**Texty k analýze překladu – P003\_2018**

**L. Ferlinghetti: *Christ Climbed Down***

*Christ climbed down   
from His bare Tree  
this year  
and ran away to where  
there were no rootless Christmas trees  
hung with candycanes and breakable stars*

*Christ climbed down  
from His bare Tree  
this year  
and ran away to where  
there were no gilded Christmas trees  
and no tinsel Christmas trees  
and no tinfoil Christmas trees  
and no pink plastic Christmas trees  
and no gold Christmas trees  
and no black Christmas trees  
and no powderblue Christmas trees  
hung with electric candles  
and encircled by tin electric trains  
and clever cornball relatives*

*Christ climbed down   
from His bare Tree  
this year   
and ran away to where   
no intrepid Bible salesmen  
covered the territory   
in two-tone cadillacs  
and where no Sears Roebuck creches  
complete with plastic babe in manger  
arrived by parcel post   
the babe by special delivery  
and where no televised Wise Men  
praised the Lord Calvert Whiskey*

*Christ climbed down   
from His bare Tree  
this year  
and ran away to where   
no fat handshaking stranger  
in a red flannel suit  
and a fake white beard  
went around passing himself off  
as some sort of North Pole saint  
crossing the desert to Bethlehem  
Pennsylvania  
in a Volkswagen sled  
drawn by rollicking Adirondack reindeer  
and German names  
and bearing sacks of Humble Gifts  
from Saks Fifth Avenue  
for everybody’s imagined Christ child*

*Christ climbed down   
from His bare Tree  
this year  
and ran away to where   
no Bing Crosby carollers  
groaned of a tight Christmas  
and where no Radio City angels  
iceskated wingless  
thru a winter wonderland  
into a jinglebell heaven  
daily at 8:30  
with Midnight Mass matinees*

*Christ climbed down   
from His bare Tree  
this year  
and softly stole away into  
some anonymous Mary’s womb again  
where in the darkest night  
of everybody’s anonymous soul  
He awaits again  
an unimaginable  
and impossibly  
Immaculate Reconception  
the very craziest of   
Second Comings*

**O. Wilde: The Importance of Being Earnest (Act I, dostupné na MOODLu v bilingvní verzi)**

**G. K. Chesterton: A Tragedy of Twopence**

*My relations with the readers of this page have been long and pleasant, but--perhaps for that very reason--I feel that the time has come when I ought to confess  
the one great crime of my life. It happened a long time ago; but it is not uncommon for a belated burst of remorse to reveal such dark episodes long after they have occurred.  
It has nothing to do with the orgies of the Anti-Puritan League. That body is so offensively respectable that a newspaper, in describing it the other day, referred to my friend  
Mr. Edgar Jepson as Canon Edgar Jepson; and it is believed that similar titles are intended for all of us. No; it is not by the conduct of Archbishop Crane, of Dean Chesterton,  
of the Rev. James Douglas, of Monsignor Bland, and even of that fine and virile old ecclesiastic, Cardinal Nesbit, that I wish (or rather, am driven by my conscience) to make this declaration. The crime was committed in solitude and without accomplices.  
Alone I did it. Let me, with the characteristic thirst of penitents to get the worst of the confession over, state it first of all in its most dreadful and indefensible form.  
There is at the present moment in a town in Germany (unless he has died of rage on discovering his wrong), a restaurant-keeper to whom I still owe twopence. I last left his open-air restaurant knowing that I owed him twopence. I carried it away under his  
nose, despite the fact that the nose was a decidedly Jewish one. I have never paid him, and it is highly improbable that I ever shall. How did this villainy come to occur in a life which has been, generally speaking, deficient in the dexterity necessary for fraud? The story is as follows--and it has a moral, though there may not be room for that.*

