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Christian Motives in Selected Works with Homosexual Themes in Czech Literature

Milan Mašát
milan.masat@upol.cz
The Department of Czech Language and Literature, Faculty of Education, Palacký University Olomouc, CZECH REPUBLIC

Abstract

The main aim of the paper is to highlight the relationship between Christianity and homosexuality based on selected fiction texts by Czech writers and poets (Zeyer, Fuks, Kuběna, Georgiev). The selected authors represent different historical periods and different currents of opinion. We are convinced that the theoretical part provides a suitable methodological basis for the part of the paper in which we discuss homosexual motives in selected works of the mentioned authors. To sum up, we can state that the explicit expression of homoerotic and other motives is only relevant today; in artistic narratives dating back to the 19th and 20th centuries, these symbols are expressed in a hidden way, and it is up to each recipient to decide whether and to what extent they see them in these narratives. Zeyer could not fully express himself; he was forced to use hidden symbols to be who he felt he was, at least in his works. Kuběna, in the context of the 1970s, treats the topic of homosexuality very openly, he is not afraid of being condemned by society. Fuks´ works are characterized by a considerable degree of autobiography. Despite Georgiev´s clear rejection of faith, a believing homosexual appears more than once in his work. In this paper we try to fill a certain gap in the field of comparative research in works of art and poems by authors who in some way tended to homosexuality because within the Czech context, we have encountered this area of scholarly articles sporadically.

Keywords: *homosexuality; Christian motives; Czech literature; Julius Zeyer; Ladislav Fuks; Jiří Kuběna; Adam Georgiev*

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Introduction

In this paper we focus on the portrayal of the relationship between Christianity and homosexuality in selected publications of four Czech authors. We cover a cross-section of fictional and poetic texts from the 19th century to the 21st century.

The paper is divided into two parts. In the first part, we define the term homosexuality terminologically and give a summary of the views on its perception. In the second part of the paper, we discuss selected publications by Julius Zeyer, Ladislav Fuks, Jiří Kuběna and Adam Georgiev. From the selected books, we excerpt Christian motives in the context of homosexuality (see for example Shingange, 2023; Dollar, 2022; Grůzová, 2022) and point out how the authors work with them in correspondence with their personality and the period in which the respective publications were written.

In this paper we try to fill a certain gap in the field of comparative research in works of art and poems by authors who in some way tended to homosexuality (i.e., were admitted homosexuals or hid their sexual orientation for certain reasons). Within the Czech context, we have encountered this area of scholarly articles sporadically (see, e.g., Křišť'anová, 2011; Putna 2000).

Among the foreign (i.e., non-Czech) scholarly contributions that in some way touch on the presentation or analysis of homosexual motifs in artistic literature, we can mention, for example Aggarwal, 2023; Onanuga, 2022 or Wohlford, 2023.

Thus, this paper attempts to fill a gap in the field of comparing the motifs of Christianity in writers of gay faith and to highlight how these aspects have infused their work.

There are many interpretations of this term in the literature. Janošová (2000, p. 13) says that "Homosexuality is understood as a persistent emotional and erotic preference for persons of the same sex. It is a lifelong, unchanging, and non-elective state, characterized by the fact that its bearer is sexually attracted and aroused predominantly or exclusively by persons of the same sex." This definition can also be used as a definition for so-called bisexuals. Janošová (2000, p. 13) further states another interpretation of the term: "Homosexuality is a genetically determined lifelong and unchanging state of libido, in which an individual, under conditions of free choice, prefers an object of the same sex for the purpose of sexual and emotional contact, while the relationship thus formed is fully equal in quality to a heterosexual relationship."

Many gays and lesbians are religious. Homosexually oriented religious people are forced to face the conflict between their faith and their orientation. We can come across many publications that address these conflicts and that deal with the interpretation of the Bible. The interpretation of the Bible, not only in this area, is not clear-cut. The editorial board of the quarterly journal L+G LOGOS (1995) also addressed the question of what is taken as sin in the conflict between homosexuality and faith. "We are convinced that promiscuity (loveless sexual intercourse and frequent changing of partners) is sometimes a failed search for a more permanent and worthwhile relationship. We convinced that its organization, often, of course, by heterosexual people, is especially reprehensible. We are also concerned about various unfortunate manifestations of the homosexual subculture, such as closed-mindedness, public provocation, and an indifferent or mocking attitude towards those who have lost their youthful charm." Thus, we can summarize that the editorial board of L+G LOGOS (1995, p. 11) considers prostitution and the superficial perception of the world by homosexuals to be a sin. Churches often proceed from a literal interpretation of the Bible (Janošová, 2000, p. 77). However, most of the texts in the Bible are not literally meant as they are written.

