crisis and to keep people in a state of shock or to prolong the period of shock by depriving them of their human rights and freedom and in the worst cases by submitting them to systematic psychological and physical torture.

Such unprecedented discovery urged Klein to conduct thorough research into the history of world's economics of the 20<sup>th</sup> and 21<sup>st</sup> century in order to find the origin of these tactics and to assemble all the findings into a book that some people call “the secret history of free market” (Huffpost Politics 2011).

## 2.5 The Readership, the Author's Presuppositions and the Medium

The reader is considered to be one of the key factors as it is important for the author to attract attention of the particular reader the text is addressed to. Nord also distinguishes between the addressee or primary reader and a chance or secondary reader (Nord 1991, 52).

To characterise the readership of the SL text, Newmark suggests “[assessing] the level of education, the class, age and sex of the readership if these are ‘marked’” (Newmark 1988, 13). According to Nord, the level of readers' education or the amount of communicative background does not depend solely “[on their] education or familiarity with the subject but also on other factors relating to the subject matter itself [such as] topicality” (Nord 1991, 54).

Because there is not any direct reference as to whom the text is addressed, the only source on whose basis it is possible to characterise the readership is the text itself and a selection of reviews. The fact that in this book Klein addresses the



most important events of the past sixty years, which took place in various corners of the world, and shows them in the light of a new reality helps Klein to cross the Canadian border and reach out for readers from all over the world. Addressing issues such as illegal practices of CIA, the coup in Chile, Margaret Thatcher and her Falklands War, the Fall of the Iron Curtain, the Tiananmen Square massacre, Nelson Mandela, New Orleans after Hurricane Katrina, the World Bank and the IMF and others demonstrate the utmost topicality of the book which involves all people and not just selected nations. Furthermore, these issues serve not only as good examples of the subject matter but they could be also perceived as a demonstration of Klein's concern to address the subject matter in a complex manner which assists her in gaining the reader's confidence (Nord 1991, 49).

Klein's new history book explains the course of events in precise and specialized yet understandable and elegant language. She unfolds the circumstances of every event as if told for the first time ever. Her reader-friendly writing manner makes Klein's text almost fun to read as Seymour Hersh expresses in his brief review (Huffpost Politics 2011). And indeed, the mere glance at the list of contents cannot leave anyone untouched by Klein's everlasting sparkle of irony that shines from titles such as "Blank Is Beautiful: Three Decades of Erasing and Remaking the World" (ST contents) or "Surviving Democracy: Bombs Made of Laws" (ibid.).

Klein forms no boundary around the group of target readership but quite the opposite; she makes her text accessible to as many people as possible. This is apparent not only from her style of writing but also from the fact that she assumes almost no presupposition. The only requirement she imposes on her readership is to be interested in the subject matter and in the events that are currently happening around the world. However, even here she comes halfway towards the reader by making attractive not only the text itself but also the title of the book and the titles of individual chapters. Klein is ready to ignite the interest in the reader from the very first moment the reader lays eyes on the book and finds themselves being immediately smitten by the very catching title of *The Shock Doctrine: The Rise of Disaster Capitalism*.

Although, the medium Klein has chosen may pose a form of an obstacle to some readers – a book of a substantial dimension which amounts to 466 pages. However, the topicality of the subject matter of the text and the gravity of Klein’s findings which concern the whole world and not just selected nations make it an extremely necessary and worthwhile read.

## 2.6 The Type and the Function of the Text

Another parameter which leads to a thorough analysis of a text is to identify the text type. Out of the many text types there are, such as “descriptive, narrative, argumentative, literary, poetic, scientific, didactic and conversational” (Tárnyiková 2009, 25), I identify Klein’s text with an argumentative text type which is described by Tárnyiková in greater detail as a text in which the core of the text is the entire subject matter, which is “assigned values of truthfulness and reasons of beliefs and facts” with very frequent “link types of *value, significance, cognition, volition and reason*” (Tárnyiková 2009, 25). Such text contains “a density of evaluative expressions” (ibid.) as will be described and exemplified later in the following chapter.

According to Nord the text function is closely linked to “communicative function, which the text fulfils in its concrete situation of production / reception” (Nord 1991, 70). The communicative function of the text has been already addressed in sub-chapter 2.3 and therefore we can only add to the description of the function that “the referential function focuses on the referent or context referred to by the text, the expressive function focuses on the author – her emotions and attitude towards the referent” or subject matter of the text and the operative function relates to “the orientation of the text towards the recipient” (Nord 1991, 42).

## 2.7 The Style of the Text

The part of the text analysis which I would like to discuss in greater detail is the analysis of text style. Based on the previous analysis of the author’s intention, the readership, and the text motive we can conclude that Klein’s text falls into the cat-

egory of popular science literature with the elements of not one but several styles; chiefly journalistic and essay. A journalistic style is described by Čechová in detail as a style whose focal point is to inform and analyse but also to persuade, affect and influence (Čechová 2008, 245). According to Čechová the range of texts that fall into this category spans from brief newspaper articles with a sole function to inform up to extensive essays of informative and analytical texts with the function to communicate and influence (ibid.). Čechová goes on to narrow the span of a journalistic style into its three inner branches, out of which I have attributed to Klein's text a journalistic style in the strict sense or as referred to by Čechová a journalistic analytical style (Čechová 2008, 266). The aim of an analytical style text is to provide the readership with information that was previously subjected to a thorough analysis and subsequently provided with author's comments and evaluations (ibid.). An author of such text employs "a logical line of reasoning built up from facts, examples and statements of well-known and respected authorities" (Čechová 2008, 267; promyšlená argumentace pomocí faktů, příkladů, výroků známých nebo uznávaných osobností – MOT) and at the same time s/he works with such means of expressions which help enhance the attractiveness of the subject matter and thus contribute to the shaping of the reader's opinion (Čechová 2008, 266).