*It is a fair general rule for those travelling on the Continent that the easiest way of talking in a foreign language is to talk philosophy. The most difficult kind of talking is to talk about common necessities. The reason is obvious. The names of common necessities vary completely with each nation and are generally somewhat odd and quaint. How, for instance, could a Frenchman suppose that a coalbox would be called a "scuttle"? If he has ever seen the word scuttle it has been in the Jingo Press, where the "policy of scuttle"  
is used whenever we give up something to a small Power like Liberals, instead of giving up everything to a great Power, like Imperialists. What Englishman in Germany would be poet enough to guess that the Germans call a glove a "hand-shoe." Nations name their necessities by nicknames, so to speak. They call their tubs and stools by quaint, elvish,  
and almost affectionate names, as if they were their own children! But any one can argue about abstract things in a foreign language who has ever got as far as Exercise IV. in a primer. For as soon as he can put a sentence together at all he finds that the words used in abstract or philosophical discussions are almost the same in all nations.  
They are the same, for the simple reason that they all come from the things that were the roots of our common civilisation. From Christianity, from the Roman Empire, from the mediaeval Church, or the French Revolution. "Nation," "citizen," "religion," "philosophy,"  
"authority," "the Republic," words like these are nearly the same in all the countries in which we travel. Restrain, therefore, your exuberant admiration for the young man who can argue with six French atheists when he first lands at Dieppe. Even I can do that. But very likely the same young man does not know the French for a shoe-horn. But to this generalisation there are three great exceptions. (1) In the case of countries that are not European at all, and have  
never had our civic conceptions, or the old Latin scholarship. I do not pretend that the Patagonian phrase for "citizenship" at once leaps to the mind, or that a Dyak's word for "the Republic" has been familiar to me from the nursery. (2) In the case of Germany,  
where, although the principle does apply to many words such as "nation" and "philosophy," it does not apply so generally, because Germany has had a special and deliberate policy of encouraging the purely German part of its language. (3) In the case where one does not know any of the language at all, as is generally the case with me.*

*. . . . .*

*Such at least was my situation on the dark day on which I committed my crime. Two of the exceptional conditions which I have mentioned were combined. I was walking about a German town, and I knew no German. I knew, however, two or three of those great and solemn words which hold our European civilisation together--one of which is "cigar."  
As it was a hot and dreamy day, I sat down at a table in a sort of beer-garden, and ordered a cigar and a pot of lager. I drank the lager, and paid for it. I smoked the cigar, forgot to pay for it, and walked away, gazing rapturously at the royal outline of the Taunus mountains. After about ten minutes, I suddenly remembered that I had not paid for the cigar. I went back to the place of refreshment, and put down the money. But the proprietor also had  
forgotten the cigar, and he merely said guttural things in a tone of query, asking me, I suppose, what I wanted. I said "cigar," and he gave me a cigar. I endeavoured while putting down the money to wave away the cigar with gestures of refusal. He thought that my  
rejection was of the nature of a condemnation of that particular cigar, and brought me another. I whirled my arms like a windmill, seeking to convey by the sweeping universality of my gesture that my rejection was a rejection of cigars in general, not of that particular article. He mistook this for the ordinary impatience of common men, and rushed forward, his hands filled with miscellaneous cigars, pressing them upon me. In desperation I tried other kinds of pantomime, but the more cigars I refused the more and more rare and precious cigars were brought out of the deeps and recesses of the establishment. I tried in vain to think of a way of conveying to him the fact that I had already had the cigar. I imitated the action of a citizen smoking, knocking off and throwing away a cigar. The watchful proprietor only thought I was rehearsing (as in an ecstasy of anticipation) the joys of the cigar  
he was going to give me. At last I retired baffled: he would not take the money and leave the cigars alone. So that this restaurant-keeper (in whose face a love of money shone like the sun at noonday) flatly and firmly refused to receive the twopence that I certainly owed him; and I took that twopence of his away with me and rioted on it for months. I hope that on the last day the angels will break the truth very gently to that unhappy man.*