The Bible can be interpreted in two ways (see Wibowo, Tanhidy, & Ming, 2022 or Smit, Spronk, & Van Der Ham, 2022). The literal approach and the historical-critical approach. The literal approach is much easier to understand. To summarize the advantages of this approach, all we need to do is read the Bible and understand it with reason. We do not need any deeper historical knowledge and context. The disadvantage of the literal approach is that literal interpretation can vary from individual to individual. The historical-critical approach attempts to determine the meaning of the Bible objectively, with inclusion in the historical context (Helminiak, 2007, p. 33; compare Djimet, 2020 or Teeter, 2022). And it is believing homosexuals who should take the historical-critical approach to interpreting the Bible. We will illustrate this

approach in the context of homosexuality through the example of a selected sin that the Bible mentions.

One of the sins related to homosexuality is the sin of Sodom found in the book of Genesis. In a common interpretation of the text, it can be interpreted as a condemnation of homosexuality. The sin of Sodom is actually a condemnation of male homosexual behavior (Helminiak, 2007, p. 38). We will now attempt a historical-critical assessment of the sin of Sodom. In reading the Abrahamic-Lot story, we are struck by the passage, "Bring them forth that we may know them" (Gen. 19:5). And Lot´s response - hospitality and respect for the newcomers versus xenophobic speech on the part of the Sodomites. And we are at the heart of the matter. If we contrast the literal interpretation, which clearly condemns homosexuality, with the historical-critical interpretation, we arrive at the resume that the latter approach does not condemn homosexuality, minorities, but rather justifies the lawless minority (L + G LOGOS, 1995, p. 14).

On the status of homosexual and other minorities, see for example Zhang & Brym, 2019; Roberts, 2019; Navarro, Barrientos, Gómez, & Bahamondes, 2019; Syahputra, Sandjaja, Afdal & Ardi, 2019; Tolkachev & Tolordava, 2020; Magrath, Batten, Anderson & White, 2022; Okanlawon, 2020; Strachan, 2000; Ezzy, 2023 or Karaman, Alagöz, & Fidan, 2022).

Our research differs from the aforementioned ones in its comparative nature: as we have already mentioned, we present Christian motifs in the works of authors who openly or covertly declared their homosexual orientation. We believe that this approach is innovative and can serve as a definite starting point for further research in the field. The research question is: *In what ways do the selected authors implement Christian themes in their works and how do their depictions vary from writer to writer?*

Methodology

Narratives were analyzed through a qualitative content analysis. According to Kerling. This method can be used to determine the relative dominance or frequency of various communication phenomena. Among the objectives of quantitative content analysis are besides to understand statements in context and in procedural development (see Mašát, 2022; Lorca-Cabrera, Marti-Arques, Albacar-Rioboo, Raigal-Aran, L., Roldan-Merino, & Ferre-Grau, 2021; Devi Prasad, 2019). As it follows from the above, the qualitative content analysis was based on the authors´ biographical approach to the depiction of Christian motifs in their analyzed works.

In the following part of the paper, we will focus on the presentation of selected Christian motifs in the works of four authors: Julius Zeyer, Jiří Kuběna, Ladislav Fuske and Adam Georgiev. We illustrate our insistence with quotations from their selected works.

Results and Discussion

We present the results of our research in a structured way, based on the presentation of the analysis of selected works of the mentioned authors (Zeyer, Kuběna, Fuks, Georgiev).

Julius Zeyer

Zeyer deals with the conflict between homosexuality and Christianity. The Three Legends of the Crucifix is a case in point. These are again taken from three different nation. Legends, as the name suggests, have a Christian-based content. They are all radical in their own way, especially in their conclusion.