As Galperin claims, the aim of such style "is to exert a constant and deep influence on public opinion . . . and to cause [the reader] to accept the point of view expressed in [the text] not merely by logical argumentation, but by emotional appeal as well" (Galperin 1971, 296). Galperin goes further as to postulate that "[d]ue to its characteristic combination of logical argumentation and emotional appeal, publicistic style," as he refers to a journalistic style, "has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other" (ibid.).

A set of language features that are present in Klein's text and are typical for an essay style texts as outlined by Galperin comprise among others "the use of the first person singular [justifying] a personal approach to the problems treated; a rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas; the abundant use of emotive words; [and] the use of similes and

metaphors . . . as one of the media for the cognitive process” (Galperin 1971, 303).

On the basis of the above list of parameters we can conclude that Klein’s text is a scientific study of a certain subject matter, which is analysed and reflected on by the author who does not present her readership merely with a collection of facts that lead to an obvious conclusion, but in order to keep her text alive and her readership interested she adds to her text a notion of her personal feelings and views.

In the following chapters I am going to analyse the set of stylistic devices and tools that enable Klein to express her opinion, to evaluate the facts and events that are immediately connected to the subject matter and to make her text more attractive and interesting for her readership. These tools comprise repetition of lexical items, the use of figurative language, the use of lexical items of different semantic fields, metaphors and similes, the use of first person singular, evaluative lexical items, formal and informal language and irony. In a separate chapter, I am going to address irony in greater detail as this stylistic device represents the key feature of Klein’s own writing style.

### 2.7.1 The Repetition of Lexical Items

According to Čechová the complex characteristics of journalistic style texts is determined by its large social role which is to inform the wider public of all social classes, age and education in an utmost comprehensive manner and thus help form their understanding and opinion of the subject matter (Čechová 2008, 246).

The fact that Klein is an experienced journalist who among other activities writes a regular column for *The Nation* and *The Guardian* as already mentioned in 2.2, is reflected in her highly intelligible style of writing, which aims to make her text accessible to all readers. Her text is very easy to understand and to follow because it has a high level of both the semantic connectedness (coherence) and syntactic connectedness (cohesion). As Bečka summarises, a style is constituted by two groups of determiners (Bečka 1948, 7). The first one covers “the author’s selection of means of expressions and the second is formed by the way the author’s flow of thoughts is organised” (Bečka 1948, 7; jednak výběr výrazových prostředků, jed-

nak uspořádávání myšlenek – MOT). Both of these parameters are well balanced in Klein's text, turning such a substantial volume into an extremely appealing text that reads very well.

To make the text comprehensible and engaging for its readers, Klein employed a number of tools that help increase the level of cohesion. Such tools, among others, are the repetition of lexical items and the use of lexical items or phrases with some sense of relation such as synonyms and antonyms (Urbanová 2008, 85). Urbanová explains that repetition of lexical items and their derivatives contributes to the textual connectedness (Urbanová 2008, 84). Klein goes further in her writing so as not only to repeat the key word but firstly explain it and then repeat it together with a part of its attributive value such as in:

to convert New Orleans schools into '*charter schools*,' *publicly funded institutions run by private entities according to their own rules* → replaced by *privately run charter schools* → laboratory for the widespread use of *charter schools* (ST 5)

Synonyms also facilitate the reader with better understanding of the subject matter as they provide them with a series of semantic nuances (Urbanová 2008, 85) as we can observe in the example series below:

*to radically reform* the educational system → *to convert* New Orleans schools into 'charter school' → *the auctioning off* of New Orleans' school system → *to completely replace* New Orleans' school system → *to erase* a public school system and *replace* it with a private one (ST 5, 6)

On the other hand, antonyms and contradicting phrases "not only help the reader with understanding of the complexity of the subject matter but they also attract reader's interest and attention" (Urbanová 2008, 85; čtenáři pomáhají pochopit složitost jevů a zároveň vzbuzují jeho zájem a pozornost – MOT). Examples of contradicting phrases such as expressions of irony and the use of lexical items with ironic overtone will be dealt with in chapter 3.

### 2.7.2 Figurative Language

One of the most frequent stylistic devices which is present in Klein's text is the use of figurative or metaphorical language. As Čechová claims, the use of lexical items of metaphorical nature does not only have an informative function but most importantly such items attract the reader's attention and increase the topicality and imperativeness of the text and its subject matter (Čechová 2008, 251) which goes hand in hand with Klein's intention.

An example of figurative language can be observed in the following example series:

*a clean sheet* to start again → *big opportunities* → *lower taxes, fewer regulations, cheaper workers* → the treatment of disasters as *exciting market opportunities* (ST 4, 6)

*A clean sheet* represents the general condition of an area which has just suffered the course of a disaster that left the country in ruins and its people in utter despair. This term – *a clean sheet* – is used by disaster capitalists who on the pretext of helping the country out of its misery, take advantage of the *clean sheet* state and transform everything in a way that is most convenient for them and not for the local people – for whom a disaster does not represent the emergence of *a clean sheet* or *big opportunities* but it marks the beginning of the most unstable, devastating and fearful period.

A striking metaphorical value is apparent in the titles of individual chapters. Here is another example:

The Other *Doctor Shock*: Milton Friedman and the Search for a Laissez-Faire *Laboratory* → The First Test: *Birth Pangs* (ST contents)

A professor of University of Chicago, Milton Friedman is the father of the idea of a free market which he developed in the 1950s. For the following 30 years he was perfecting this 'medicine' that was meant to 'cure' unhealthy economies and so he

started to ‘prescribe’ it to selected countries on which this ‘medicine’ was being tested. Therefore Klein calls Milton Friedman a *doctor shock*, the countries where free market policies were implemented; *laboratories*, and when the first signs of expected outcomes started to show – Klein refers to them as *birth pangs*.