*. . . . .*

*This is the true and exact account of the Great Cigar Fraud, and the moral of it is this--that civilisation is founded upon abstractions. The idea of debt is one which cannot be conveyed  
by physical motions at all, because it is an abstract idea. And civilisation obviously would be nothing without debt. So when hard-headed fellows who study scientific sociology  
(which does not exist) come and tell you that civilisation is material or indifferent to the abstract, just ask yourselves how many of the things that make up our Society, the Law,  
or the Stocks and Shares, or the National Debt, you would be able to convey with your face and your ten fingers by grinning and gesticulating to a German innkeeper.*

**J. Keats**

**To My Brother George**

*Many the wonders I this day have seen:  
The sun, when first he kissed away the tears  
That filled the eyes of Morn;—the laurelled peers  
Who from the feathery gold of evening lean;—   
The ocean with its vastness, its blue green,  
Its ships, its rocks, its caves, its hopes, its fears,  
Its voice mysterious, which whoso hears  
Must think on what will be, and what has been.  
E'en now, dear George, while this for you I write,  
Cynthia is from her silken curtains peeping  
So scantly, that it seems her bridal night,  
And she her half-discovered revels keeping.  
But what, without the social thought of thee,  
Would be the wonders of the sky and sea?*

**Ode To Autumn**

*Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves run;  
To bend with apples the mossed cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimmed their clammy cell.  
  
Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reaped furrow sound asleep,  
Drowsed with the fume of poppies, while thy hook  
Spares the next swath and all its twined flowers;  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cider-press, with patient look,  
Thou watchest the last oozings, hours by hours.  
  
Where are the songs of Spring? Ay, where are they?  
Think not of them, thou hast thy music too,---  
While barred clouds bloom the soft-dying day,  
And touch the stubble-plains with rosy hue;  
Then in a wailful choir, the small gnats mourn  
Among the river sallows, borne aloft  
Or sinking as the light wind lives or dies;  
And full-grown lambs loud bleat from hilly bourn;  
Hedge-crickets sing; and now with treble soft  
The redbreast whistles from a garden-croft,  
And gathering swallows twitter in the skies.*

**M. Drayton - Sonnets**

*...*

***HOW many paltry, foolish, painted things****,   
That now in coaches trouble every street,   
Shall be forgotten, whom no Poet sings,   
Ere they be well wrapt in their winding-sheet !   
Where I to thee eternity shall give,   
When nothing else remaineth of these days,   
And Queens hereafter shall be glad to live   
Upon the alms of thy superfluous praise.   
Virgins and matrons, reading these my rhymes,   
Shall be so much delighted with thy story   
That they shall grieve they lived not in these times,   
To have seen thee, their sex's only glory.   
    So shalt thou fly above the vulgar throng,   
    Still to survive in my immortal song.*

*…*

***LETTERS and lines we see are soon defaced****,   
Metals do waste and fret with canker's rust,   
The diamond shall once consume to dust,   
And freshest colours with foul stains disgraced ;   
Paper and ink can paint but naked words,   
To write with blood of force offends the sight ;   
And if with tears I find them all too light,   
And sighs and signs a silly hope affords,   
O sweetest shadow, how thou serv'st my turn,   
Which still shalt be, as long as there is sun,   
Nor, whilst the world is, never shalt be done,   
Whilst moon shall shine or any fire shall burn ;   
    That everything whence shadow doth proceed   
    May in my shadow my love's story read.*

## **Anonymous: Scarborough Fair**

*Are you going to Scarborough Fair?*

*Parsley, sage, rosemary, and thyme;*

*Remember me to one who lives there,*

*For once she was a true lover of mine.*

*Tell her to make me a* [*cambric*](http://en.wikipedia.org/wiki/Cambric) *shirt,*