Julius Zeyer does not include homosexuality as such in the Three Legends of the Crucifix, but in a figurative sense the author addresses the conflict between faith and homosexuality. Zeyer does not come to any conclusion, but we must bear in mind that this is also a work that has been taken over, and therefore Julius Zeyer could not, perhaps did not want to, interfere too much in this work. All three legends are characterized by a radical, extreme conclusion. We can think that Zeyer saw this radicalism and extremism in his own orientation. As a homosexual, he was aware that according to the Bible he was not worthy to go to heaven, he would not be saved, and so he looked for some way out, some

solution. Zeyer longed for coexistence with God despite his homosexual beliefs, and with Three Legends of the Crucifix, he expresses in general terms man´s longing for something he will probably never have. The following excerpt will demonstrate the tragic end of the legends. "You are greater than Properzia de Rossi," she told her. "You have surpassed her." "Properzia de Rossi!" Falvia exclaimed with passion. "Oh, how happy she was and how unhappy I am!" She covered her face with her robe, then added, looking again at Placida, "Love killed her--and I murdered love!" (Zeyer, 1976, p. 313)

Julius Zeyer was one of the first Czech writers to address the conflict between religion and homosexuality. Perhaps because he was shackled by the subject matter, he came to no conclusion. Nevertheless, we cannot fail to appreciate his inner personal courage to face this question, which certainly touched him deeply as a religious man. "We can learn from his memoirs that he himself was a very pious man. Of course, these were visits to the Catholic Church. Towards the end of his life Zeyer joined the circle of Catholic Modernism, and one of his close friends at this time was the sculptor František Bílek. Catholicism also appears in the work" (Křišťanová, 2011, p. 17).

The works of gay authors reflect the time and society in which the authors worked. Julius Zeyer could not fully express himself; he was forced to use hidden symbols to be who he felt he was, at least in his works. The influence of Christianity is also evident in his work. Christianity as a faith that should not be questioned, accepted, examined, let alone rejected. Julius Zeyer submitted to the majority society and became a proper citizen. However, this submission did not help Julius Zeyer to remove his desires, his fantasies, his dreams, and his self from his life.

Jiří Kuběna

Motives of Christian faith and homosexuality are also found in most of Jiří Kuběna´s works. Unlike Julius Zeyer, however, Jiří Kuběna does not seek a symbiosis between faith and homosexuality, but places homosexuality and faith on the same level; Kuběna does not see a problem between his orientation and his faith. This quite courageous position is due to the time in which Kuběna publishes. Zeyer was shackled by nineteenth-century society, a rather conservative and religious society. Kuběna began to publish from the mid-fifties, yet unofficially, in samizdat. The twentieth century was more tolerant towards homosexuals than the previous century, although it must be noted that Czechoslovakia was ruled by a totalitarian communist regime, which decriminalized homosexuality, but homosexuality was a taboo phenomenon and certain prohibitions associated with homosexuality were constantly in force (Janošová, 2000, p. 48).

The Sea in Full Moon

Kuběna´s poem The Sea in Full Moon (1991) was published officially and independently in 1991. We should mention that this is a very bold poem in which Kuběna deals with homosexuality in an unspoken way. Kuběna projects his own experiences and experiences into the poetic representation of the motive of homosexuality, fully revealing his desires and fantasies to the reader. In The Sea in Full Moon Kuběna not only describes the phenomenon of homosexuality, naked men, even hints of homosexual eroticism, but also deals with God. He is not afraid to compare God to his chosen man. "Heaven Is Full of Bees Around a Single Garlic: And only you are my Savior / Only you, and no hives." (Kuběna, 1991, p. 7)

In the poem, Kuběna also expresses his longing for change. Here we can draw an analogy with Ladislav Fuks. Fuks found it difficult to come to terms with his homosexuality, he tried to find different ways to resolve his orientation, he tried to overcome himself, and he tried to convince his self that he was heterosexual. He tried to do this, for example, by marrying Giuliana Limitti. Kuběna was at peace with his homosexuality, he did not try to change himself; however, there is a moment in his independent poem when he reflects on his orientation. Perhaps because he was aware that heterosexuals have an easier life, they can express themselves in public undisguisedly; they can show affection and love to their partner without fearing some

form of attack from those around them. Kuběna wanted to change, but now he is in a situation where he is self-aware and knows that homosexuality is part of him. "O To be Against Thy Will, Only Once More Against Thy Will, Only Once / After Thy Will: // No longer Against Thy Will / - Only That I Wanted. // Just / Change //". (Kuběna, 1991, p. 7)