### 2.7.3 The Use of Lexical Items of Different Semantic Field

Another stylistic device which is also very frequently used by Klein in her text is the use of lexical items that semantically do not belong into the particular field of communication. The reason why an author chooses to make a reference to a subject or a person using a lexical item of different semantic field corresponds with the author’s intention to emphasise the particular piece of information, to make it stand out and thus draw the reader’s attention to it (Čechová 2008, 251).

According to Yule, reference is “a social act, in which the author assumes that the word or phrase chosen to identify an object or person will be interpreted as [s/he] intended” (Yule 1996, 22). In many cases we can see that the examples of this particular stylistic device border with figurative speech for their very effective illustrative function to describe the item that is being communicated as can be observed in the following examples: “you could almost forget the toxic *stew* of rubble . . . down the highway” (ST 4) – *stew* being a part of the culinary terminology forms a very graphic metaphor that triggers the reader’s immediate imagination; “the news *racing* around that day” (ST 4) – racing/to race – a lexical item taken from the motorcycle / car / horse semantic field, in this case illustrates the speed with which the news was being spread. According to the tokens entered in the Corpus of Contemporary American English what can *be racing* is most commonly *heart, mind, thoughts, pulse, companies*, etc. none of the tokens refer to *news*. The only token which I found in COCA regarding similar phrase referred to the name of a magazine The Racing News.

#### 2.7.4 Metaphors and Similes

Klein's extensive use of metaphors and similes does not only increase the expressivity of the text but it also represents a form of appeal in the text which is designed to affect the feelings of the reader (Knittlová 2010, 190). It also constitutes a useful stylistic device which helps illustrate the given subject in greater detail.

Newmark goes on to define the basic twofold purpose of a metaphor which firstly lies in describing "a mental process or state, a concept, a person, a quality [or] an action . . . more comprehensively and concisely than is possible in literal language" (Newmark 1988, 104). Secondly, the purpose of a metaphor is conveyed in appealing to the senses, arousing interest, clarifying graphically, delighting, pleasing, surprising (ibid.).

As Quintilian believed, "it is due to the metaphor that each thing seems to have its name in language" (Galperin 1971, 136). "Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, [and] adverbs . . ." as Galperin postulates (ibid.). Galperin also addresses the classification of metaphors according to the degree of unexpectedness into genuine - those that are absolutely unexpected and dead metaphors - fixed metaphors often entered into dictionaries (Galperin 1971, 137). There is a balance of both genuine and dead metaphors in Klein's text, such as: "who had *made* progressives' *hair stand on end*" (ST 446) - being the example of dead metaphor entered in dictionary (CALD) and "he was the most powerful ideological *amplifier* of Friedmanism" (ST 446) - being an example of genuine metaphor. And here is an example of a genuine simile: "A Chicago School transformation was about as likely to be warmly received in the Southern Cone as a *proletarian revolution in Beverly Hills*" (ST 103).

Here are two more examples of already coined metaphors placed in the same sentence facilitating the graphic illustration of the subject which is being described: "In sharp contrast to the *glacial pace* with which the levees were repaired . . . , the auctioning off of New Orleans' school system took place with *military speed and precision*" (ST 5).



The last example: “if he did not embrace radical economic shock therapy immediately, they would *sever the rope and let him fall*” (ST 219) demonstrates Klein’s great ability to react briskly to the impulse that she set for herself by quoting the particular speaker in the preceding paragraph to whom *he* from the above example refers, “Like mountain climbers on one rope, the world’s nations can either climb together to the summit or fall together into the abyss” (ST 219).

### 2.7.5 A Touch of Author’s Personality

As already postulated earlier, Klein’s text has essential features which correspond with an essay style text. The leading feature being the author’s input of her own views and feelings towards the subject matter. This input can be demonstrated via several stylistic devices such as the use of first person singular, evaluative lexical items and unconventional use of language.

A text book example of the first device is manifested in the following utterance: “*I call* these orchestrated raids on the public sphere in the wake of catastrophic events, combined with the treatment of disasters as exciting market opportunities, ‘disaster capitalism’” (ST 6); or in “Having been part of the movement against ballooning corporate power . . . *I was accustomed to seeing* similar business-friendly policies imposed through arm-twisting at World Trade Organization summits” (ST 9); and “*At the time I didn’t understand* the meaning behind the jubilation . . . . *Now I think I do*: the state of shock had finally worn off” (ST 447).

In Klein’s text, we can also observe an abundance of evaluative lexical items expressing directly Klein’s attitude and opinion on the given subject. These are usually represented by evaluative adjectives and adverbs such as in: “they had walked out in the *baking* sun” (ST 4); “The Chicago Boys could *scarcely* have selected a part of the world less hospitable to this *absolutist* experiment” (ST 103); “the *stern* answer was” (ST 219); “a *cuddly* nickname” (ST 218); “the *risky* decision” (ST 218).

Another group consists of vast number of evaluative verbs, nouns and noun phrases such as in: “they were now *jammed* with two thousand cots and a mess of angry . . . .” (ST 4); “A network of right-wing think tanks *seized* . . . and *descended*

on . . . Bush *backed up*” (ST 5); “the international banks *showering* the junta with loans” (ST 98).

According to Newmark and his classification of text formality, Klein’s text shows features that would relate to several such categories. It appears to be a blend of formal, informal and colloquial language. Newmark further suggests that there is “some correlation between the level of formality and emotional tone” (Newmark 1988, 15).