*Parsley, sage, rosemary, and thyme;*

*Without a seam or needlework,*

*Then she shall be a true lover of mine.*

*Tell her to wash it in yonder well,*

*Parsley, sage, rosemary, and thyme;*

*Where never spring water or rain ever fell,*

*And she shall be a true lover of mine.*

*Tell her to dry it on yonder thorn,*

*Parsley, sage, rosemary, and thyme;*

*Which never bore blossom since Adam was born,*

*Then she shall be a true lover of mine.*

*Now he has asked me questions three,*

*Parsley, sage, rosemary, and thyme;*

*I hope he'll answer as many for me*

*Before he shall be a true lover of mine.*

*Tell him to buy me an acre of land,*

*Parsley, sage, rosemary, and thyme;*

*Between the salt water and the sea sand,*

*Then he shall be a true lover of mine.*

*Tell him to plough it with a ram's horn,*

*Parsley, sage, rosemary, and thyme;*

*And sow it all over with one pepper corn,*

*And he shall be a true lover of mine.*

## **J. Gay: The Beggar’s Opera**

*INTRODUCTION  
  
BEGGAR, PLAYER.  
  
BEGGAR. If Poverty be a Title to Poetry, I am sure no-body can   
dispute mine. I own myself of the Company of Beggars; and I make one   
at their Weekly Festivals at St. Giles's. I have a small Yearly   
Salary for my Catches, and am welcome to a Dinner there whenever I   
please, which is more than most Poets can say.  
  
PLAYER. As we live by the Muses, it is but Gratitude in us to   
encourage Poetical Merit wherever we find it. The Muses, contrary to   
all other Ladies, pay no Distinction to Dress, and never partially   
mistake the Pertness of Embroidery for Wit, nor the Modesty of Want   
for Dulness. Be the Author who he will, we push his Play as far as   
it will go. So (though you are in Want) I wish you success heartily.  
  
BEGGAR. This piece I own was originally writ for the celebrating the   
Marriage of James Chaunter and Moll Lay, two most excellent Ballad-  
Singers. I have introduced the Similes that are in all your   
celebrated Operas: The Swallow, the Moth, the Bee, the Ship, the   
Flower, &c. Besides, I have a Prison-Scene, which the Ladies always   
reckon charmingly pathetic. As to the Parts, I have observed such a   
nice Impartiality to our two Ladies, that it is impossible for either   
of them to take Offence. I hope I may be forgiven, that I have not   
made my Opera throughout unnatural, like those in vogue; for I have   
no Recitative; excepting this, as I have consented to have neither   
Prologue nor Epilogue, it must be allowed an Opera in all its Forms.   
The Piece indeed hath been heretofore frequently represented by   
ourselves in our Great Room at St. Giles's, so that I cannot too   
often acknowledge your Charity in bringing it now on the Stage.  
  
PLAYER. But I see it is time for us to withdraw; the Actors are   
preparing to begin. Play away the Overture.  
  
[Exeunt.]  
  
OVERTURE  
  
ACT I. SCENE I.  
  
SCENE, Peachum's House.  
  
Peachum sitting at a Table with a large Book of Accounts before him.  
  
AIR I. An old Woman clothed in Gray, &c.  
  
Through all the Employments of Life  
Each Neighbour abuses his Brother;  
Whore and Rogue they call Husband and Wife:  
All Professions be-rogue one another:  
The Priest calls the Lawyer a Cheat,  
The Lawyer be-knaves the Divine:  
And the Statesman, because he's so great,  
Thinks his Trade as honest as mine.  
  
A Lawyer is an honest Employment, so is mine. Like me too he acts in   
a double Capacity, both against Rogues and for 'em; for 'tis but   
fitting that we should protect and encourage Cheats, since we live by   
them.  
  
[Enter Filch.]  
  
FILCH. Sir, Black Moll hath sent word her Trial comes on in the   
Afternoon, and she hopes you will order Matters so as to bring her   
off.  
  
PEACHUM. As the Wench is very active and industrious, you may   
satisfy her that I'll soften the Evidence.  
  
FILCH. Tom Gagg, Sir, is found guilty.  
  