Jiří Kuběna perceives homosexuals as people who have an inverted view of the world, different priorities, he perceives homosexuality as a test of what one can bear, what one can bear psychologically. According to Kuběna, homosexual orientation is a divine punishment, a test. He also touches on the difficult life of homosexuals in a communist society, in which the homosexual is forced to think about why he or she is different. He expresses his desire to start living his life anew. "(What´s Down Is Up) / All, All Can Be Endured: Oh God, // What All Can Man Still Endure // (O Virgin of the Seven Sorrows!): // As one who dies, / Who is forbidden to live / And as one who knows only one thing, oh yes: The will to be born, / The will to be born once more//! (Kuběna, 1991, p. 6)

Kuběna does not try to find a way out, a solution through his verses; Jiří Kuběna is a balanced, harmonious man who has found the security of life in his Catholic faith. All this is reflected in his poems.

> *"Prayer here meets banal song lyrics, the voices of ancient heroes and mythical figures intertwine with the voices of saints and strained masculine eroticism merges with religious fervor. Everything is harmonised and unified by Catholicism, in whose universality Kuběna finds not only the basic certainties of life but also answers to all questions of human existence"* (Med, 2004, p. 222).

Jiří Kuběna is already much more open in his portrayal of homosexuality. In his work, we can find both symbols and expressions that are said directly, raw, as the author feels them. Kuběna returns to the motif of Christianity and homosexuality. However, he does not address their conflict, but places homosexuality on the same level as Christian faith. Thanks to his work in samizdat, Kuběna did not have to deal with the attitude of the socialist reading society and the Communist Party leadership. Those readers who were interested in his work sought out his works. Kuběna´s depiction of homosexuality is oriented more towards the description of the naked male body, which he compares to God, but there are also strongly emotional motifs in the work. Kuběna conceives of his work as an open, intimate confession of his life.

Ladislav Fuks

From most of Julius Zeyer´s works and from the vast majority of Ladislav Fuks´s works, the atmosphere of darkness, greyness, inhumanity, hiddenness and alienation breathes on the reader. Both Zeyer and Fuks address through their works their own inner contradictions, which, because of the times in which they lived, they could not address openly, unconcealed. Zeyer deals with the conflict between homosexuality and faith, while Fuks deals with the issue of homosexuality more generally, analyzing whether a person is able to change his or her orientation by will, and looks at the development of homosexuality from a friendship relationship, touching on the outward manifestations of homosexuality in a young man. M. C. Putna in his article The Poetics of Homosexuality in Czech Literature (2000, p. 43) stated: "As an author publishing in socialist Czechoslovakia, in a time for which homosexuality did not officially exist, as well as for Zeyer´s time, which was not as naive as Fuks´s time, he could not or would not allow himself even a Zeyerian knife-edge game".

In the works of Ladislav Fuks, the motives of homosexuality are hidden just as Ladislav Fuks hid homosexuality from the communist society in his time. However, these motives do not appear in all his works; we can find some hints of homosexuality, of the opposite, of otherness, but we cannot say clearly that this is exclusively a hint of minority orientation.

Ladislav Fuks, even though he wrote in the twentieth century, did not have his coming-out journey any easier. Moreover, Ladislav Fuks resisted admitting himself to himself even more, tried to convince himself of his heterosexuality, and even, perhaps a little

selfishly, took advantage of the love of the woman he would soon leave for good. Homosexuality is no more openly expressed in the works of Ladislav Fuks than it is in Zeyer´s. Fuks, too, was forced into hiding under the pressure of society. Although communist society did not punish homosexuals from the 1960s onwards, homosexuality was one big taboo.