As postulated by Knittlová, the extensive use of colloquial language in Klein’s text corresponds with her intention to articulate her personal attitudes with the notion of spontaneity and emotion. By using colloquial language, the author creates a colloquial atmosphere which expresses her personal feelings towards the subject matter of the text and towards the readers themselves (Knittlová 2010, 96).

Examples of this stylistic device can be observed in: “I had just been *busted* for talking to evacuees” (ST 3); “most were *downright* giddy about Pinochet’s embrace” (ST 98); “his bloody purges and mass imprisonment of political opponents would *fit the bill*” (101); “leftists *of all stripes*” (ST 102); “an adversary who was *more than willing* to play the role of a Russian Pinochet” (ST 220); “Sachs was *more than game*” (ST 221); “The boots were a going-to-Baghdad present from his son; ‘*Go kick some butt, Dad,*’ the card had said” (ST 344).

### 2.7.6 Irony

The last category – the use of sentences, phrases and lexical items with ironic overtone, represents one of the key categories which define the author’s writing style. Irony as well as the other stylistic devices addressed above complement Klein’s intention to make her text accessible and intelligible to a wide group of readers.

However, in comparison to the other devices in the chapters above, irony imposes a considerable demand on reader’s perception, concentration and the ability to read between the lines.

As Hirschová postulates, the key characteristics of ironic utterances is “the shift between their expressed literal meaning (conventional) and their unexpressed in-

tended meaning” (Hirschová 2006, 192; rozdíl mezi vyjádřeným významem doslovným (konvenčním) a nevyjádřeným významem intendovaným – MOT) – a phenomenon that Galperin summarises in a postulate that these “two meanings [of a lexical item] stand in opposition to each other” and exemplifies in: “It must be *delightful* to find oneself in a foreign country without a penny in one’s pocket” (Galperin 1971, 142). “[T]he italicized word acquires a meaning quite the opposite to its primary dictionary [conventional] meaning, that is ‘unpleasant,’ ‘not delightful’” (ibid.).

Ironic utterances are designed to be detected by the reader and they often lead the reader to become suspicious by the context in which such an utterance occurs (Hirschová 2006, 192). This stands in direct opposition to a lie, where the intention of a speaker/author of a lie is to hide the truth and not to lead the reader/recipient to become suspicious and detect the hidden meaning (ibid.). Therefore an ironic utterance comes into conflict with a cooperative principle and such utterances become contradictory whereas a lie does not (ibid.).

Hirschová goes on to state that ironic utterances are often signalled by so-called ironic keys which are in written form represented by the contradictory notion between the context and the literal meaning of the lexical items (Hirschová 2006, 192). Such ironical keys can be represented “mainly by items of evaluative expressions combined with intensifiers” (Hirschová 2006, 192; zejm. hodnotících výrazů kombinovaných s intenzifikátory – MOT).

However, readers of Klein’s text will soon realise that Klein concentrates ironic utterances in areas where she addresses a member of the antagonist group related to the subject matter of the text or depicts the course of an unfair practice. We could therefore postulate that irony enables Klein to draw a dividing line between good and evil in a very sophisticated manner.

As Galperin observes, “[i]rony is generally used to convey a negative meaning [and] [t]herefore only positive concepts may be used in their logical dictionary meanings” (Galperin 1971, 144). On that account, irony becomes a kind of alarm that notifies the reader of the side shift from positive evaluation to negative evalu-

ation. This is a rule that can be applied vice versa which means that when reading about a member of the antagonist group or of an injustice practiced on people, a reader can expect the presence of ironic utterances. In such case irony can become the shaping factor of the whole text (Hirschová 2006, 195).

Galperin illustrates the use of positive concepts, thus creating an ironic effect in an excerpt from Lord Byron's *Beppo*:

*I like a parliamentary debate*

Particularly when 'tis not too late

*I like the taxes*, when they are not too many (Galperin 1971, 143)

He observes that, "in the first line the word 'like' gives only a slight hint of irony," (ibid.) however, after reading the second line the reader can be sure that the word *like* should definitely "be taken with some reservation" as *debates* are usually lengthy (Galperin 1971, 144). *Like* in the third line is obviously an irony as no one is expected to like taxes (ibid.).

However, Galperin also argues that irony does not always cause "a ludicrous effect" but the other way around, "[a] word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning" (Galperin 1971, 143). Hirschová goes on to claim, ironic utterances have different degrees of shade – in the vast range of "humorous, kind, malicious and mean" (Hirschová 2006, 194; *humorná, laskavá, jízlivá, zlá* – MOT). A postulate which is closely embraced by Trost as he believes that irony can be graded referring to the fact that the bigger the contradiction between the statement and the context the stronger the ironic effect it produces (Trost 1997, 82). Such contradiction can be very subtle, and is often manifested by notions of deprecation (ibid.).

In Klein's text, utterances with ironic overtones function as a way of expressing criticism, but are also disparaging and mocking. As Galperin claims, irony also expresses "a feeling of irritation, displeasure, pity or regret" (Galperin 1971, 143). The following chapter deals with irony in Klein's text on a greater scale addressing the various issues which are related to this phenomenon.

## CHAPTER 3

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### Detecting Ironic Overtone

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After carefully analysing the SL text a translator becomes fully aware of the possible problematic areas that s/he may have to deal with. A translator of Klein's text may thus arrive to the conclusion that her message is being sent out via two intertwined channels of communication. The first one represents the scientific channel of the subject matter which comprises complex analysis of the political and economic development of the past sixty years. The second being the emotive channel through which the author attempts to accommodate the wider public all over the world and to break the waves and reduce the distance between her – the author and the reader (Hirschová 2006, 192). The first channel presupposes the translator's firm grasp of the subject matter terminology, the latter represents a considerable challenge on translator's ability to recognise the most subtle nuances of meaning that a lexical item can carry.