PEACHUM. A lazy Dog! When I took him the time before, I told him   
what he would come to if he did not mend his Hand. This is Death   
without Reprieve. I may venture to Book him [writes.] For Tom Gagg,   
forty Pounds. Let Betty Sly know that I'll save her from   
Transportation, for I can get more by her staying in England.  
  
FILCH. Betty hath brought more Goods into our Lock to-year than any   
five of the Gang; and in truth, 'tis a pity to lose so good a   
Customer.  
  
PEACHUM. If none of the Gang take her off, she may, in the common   
course of Business, live a Twelve-month longer. I love to let Women   
scape. A good Sportsman always lets the Hen Partridges fly, because   
the Breed of the Game depends upon them. Besides, here the Law   
allows us no Reward; there is nothing to be got by the Death of   
Women--except our Wives.  
  
FILCH. Without dispute, she is a fine Woman! 'Twas to her I was   
obliged for my Education, and (to say a bold Word) she hath trained   
up more young Fellows to the Business than the Gaming table.  
  
PEACHUM. Truly, Filch, thy Observation is right. We and the   
Surgeons are more beholden to Women than all the Professions besides.  
  
AIR II. The bonny gray-ey'd Morn, &c.  
  
FILCH. 'Tis Woman that seduces all Mankind,  
By her we first were taught the wheedling Arts:  
Her very Eyes can cheat; when most she's kind,  
She tricks us of our Money with our Hearts.  
For her, like Wolves by Night we roam for Prey,  
And practise ev'ry Fraud to bribe her Charms;  
For Suits of Love, like Law, are won by Pay,  
And Beauty must be fee'd into our Arms.  
  
PEACHUM. But make haste to Newgate, Boy, and let my Friends know   
what I intend; for I love to make them easy one way or other.  
  
FILCH. When a Gentleman is long kept in suspence, Penitence may   
break his Spirit ever after. Besides, Certainty gives a Man a good   
Air upon his Trial, and makes him risk another without Fear or   
Scruple. But I'll away, for 'tis a Pleasure to be the Messenger of   
Comfort to Friends in Affliction.  
  
[Exit Filch.]  
  
PEACHUM. But 'tis now high time to look about me for a decent   
Execution against next Sessions. I hate a lazy Rogue, by whom one   
can get nothing 'till he is hang'd. A Register of the Gang,   
[Reading.] Crook-finger'd Jack. A Year and a half in the Service;   
Let me see how much the Stock owes to his industry; one, two, three,   
four, five Gold Watches, and seven Silver ones. A mighty clean-  
handed Fellow! Sixteen Snuff-boxes, five of them of true Gold. Six   
Dozen of Handkerchiefs, four silver-hilted Swords, half a Dozen of   
Shirts, three Tye-Periwigs, and a Piece of Broad-Cloth. Considering   
these are only the Fruits of his leisure Hours, I don't know a   
prettier Fellow, for no Man alive hath a more engaging Presence of   
Mind upon the Road. Wat Dreary, alias Brown Will, an irregular Dog,   
who hath an underhand way of disposing of his Goods. I'll try him   
only for a Sessions or two longer upon his Good-behaviour. Harry   
Paddington, a poor petty-larceny Rascal, without the least Genius;   
that Fellow, though he were to live these six Months, will never come   
to the Gallows with any Credit. Slippery Sam; he goes off the next   
Sessions, for the Villain hath the Impudence to have Views of   
following his Trade as a Tailor, which he calls an honest Employment.   
Mat of the Mint; listed not above a Month ago, a promising sturdy   
Fellow, and diligent in his way; somewhat too bold and hasty, and may   
raise good Contributions on the Public, if he does not cut himself   
short by Murder. Tom Tipple, a guzzling soaking Sot, who is always   
too drunk to stand himself, or to make others stand. A Cart is   
absolutely necessary for him. Robin of Bagshot, alias Gorgon, alias   
Bluff Bob, alias Carbuncle, alias Bob Booty.*