Mr. Theodor Mundstock

One of the works in which homosexuality is expressed with certainty is the novel Mr. Theodor Mundstock. Mr Theodor Mundstock is autobiographical, reflecting the author´s childhood experiences (see Bauer, 2001, 2003; Kožmín, 1964 od Všetička 1973), especially his feelings as a child. Mr. Theodor Mundstock, a Jew, lives a hidden life, trying to live inconspicuously, so that the Protectorate society would not take too much notice of him. Here we see the first point of contact between the life of Ladislav Fuks and the lives of the heroes of his works. Mr Theodor Mundstock, an autobiographical character, is forced to sweep the pavements before the inquisitive and contemptuous eyes of passers-by, especially German and pro-German citizens. This fact is very embarrassing for Mr. Theodor Mundstock, who behaves discreetly and does not want to provoke. Ladislav Fuks also did not want to provoke; he did not want to be too visible. If Fuks´s homosexual orientation had become known, it would probably have meant the end of his creative career.

Ladislav Fuks married during his lifetime. In Italy he married Giuliana Limitti. However, the marriage did not last long, and their union was annulled by the Pope. However, this change was not registered with the authorities in the Czechoslovak Socialist Republic and Ladislav Fuks, a homosexual, died a married man. Here we find another point in which the character of Mr. Theodor Mundstock is very similar to the author. Mr. Theodor Mundstock, in his thoughts and imaginings, talks to a girl. However, the reader never sees this girl ´in the flesh´, only in Mundstock´s imagination. Wasn´t Mr. Theodor Mundstock trying to convince himself that he liked women? Wasn´t he trying to integrate himself into society, to be like everyone else, like Ladislav Fuks.

The object of Mundstock´s intimate fantasies is the boy Šimon. Šimon belongs to a family that Mundstock associates with, he tries to be a support to them. In fact, they are Mundstock´s only close friends. Ladislav Fuks portrays Simon as follows: "And then he again recalls Šimon, a handsome, clever boy, similar in appearance to his sister" (Fuks, 1963, p. 15). "Šimon! The boy´s big black eyes gaze at the flame of the first Hanukkah candle and are full of wonder. The candle turns and flutters in his beautiful eyes". (Fuks, 1963, p. 83)

Fuks does not shy away from openly describing the young boy, even comparing him to his sister. Throughout the novel, we do not come across a passage in which the author portrays Šimon in a negative light; he always describes him as a clever and perceptive boy. He even allows Šimon and Mr. Theodore Mundstock to live together, albeit only briefly, but Mundstock can influence Šimon directly, intensely, at least for a while. This suits Šimon. Mundstock initiates him into his techniques to help him survive the transport and subsequent stay in the concentration camp.

Homosexuality in the novel Mr. Theodor Mundstock is described as tragic, devastating, forcing one to impersonate someone else, as a destructive phenomenon, a phenomenon that destroys a person, an orientation for which one dies, which is the cause of death. It is only after the death of one person that the other is relatively free to express his feelings, his emotions.

> *"Perhaps someone will notice the piece of flannel lying on the crushed palm. No one will recognize its original color. It´s covered in blood. However, the shadow that trembles in horror on the pavement beside the dead man, surely no one will notice at that moment. It is cast by a crying boy with a star and a green briefcase, who came running, barely hearing his name shouted on the other sidewalk."* (Fuks, 1963, 181)

Homosexual orientation can be seen as a parallel to greyness, darkness, alienation, inhumanity. Theodor Mundstock is at the mercy of the protectorate society, he cannot be who he wants to be, he does not pass himself

off as anyone else, but he denies himself, and he does not want to confront reality directly.

Homosexuality is portrayed as something unacceptable during the Protectorate, one is supposed to try to deny oneself. A homosexual during the Protectorate and Ladislav Fuks during the Communist era can be described as follows: "Behave in such a way that no one sees you, don´t ask anyone anything and don´t ask anyone for anything!"

Ladislav Fuks compares his fate and the fate of homosexuals in general in a totalitarian society, to the persecution of Jews in the Protectorate. Homosexuality in the eyes of Ladislav Fuks is not only a grey, unwanted orientation, which one should try to hide from everyone, but also as something supreme and most beautiful, which can be the culmination of a relationship between two men. An example of this perception of gay men can be found in The Story of a Criminal Council. Again, homosexuality is only hinted at, it is hidden, not every reader will see it in the work, but if we know the life of Ladislav Fuchs, the parallels come to the surface.