It is the latter channel that I am going to direct my focus on. It is the author's use of ironic overtone that forms one of the supporting pillars on which the author's writing style rests. I also find it most challenging for a translator to detect irony,

and later render it into the TL text. A challenge which is expressed by Newmark's remark in which he says, "[w]here a writer deliberately innovates, the translator has to follow him, and blow the context" (Newmark 1988, 80). And to follow the author and in this case detect irony and ironic overtone (subtextual meaning) can pose an extreme difficulty as the difference between the conventional and contextual meaning is not always black and white but often falls into the vast scale of grey, which on the other hand, makes the quest for an ironic overtone in Klein's text most adventurous and extremely exciting.

In the following sub-chapters, these tools which were ascertained in Klein's text will be subsequently analysed and classified. Considering the fact that detecting an ironic overtone is not a direct process as there is not a set of rules that would directly lead to an expression of an ironic overtone, I have based my research of irony in Klein's text on a careful study of those particular lexical items that aroused my interest and suspicion. With the help of Cambridge Advanced Learner's Dictionary (hereinafter referred to as CALD), J. Fronek's Comprehensive English-Czech Dictionary and the Corpus of Contemporary American English (hereinafter referred to as COCA) I was able to detect what part of the expression is responsible for the ironic overtone and why. On a very brief note, I have also commented on the corresponding TL equivalents and the translation strategies.

### 3.1 Contradictory Lexical Items

As already postulated in chapter 2.7.6 the key feature of an ironic expression is the contradiction between the dictionary/conventional meaning of a lexical item and its connotative meaning.

I would like to demonstrate the inconsistency of the two meanings in the following example:

Another [law] allowed foreign companies to own 100 percent of Iraqi assets – preventing a repeat of Russia, where the prizes went to the local oligarchs. *Even better*, investors could take 100 percent of the profits

they made in Iraq out of the country; they would not be required to reinvest, and they would not be taxed. (ST 345)

And in the excerpt which opens the following paragraph:

The White House was so focused on unveiling *a shiny new* Iraqi economy that it decided . . . to launch a brand-new currency, a massive logistical undertaking. (ST 345)

These positive adjectives *even better* and *shiny new* have in this excerpt completely opposite meaning which enables Klein to let out her passionate dissent she feels against these unfair practices.

The translation of these ironic utterances is as follows: “*A co bylo ještě lepší, . . .*” (TT 343) and the second example: “*Bílý dům byl natolik posedlý tím, že představí zbrusu novou iráckou ekonomiku, . . .*” (TT 343). In the first case, the translator amplified the phrase conveying the same ironic overtone. When analysing the latter expression, we notice the expressive *posedlý* as an equivalent to the neutral *be focused on* which was used in order to increase the expressivity of the ironic overtone of the whole sentence.

### 3.2 Unusual Phrases

Another category is the use or rather the creation of unusual phrases by grouping lexical items that do not usually collocate and thus carry a high level of markedness.

Let us have a look at Klein’s expression “*picking up* peace prizes” (ST 218). Without having the surrounding sentences and the context which spreads over several pages, we cannot discern the exact effect this phrase was initially intended to produce. However, being familiar with Klein’s style, attitude, and the subject matter of the book, we can suspect this phrase to have an ironic overtone. The verb *pick up* is a phrasal verb which falls generally into the category of informal language, CALD denotes the meaning of the verb *pick sth up* as: “to win or get a prize or something that gives you an advantage, such as votes or support [and is exemplified

in:] The People's Front expect to pick up a lot more votes in this year's elections" (CALD – pick sth up /win/).

When searching in COCA for the verbs that collocate with *peace prize* and have the same meaning as in the example above, we can come to the conclusion that out of the many tokens entered into the corpus, the most frequent being *be awarded* (10 tokens), *win* (3 tokens), *give* (2 tokens), *handed out/to* (2 tokens), *go to* (2 tokens) and *receive* (1 token), no token with the collocation *pick up peace prize* was entered and therefore this phrase is not commonly used in practice at all.

The reason why Klein has selected this particular verb and not any other of its synonyms such as 'be awarded,' 'win' or 'receive' leads us to speculations related to the questions of what is being hidden behind this expression or what is being ridiculed. One explanation the readership may assume is that the person who was awarded the peace prizes did not entirely deserve them or that peace prizes are being distributed on the grounds of performing minimal deeds. However, when comparing the SL term with the TL equivalent, what we are confronted with is a neutral term forming a common collocation: "*přebíral mírové ceny*" (TT 215) – a phrase that arouses no interest or surprise. Considering the fact that the translator is not always able to have the perfect equivalent conveying all these subtle nuances at hand, we need to search around this phrase for some sign of compensation. And indeed, the translator made up for this loss in the following expression: "*včetně té Nobelovy v roce 1990*" (TT 215). With the help of the deictic *té*, the translator achieved to create similar effect as the SL phrase produced.

Another example which falls into the same category is thus: "the gathering *featured* fourteen high-level politicians and bureaucrats . . . – *an assortment of* finance ministers, . . ." (ST 341).

The exact CALD definition of the verb *feature* is "to include someone or something as an important part" and is exemplified in: "The film *features James Dean* as a disaffected teenager; This week's broadcast *features a report* on victims of domestic violence; It's an Australian company whose logo *features a red kangaroo*." (CALD – feature /verb/).