## **T. Williams: A Streetcar Named Desire (Scene I, dostupné na MOODLu v bilingvní verzi)**

**Ch. Marlowe: Doctor Faustus** (Act I, Scene I, dostupné na [**http://www.planolibraries.org/books/drfaustus.pdf**](http://www.planolibraries.org/books/drfaustus.pdf)**)**

**G. Orwell: Why I Write**

*From a very early age, perhaps the age of five or six, I knew that when I grew up I should be a writer. Between the ages of about seventeen and twenty-four I tried to abandon this idea, but I did so with the consciousness that I was outraging my true nature and that sooner or later I should have to settle down and write books.*

*I was the middle child of three, but there was a gap of five years on either side, and I barely saw my father before I was eight. For this and other reasons I was somewhat lonely, and I soon developed disagreeable mannerisms which made me unpopular throughout my schooldays. I had the lonely child's habit of making up stories and holding conversations with imaginary persons, and I think from the very start my literary ambitions were mixed up with the feeling of being isolated and undervalued. I knew that I had a facility with words and a power of facing unpleasant facts, and I felt that this created a sort of private world in which I could get my own back for my failure in everyday life. Nevertheless the volume of serious — i.e. seriously intended — writing which I produced all through my childhood and boyhood would not amount to half a dozen pages. I wrote my first poem at the age of four or five, my mother taking it down to dictation. I cannot remember anything about it except that it was about a tiger and the tiger had ‘chair-like teeth’ — a good enough phrase, but I fancy the poem was a plagiarism of Blake's ‘Tiger, Tiger’. At eleven, when the war or 1914-18 broke out, I wrote a patriotic poem which was printed in the local newspaper, as was another, two years later, on the death of Kitchener. From time to time, when I was a bit older, I wrote bad and usually unfinished ‘nature poems’ in the Georgian style. I also attempted a short story which was a ghastly failure. That was the total of the would-be serious work that I actually set down on paper during all those years.*

*However, throughout this time I did in a sense engage in literary activities. To begin with there was the made-to-order stuff which I produced quickly, easily and without much pleasure to myself. Apart from school work, I wrote vers d'occasion, semi-comic poems which I could turn out at what now seems to me astonishing speed — at fourteen I wrote a whole rhyming play, in imitation of Aristophanes, in about a week — and helped to edit a school magazines, both printed and in manuscript. These magazines were the most pitiful burlesque stuff that you could imagine, and I took far less trouble with them than I now would with the cheapest journalism. But side by side with all this, for fifteen years or more, I was carrying out a literary exercise of a quite different kind: this was the making up of a continuous ‘story’ about myself, a sort of diary existing only in the mind. I believe this is a common habit of children and adolescents. As a very small child I used to imagine that I was, say, Robin Hood, and picture myself as the hero of thrilling adventures, but quite soon my ‘story’ ceased to be narcissistic in a crude way and became more and more a mere description of what I was doing and the things I saw. For minutes at a time this kind of thing would be running through my head: ‘He pushed the door open and entered the room. A yellow beam of sunlight, filtering through the muslin curtains, slanted on to the table, where a match-box, half-open, lay beside the inkpot. With his right hand in his pocket he moved across to the window. Down in the street a tortoiseshell cat was chasing a dead leaf’, etc. etc. This habit continued until I was about twenty-five, right through my non-literary years. Although I had to search, and did search, for the right words, I seemed to be making this descriptive effort almost against my will, under a kind of compulsion from outside. The ‘story’ must, I suppose, have reflected the styles of the various writers I admired at different ages, but so far as I remember it always had the same meticulous descriptive quality.*

*When I was about sixteen I suddenly discovered the joy of mere words, i.e. the sounds and associations of words. The lines from Paradise Lost —*

*So hee with difficulty and labour hard  
Moved on: with difficulty and labour hee.*