The Story of the Criminal Council

The story of the Crime Council is set in the post-war period. The author reveals the time in which the story is set through the mouth of a professor: "Remember those who live in difficult circumstances, who have not yet recovered from the war, who need help, remember your classmate who, despite all your care, could not be saved, remember." (Fuks, 1982, p. 12). That this is the period after World War II is again revealed by the educator: "Most of you are of age or soon will be. Many of you are already visiting wine bars and driving cars." (Fuks, 1982, p. 11). One of the main story lines is the camaraderie between Viki, again an autobiographical character, and Barry. Their relationship is portrayed as purely friendly; however, the homosexual subtext in their relationship is evident.

Viki and Barry spend all their free time together, having all sorts of adventures together, Viki even lets Barry in on her plans to get revenge on her abusive father. The relationship between Viki and his father can be seen in the same way as the relationship between Ladislav Fuks and his father. Fuks´s father, as we have already mentioned, was very authoritarian and little Ladislav Fuks was even afraid of him. In addition, it is precisely because of the clear analogy between the relationship between son and father that we see the similarity between Viki´s emotional foundation and orientation. "I have conflicted all the time," said Viki, "but I don´t care anymore. At times when I think about it, I still feel sick, like today at school, but I´m sick of it. I should cut it up like my brother," he said, "finish my degree and get out of the house and get out of the house forever. Well, today..." Viki smiled slightly, his bright grey eyes glinting, "I´m going to have conflict with him again today. Tonight, I´m going to be home late. "Once a year late, and today of all days," Barry shook his head, knowing whom he was talking about, "once a year, whatever." (Fuks, 1982, p. 29)

Homosexuality is presented to the reader by Ladislav Fuks as the culmination of a friendly relationship between two boys. In the work, the author leaves this line open for us; we can only assume how the relationship between Viki and Barry would have developed. We don´t find out because of the climax of the story, in which Viki is shot by his father.

The shooting of Viki is a symbol. A symbol of the father´s selfishness, the father defending his reputation and status as a respected criminal councilor. Bringing this into the realm of sexual orientation, wasn´t the father defending his reputation from the social ridicule that would be heaped upon him after people found out that his son was gay. Has Ladislav Fuks not projected into this moment his feelings from his childhood, how his father might have acted if he had learned of Ladislav´s orientation? We can only argue about these facts, but a comparison between the story and Fuks´ life suggests that this might be the case. "I killed him. I promised the public and, after Ottingen, the Knippsens. And would I have been able to watch them put a noose on him for Ottingen? His own son? I was once instrumental in getting the death penalty abolished. Now my own son was to go down for the Ottingen murder, with my own gun." And he heard Wania say, "It didn´t have to be

the death penalty." And he heard himself answering: "It would have been death, or life imprisonment, and that is like death, he was of age. And honor would have been saved. And the scoundrel from Brussels would not have been cleared of the rope by Ottingen´s innocence anyway. For the murders that man committed at Kneppburg and Zorn, the rope would not have passed him by anyway." And he heard himself thanking Wani for his help and saying, "The case has been closed and I´m leaving". (Fuks, 1982, p. 267).

Ladislav Fuks himself, in his book My Mirror and What Was Behind the Mirror, justifies the act of the criminal council with these words: "The Commissioner could not be called a criminal murderer, and although he committed a tragic act on his son Viki to mercifully save him from cruel consequences, it was actually a terrible sacrifice he made not only for the sake of his son, but also to save his native honour" (Fuks, & Tušl, 2007, p. 292).

Ladislav Fuks´ works are characterized by a considerable degree of autobiography. Ladislav Fuks portrays himself as Michal, Mr. Theodor Mundstock or Viki. However, in his works, Fuks does not only portray himself and his fate, but also his father – Viki´s father in The Story of the Criminal Council. Unlike Zeyer, Fuks does not address the conflict between Christian faith and homosexuality; we can say that Ladislav Fuks addresses largely the conflict between his self and his homosexuality.