As the examples suggest, *feature* is followed by an animate object only when related to film industry. The other two examples show that when *feature* denotes the same meaning (giving importance to sb. or sth.) but appears in different semantic field other than film industry, it is followed by an inanimate object. Fronek defines *feature* as “give prominence to” and exemplifies in: “the *film features X and Y*” (Fronek 2006, 572) and thus places this verb also into the semantic field of film industry.

When conducting the corpus based research we can see that the verb *feature* collocates with a set of nouns which immediately precede the verb *feature* such as *show* (COCA 153 tokens), *event* (COCA 94 tokens), *program/s* (COCA 89 tokens) and *conference* (COCA 15 tokens) and after closely analysing only the tokens in which the verb *feature* is followed by animate objects (such as musicians, artists, athletes, etc.) we can conclude that the semantic field of the verb *feature* followed by animate objects is the whole concept of the art and entertainment industries, as well as sport.

However, when analysing the phrases *event / program / conference + feature + animate object*, we come across tokens which contradict the above limitation of the semantic field as can be observed in the following examples: “The University of Texas M.D. Anderson Cancer center is hosting an education *event featuring David Servan-Schreiber, M.D., Ph.D.*” (COCA 5 – *event featuring*); “Domestic Violence is the theme for this 14th anniversary gala dinner *program featuring speaker Susan Estrich.*” (COCA 10 – *program featuring*); “the *event featured nationally prominent scientists and environmental leaders*” (COCA ACAD 11 – *event featured*). These examples actually postulate that such lexical structure – *event / program / conference + feature + animate object* can appear outside the entertainment and sport industries, such as in scientific or educational fields.

Therefore the initial suspicion the reader may have assumed related to an ironic overtone present in the phrase “the gathering *featured* fourteen high-level politicians” (ST 341) is not yet fully confirmed. Nevertheless, the hint to the film industry was dropped and the suspicion aroused so that it can be fully and directly

confirmed two pages later in phrases such as: “his *movie-of-the-week looks* and his *fondness for news crews*” (ST 344) a highly expressive description of one of the politicians who attended the gathering, and in: “One law lowered Iraq’s corporate tax rate from roughly 45 percent to a flat 15 percent (straight out of the Milton Friedman *playbook*)” (ST 345) – Klein’s report on the outcomes of the gathering which includes a lexical item *playbook* that underlines the ironic overtone that may have been previously only suspected.

Even though, the translator’s solution lacks the notion of irony of the verb *feature* as he chose a verb that collocates with the word *shromáždění* and forms a common unmarked phrase “*shromáždění se účastnilo čtrnáct vysoce postavených politiků . . .*” (TT 339) we can observe that the use of expressive phrase “*směsice ministrů financí*” (ibid.) as an equivalent to the expressive *an assortment*, was employed in order to create a similar disparaging effect the SL phrase produced.

### 3.3 Passive voice

The passive voice is in English generally more commonly used in informative than in imaginative writing, and is “notably more frequent in the objective, impersonal style of scientific articles and news reporting” (Quirk 1985, 166) and according to Swan it is also typical for academic writing describing an action without being interested in the agent (Swan 2005, 387). However, all three examples Swan offers refer to inanimate objects such as in “those pyramids were built;” “too many books have been written;” “the results have not yet been analysed” (ibid.). The use of passive voice in English is often more natural than an active one when talking about the same subject (Swan 2005, 388). We can also say that passive voice sentences do not usually denote subjects – agents of the event but the objects – the recipients of the event or activity – “[i]n fact, approximately four out of five English passive sentences have no expressed agent” (Quirk 1985, 164).

All in all, when passive structure is used in situations as described above, it carries almost no value of markedness. However, when shifts in the general rules of

passive voice usage appear, such as a shift from an inanimate object to an animate one or the shift from objective impersonal style to subjective personal one, such passive structures can gain in expressive and marked value as can be observed in the example below:

They *were flown* to the Baghdad International Airport in September 2003, *kitted out* in combat helmets and body armor, then *raced* to the Green Zone . . . (ST 341)

What we usually expect to *be flown* is most commonly of an inanimate nature such as in: “*raw stock* from around the country was flown in by helicopter” (COCA 12); “*a flag* was flown” (COCA 89); “*a jet* was flown” (COCA 91).

When analysing the many examples of an animate object being flown, those usually refer to a person who is injured or in otherwise unfortunate situation, such as in: “*he became ill and was flown to a hospital*” (COCA 130); “*he was flown out of the battle zone to a United Nations military hospital in Goma*” (COCA 16); “*Nampy then surrendered and was flown to exile in the Dominican Republic*” (COCA 122); “*he says he was flown to Egypt and tortured there*” (COCA 27); “*his body was flown back yesterday*” (COCA 114).

A few tokens in the COCA corpus referred to a high-ranked person “*she was flown to California to tell her story on NBC*” (COCA 87 - NEWS) and “*Queen Elizabeth II was flown to Riyadh*” (COCA 184 – ACAD), but as marked in parenthesis these tokens come from impersonal texts.

Therefore it is possible to conclude that the passive sentence in question has an ironic overtone, as these highly regarded politicians were not in any way unfortunate situation the less manipulated with. But quite the opposite, they were coming to Iraq to decide on the following political and economic measures in the country.

The fact that the use of passive voice is more frequent in English than in Czech can pose a considerable obstacle for a translator. However, even if it was not possible for the translator to render all three passive structures, the two that were possible made up for the one which got lost.

Here is the translation solution of the sentence in question:

*Přiletěli* na Bagdádské mezinárodní letiště v září 2003, *byli navlečeni* do neprůstřelných vest a bojových přileb a *rychle odvezeni* do Zelené zóny . . . (TT 339)

The use of expressive *navlečeni* creates a disparaging and mocking notion which was in the ST created by the use of passive voice.