*which do not now seem to me so very wonderful, sent shivers down my backbone; and the spelling ‘hee’ for ‘he’ was an added pleasure. As for the need to describe things, I knew all about it already. So it is clear what kind of books I wanted to write, in so far as I could be said to want to write books at that time. I wanted to write enormous naturalistic novels with unhappy endings, full of detailed descriptions and arresting similes, and also full of purple passages in which words were used partly for the sake of their own sound. And in fact my first completed novel, Burmese Days, which I wrote when I was thirty but projected much earlier, is rather that kind of book.*

*I give all this background information because I do not think one can assess a writer's motives without knowing something of his early development. His subject matter will be determined by the age he lives in — at least this is true in tumultuous, revolutionary ages like our own — but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape. It is his job, no doubt, to discipline his temperament and avoid getting stuck at some immature stage, in some perverse mood; but if he escapes from his early influences altogether, he will have killed his impulse to write. Putting aside the need to earn a living, I think there are four great motives for writing, at any rate for writing prose. They exist in different degrees in every writer, and in any one writer the proportions will vary from time to time, according to the atmosphere in which he is living. They are:*

*(i) Sheer egoism. Desire to seem clever, to be talked about, to be remembered after death, to get your own back on the grown-ups who snubbed you in childhood, etc., etc. It is humbug to pretend this is not a motive, and a strong one. Writers share this characteristic with scientists, artists, politicians, lawyers, soldiers, successful businessmen — in short, with the whole top crust of humanity. The great mass of human beings are not acutely selfish. After the age of about thirty they almost abandon the sense of being individuals at all — and live chiefly for others, or are simply smothered under drudgery. But there is also the minority of gifted, willful people who are determined to live their own lives to the end, and writers belong in this class. Serious writers, I should say, are on the whole more vain and self-centered than journalists, though less interested in money.*

*(ii) Aesthetic enthusiasm. Perception of beauty in the external world, or, on the other hand, in words and their right arrangement. Pleasure in the impact of one sound on another, in the firmness of good prose or the rhythm of a good story. Desire to share an experience which one feels is valuable and ought not to be missed. The aesthetic motive is very feeble in a lot of writers, but even a pamphleteer or writer of textbooks will have pet words and phrases which appeal to him for non-utilitarian reasons; or he may feel strongly about typography, width of margins, etc. Above the level of a railway guide, no book is quite free from aesthetic considerations.*

*(iii) Historical impulse. Desire to see things as they are, to find out true facts and store them up for the use of posterity.*

*(iv) Political purpose. — Using the word ‘political’ in the widest possible sense. Desire to push the world in a certain direction, to alter other peoples’ idea of the kind of society that they should strive after. Once again, no book is genuinely free from political bias. The opinion that art should have nothing to do with politics is itself a political attitude.*

*It can be seen how these various impulses must war against one another, and how they must fluctuate from person to person and from time to time. By nature — taking your ‘nature’ to be the state you have attained when you are first adult — I am a person in whom the first three motives would outweigh the fourth. In a peaceful age I might have written ornate or merely descriptive books, and might have remained almost unaware of my political loyalties. As it is I have been forced into becoming a sort of pamphleteer. First I spent five years in an unsuitable profession (the Indian Imperial Police, in Burma), and then I underwent poverty and the sense of failure. This increased my natural hatred of authority and made me for the first time fully aware of the existence of the working classes, and the job in Burma had given me some understanding of the nature of imperialism: but these experiences were not enough to give me an accurate political orientation. Then came Hitler, the Spanish Civil War, etc. By the end of 1935 I had still failed to reach a firm decision. I remember a little poem that I wrote at that date, expressing my dilemma:*

*A happy vicar I might have been  
Two hundred years ago  
To preach upon eternal doom  
And watch my walnuts grow;*

*But born, alas, in an evil time,  
I missed that pleasant haven,  
For the hair has grown on my upper lip  
And the clergy are all clean-shaven.*

*And later still the times were good,  
We were so easy to please,  
We rocked our troubled thoughts to sleep  
On the bosoms of the trees.*