### 3.4 Noun phrases

Another category which represents a considerable difficulty to Czech translators is the fact that English being a nominal language can form complex phrases that are clusters of nouns and adjectives. On the other hand, Czech being chiefly a verbal language often deals with this inequality by changing the nominal structure into verbal one.

An example of a noun phrase with ironic overtone can be observed in the following excerpt: “these *market-distorting giveaways* had to be scrapped immediately” (ST 342). The context of this example relates to the UN-administered oil-for-food program that provided Iraqi civilians with basic food. The fact that it was nothing extra but only the basic food to keep the civilians alive – something that could hardly endanger the profits was, nevertheless, perceived as a major threat by disaster capitalists – which Klein sees as an outrageous crime and therefore subjects it to her criticism.

In many cases, Czech translators cannot do otherwise but expand this information from condensed phrases and transform them into verb structures such as in: “tohle *rozdávání almužen poškozuj*e trh” (TT 340). The exact meaning of *giveaway* as defined by CALD is “something that is given free to a customer” (CALD – giveaway /noun/) and as Fronek translates “reklamní dárek” (Fronek 2006, giveaway – gift 654). However, the expressivity of *giveaway* was well conveyed in the Czech equivalent *rozdávat almužny* even though it expresses directly the negative meaning

whereas in the ST the negative meaning is suggested by the contradiction with the context.

The following two examples fall into the same category which defines ironic overtone in descriptive attributes which Klein uses in order to mock the person who is being described. The first example refers to Milton Friedman; the latter was already mentioned in sub-chapter 3.2:

the *boundlessly energetic five-foot-two-inch professor* (ST 6)  
his *movie-of-the-week* looks and his fondness for news crews (ST 344)

According to Kroeger, “[i]n languages which impose greater restrictions, it is fairly common for speakers to use a relative clause construction when they want to express more (or more complex) modifiers than would otherwise be allowed” (Kroeger 2005, 98). An example of which can be observed in: “tohoto neuvěřitelně energického profesora,  *který měřil metr šedesát*” (TT 12). The Czech solution, due to the relative clause, lessens the impact of the mockery; however, the expressivity of the content – the fact that Klein describes a highly respected professor, the designer of free market in terms of his rather low height has a direct disparaging effect. The latter phrase was translated as: “*měl vizáž televizního herce a zálibu ve vystupování před kamerami*” (TT 342) – an equivalent which for its compactness is very expressive.

The last example which I would like to focus on is as follows: “*contemporary capitalism’s core tactical nostrum*” (ST 6) – a term which refers to Milton Friedman’s idea of free market. Something which needed to be tested and for which he was trying to find the most suitable laboratory as already addressed in sub-chapter 2.7.2. This ironic expression is part of the metaphorical expression that is apparent throughout the whole text in which Milton Friedman is referred to as a doctor who according to him discovers *nostrum* – the life and world saving cure which in reality only makes the rich richer and poor poorer. Therefore *nostrum* is the part of the token carrying the highest ironic overtone. However, the Czech translation lacks the notion of the irony as can be observed in: “*klíčovou taktiku současného kapitalismu*” (TT 12).

## CHAPTER 4

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### Conclusion

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A careful analysis of the source text dealt with the set of factors including the profile of the author and the author's intention; the text motive; the readership; the author's presuppositions and the medium; the type and the function of the text.

The outcomes of the analysis led to the conclusion that Klein's text shows features corresponding with a popular science literature with decisive elements related to a journalistic and essay style. I have dealt with the issue of the style of the text on an extensive scale addressing the main function of such style which is to inform as well as to form a wide variety of readers. I have also identified and addressed in greater detail those stylistic devices which were immediately responsible for making the text and the subject matter more accessible to the reader and for enabling the author to express her own opinion, views and attitude. Such devices comprised, among others; the use of figurative language, semantically disparate lexical items, metaphors and similes, colloquial language and irony.

Attributing the leading role to the use of lexical items with ironic overtone as the author's writing style device, I have closely analysed this phenomenon and sup-

ported my findings with a number of examples. Taking into the consideration the fact that irony, as opposed to the other stylistic devices mentioned above, generates a lot of demand on translator's skills, I have based my analysis on the research of the Corpus of Contemporary American English. A close examination of the many tokens helped cast light on the origin of the ironic overtone of a particular phrase. Another factor that led to the confirmation of ironic overtone was the context which often spread over several pages. The leading irony which is reflected by Klein in many parts of the text is the fact that disaster capitalists as Klein calls the supporters of free market policies come to the disaster-stricken countries in order to help them and to lessen the impact, when in reality they only finish what nature could not accomplish leaving the country in a yet more devastating stage.

The necessity to deal with the phenomenon of irony in the most careful and thorough manner arises precisely from the fact that irony is continuously present throughout the whole text. Irony also represents one of the leading stylistic devices which form the author's specific style and therefore, the adequacy of TL text is much dependent on the correct and precise detection of the ironic overtones in the text.

The text analysis and the subsequent analysis of ironic overtones in Klein's text have provided me with valuable experience, which led to improving my skills as a future translator with a special focus on the perception of the text and the identification of its key features. These skills constitute essential qualities of every translator and therefore I believe that it can be of a benefit not only to me, but to all applicants for translation studies. Furthermore, the thesis has also inspired me to conduct a further study into this subject which I would like to focus on in the future.

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## Resumé

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Předmětem této práce bylo provedení analýzy textu Naomi Kleinové *Šoková doktrína: Vzestup kalamitního kapitalismu*, na jejímž základě byly identifikovány klíčové prostředky utvářející autorčin vlastní styl.

Naomi Kleinová je kanadská novinářka, spisovatelka a aktivistka, která se již více než deset let zabývá palčivými tématy dnešní doby. Jedná se především o téma konzumně orientované společnosti (*Bez loga* – 2000), globalizace (*Ploty a okna* – 2002) a kapitalismu 20. a 21. století. Poslední z uvedených témat se stalo námětem dosud poslední autorčiny knihy *Šoková doktrína: Vzestup kalamitního kapitalismu*, která byla v originále vydána v roce 2007 a českého překladu se dočkala na podzim roku 2010.

Autorka v této knize analyzuje způsob, jakým kapitalismus posledních 60 let využívá pohromy pro uskutečnění svých za jiných okolností nepřijatelných plánů. Takovou pohromu může představovat přírodní katastrofa (New Orleans – hurikán Katrina, Thajsko – tsunami) či uměle vyvolaná katastrofa (válka, světová finanční krize apod.). Tyto nečekané události vyvolávají v lidech šok, kterého „kalamitní kapitalisté“ využívají k realizaci svých záměrů. Autorka popisuje vývoj „kalamitního kapitalismu,“ jak jej nazývá, a spojuje jeho začátky se vznikem volného trhu v



50. letech minulého století, čímž dává historickým událostem poslední doby nové rozměry.

Kniha je určena široké veřejnosti na celém světě a má za cíl informovat a vysvětlit současné politické a ekonomické dění ve světle nových skutečností. Dílo patří do kategorie populárně naučné literatury s prvky publicistického a esejistického stylu. Po provedení analýzy textu bylo zjištěno, že autorka využívá k přenosu informací dvou paralelních komunikačních kanálů. Na jedné straně předkládá čtenáři fakta podpořená mnohými příklady a výroky známých osobností, a na straně druhé autorka využívá obrazných vyjádření, metafor či neobvyklých slovních spojení k tomu, aby tato nová fakta zpřístupnila co nejširší skupině čtenářů. Snaha autorky vyjádřit svůj postoj k dané problematice se projevuje užitím stylistických prostředků jako jsou hodnotící výrazy, přirovnání a sémanticky nesourodé lexikální jednotky.

Užití výrazů a slovních spojení s ironickým podtextem bylo identifikováno jako jeden z hlavních stylistických prostředků. V následném výzkumu byly analyzovány právě ty lexikální i gramatické jednotky, které ironický podtón v textu vytvářejí. Kleinová používá ironii k vyjádření nepřímé kritiky či ke znevážení a zesměšnění. Pozornost byla věnována ironickým podtextům především z toho důvodu, že detekce ironie není vždy zcela jednoznačná a klade velké nároky na schopnosti čtenáře/překladaatele pozorně vnímat všechny roviny, které se pro přenos informací a zvýšení expresivity vyjádření v textu Naomi Kleinová prolínají.

Pro analýzu těchto jednotek jsem čerpala z mnohých slovníků a přehledů gramatiky, a využila především korpusu současné americké angličtiny – the Corpus of Contemporary American English. K potvrzení ironického podtextu dané fráze však přispěl především kontext i výrazy, které k dané ironické frázi odkazovaly. Jako červená nit se celým textem vine ironie, která odkazuje k faktu, že zastánci volného trhu neboli „kalamitní kapitalisté,“ jak nazývají Kleinovou, přijíždí do postižených zemí pod záminkou pomoci zlepšit situaci a snížit dopady katastrofy, avšak ve skutečnosti jen dokonávají dílo zkázy prosazováním právě takových politik, které přináší prospěch pouze jim a ne obyvatelům dané země. Z tohoto důvodu

se ironie v textu objevuje na místech, kdy Kleinová popisuje činy těchto kalamitních kapitalistů či odkazuje k nim samotným.

Vzhledem k tomu, že ironie představuje jeden z hlavních prvků autorčina vlastního stylu, závisí adekvátní převod do cílového jazyka na její včasné a přesné detekci.

Tato práce zaměřená na analýzu textu a následnou studii ironického podtextu v knize Naomi Kleinové mi umožnila proniknout hlouběji do tajů translologie a zlepšit své překladatelské schopnosti v oblasti analýzy textu a správné identifikace hlavních rysů textu. Tyto dovednosti jsou klíčové pro každého překladatele a proto věřím, že tato práce je přínosem nejen pro mne, ale i pro všechny uchazeče o studium překladatelství. V neposlední řadě je pro mne tato práce výzvou k pokračování ve studiu překladatelství, s nímž je problematika analýzy textu neodmyslitelně spojena.

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## Abstract

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The aim of this work was to carry out a text analysis of Naomi Klein's book which falls into the category of popular science literature. Based on this analysis, it was identified that irony represents one of the key stylistic features that form the author's specific style. In the subsequent research, I have analysed those particular lexical and grammatical items which were immediately responsible for creating the ironic overtone in the text. To study these items, I have mainly used the Corpus of Contemporary American English as well as dictionaries and grammar books.

### Key words

A text analysis – stylistic devices – irony – ironic overtone – detection of irony

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## Anotace

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Předmětem této práce je analýza populárně naučného textu Naomi Kleinové, na jejímž základě byla identifikována ironie jako jeden z klíčových stylových prostředků, které utvářejí autorčin vlastní styl. V následném výzkumu byly analyzovány právě ty lexikální i gramatické jednotky, které ironický podtón v textu vytvářejí. Pro analýzu těchto jednotek jsem využila nejen mnohých slovníků a přehledů gramatiky, ale především korpusu současné americké angličtiny – the Corpus of Contemporary American English.

### Klíčová slova

Analýza textu – stylové prostředky – ironie – ironický podtext – detekce ironie