*All ignorant we dared to own  
The joys we now dissemble;  
The greenfinch on the apple bough  
Could make my enemies tremble.*

*But girl's bellies and apricots,  
Roach in a shaded stream,  
Horses, ducks in flight at dawn,  
All these are a dream.*

*It is forbidden to dream again;  
We maim our joys or hide them:  
Horses are made of chromium steel  
And little fat men shall ride them.*

*I am the worm who never turned,  
The eunuch without a harem;  
Between the priest and the commissar  
I walk like Eugene Aram;*

*And the commissar is telling my fortune  
While the radio plays,  
But the priest has promised an Austin Seven,  
For Duggie always pays.*

*I dreamt I dwelt in marble halls,  
And woke to find it true;  
I wasn't born for an age like this;  
Was Smith? Was Jones? Were you?*

*The Spanish war and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it. It seems to me nonsense, in a period like our own, to think that one can avoid writing of such subjects. Everyone writes of them in one guise or another. It is simply a question of which side one takes and what approach one follows. And the more one is conscious of one's political bias, the more chance one has of acting politically without sacrificing one's aesthetic and intellectual integrity.*

*What I have most wanted to do throughout the past ten years is to make political writing into an art. My starting point is always a feeling of partisanship, a sense of injustice. When I sit down to write a book, I do not say to myself, ‘I am going to produce a work of art’. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience. Anyone who cares to examine my work will see that even when it is downright propaganda it contains much that a full-time politician would consider irrelevant. I am not able, and do not want, completely to abandon the world view that I acquired in childhood. So long as I remain alive and well I shall continue to feel strongly about prose style, to love the surface of the earth, and to take a pleasure in solid objects and scraps of useless information. It is no use trying to suppress that side of myself. The job is to reconcile my ingrained likes and dislikes with the essentially public, non-individual activities that this age forces on all of us.*

*It is not easy. It raises problems of construction and of language, and it raises in a new way the problem of truthfulness. Let me give just one example of the cruder kind of difficulty that arises. My book about the Spanish civil war, Homage to Catalonia, is of course a frankly political book, but in the main it is written with a certain detachment and regard for form. I did try very hard in it to tell the whole truth without violating my literary instincts. But among other things it contains a long chapter, full of newspaper quotations and the like, defending the Trotskyists who were accused of plotting with Franco. Clearly such a chapter, which after a year or two would lose its interest for any ordinary reader, must ruin the book. A critic whom I respect read me a lecture about it. ‘Why did you put in all that stuff?’ he said. ‘You've turned what might have been a good book into journalism.’ What he said was true, but I could not have done otherwise. I happened to know, what very few people in England had been allowed to know, that innocent men were being falsely accused. If I had not been angry about that I should never have written the book.*

*In one form or another this problem comes up again. The problem of language is subtler and would take too long to discuss. I will only say that of late years I have tried to write less picturesquely and more exactly. In any case I find that by the time you have perfected any style of writing, you have always outgrown it. Animal Farm was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole. I have not written a novel for seven years, but I hope to write another fairly soon. It is bound to be a failure, every book is a failure, but I do know with some clarity what kind of book I want to write.*

*Looking back through the last page or two, I see that I have made it appear as though my motives in writing were wholly public-spirited. I don't want to leave that as the final impression. All writers are vain, selfish, and lazy, and at the very bottom of their motives there lies a mystery. Writing a book is a horrible, exhausting struggle, like a long bout of some painful illness. One would never undertake such a thing if one were not driven on by some demon whom one can neither resist nor understand. For all one knows that demon is simply the same instinct that makes a baby squall for attention. And yet it is also true that one can write nothing readable unless one constantly struggles to efface one's own personality. Good prose is like a windowpane. I cannot say with certainty which of my motives are the strongest, but I know which of them deserve to be followed. And looking back through my work, I see that it is invariably where I lacked a political purpose that I wrote lifeless books and was betrayed into purple passages, sentences without meaning, decorative adjectives and humbug generally.*