Adam Georgiev

Enfant terrible Adam Georgiev, unlike most of his more famous predecessors, makes no secret of his homosexual orientation. On the contrary. He has made his otherness a virtue, which he reflects in his works. His works are largely autobiographical, reflecting Georgiev´s experiences with men and the Prague homosexual scene in general. Georgiev has an advantage over Fuks, Zeyer and Kuběna in that he is literary in a society that is tolerant of homosexuals, gay men do not have to hide, they are not forced to express their ideas and dreams through their works. Georgiev does not use his works to make a hidden confession of his orientation, but instead uses his orientation to write original gay prose and gay poetry.

The Planet of All Boys

Georgiev´s most famous prose is The Planet of All Boys. The book is divided into several chapters. The chapters are linked by the character of the main character, a gay man. Adam Georgiev uses his character to show us the life of gay men, both the social one, such as going to clubs, and the inner one, the problems gay men face, getting to know themselves, the fear of death and illness. The author gives the reader gay life as he feels it, as he has experienced it, as he lives it. Clean, raw, without pathos, and at the same time, there is a tremendous sense of experience and longing for true love from The Planet of All Boys

Elena Boitshinova (2013) in her review of The Planet of All Boys in the Bulgarian edition says: "A sad book! With the naturalism of Pedro Juan Gutiérrez, with the fragmentation of the late Frédéric Beigbeder, with the sensitivity of lost youth, with the romanticism of unfulfilled love. Adam Georgiev penetrates, leaves taste, leads to reflection, repels, and attracts... He has put the brakes on life, but without brakes... A trembling reality that only the most sensitive among us can grasp. A view different but at the same time more real. Not many people could endure such a life...even if only in a book!"

In almost all of Georgiev´s works, the figure of Christ is featured. Very often homosexuals are compared to Christ, to his fate. In The Planet of All Boys, the figure is mentioned in places where the text is written in the form of a diary and serves to express the sense of damnation, helplessness, uselessness that the main character feels. The mention of Christ´s dance is symbolic.

All four writers have touched upon the motive of faith, Christianity. From clearing the way for faith, as in Zeyer´s work, to the equality of faith and homosexuality, to Georgiev´s clear rejection of faith as an irrational phenomenon, a phenomenon that has no place in our time, that only lives off the glory of earlier times. Here we find a parallel between Georgiev´s and Wilde´s conceptions of faith.

Despite Georgiev´s clear rejection of faith, a believing homosexual appears more than once in his work, but he is disappointed by God; God will not help a homosexual man in his most difficult moments. Believing in God doesn´t help. But Georgiev does not reject faith as such. On the contrary. He believes in human reason, in hope, in the future, in the human mind. The way a poet looks around his temple, the way an actor looks around his theatre. And suddenly I knew. Milada Horáková was guarding her faith.

The research question was: *In what ways do the selected authors implement Christian themes in their works and how do their depictions vary from writer to writer?* Based on a qualitative research analysis based on biographical literary research, we came to the general conclusion that the implementation of Christian motifs in the selected artistic narratives of Julius Zeyer, Jiří Kuběna, Ladislav Fuks and Adam Georgiev is largely influenced by the social situation in the time in which their analyzed publications were published.

Adam Georgiev can loosely be considered a follower of Kuběna´s line of work. Kuběna´s raw depiction of the naked male body goes even further. Georgiev gives a realistic picture of the life of a promiscuous gay man in Prague. In Georgiev´s seemingly almost pornographic work we also find an expression of the feelings of homosexuals, their suffering, and a description of their emotionally empty lives. Adam Georgiev creates at a time when society is much more tolerant towards people with minority orientation than it was in previous times. Georgiev shows homosexuality as a phenomenon that is in a way destructive to human beings and that is dangerous. From diseases to sex with unknown men.

Conclusion

Views and opinions on homosexuality have changed according to developments and changes in society. From the antique placing of homosexuality almost on a pedestal to the Nazi elimination of homosexuals as a waste of male potential. Homosexuals expressed themselves as much as the times they lived in allowed, as advanced and tolerant as the society was.

Perception and tolerance of homosexually oriented individuals developed in sinusoids. Homosexuality saw its greatest flowering in the ancient period. At this time, mutual sexual intercourse between men was considered a very important link for young boys to grow up. On the other hand, the medieval period, under the influence of the Christian Church, rejected homosexuality and homosexual intercourse was even punished. Society is increasingly controversial about the interpretation of the Bible, admitting its metaphorical and timeless nature. Some interpretations of the Bible even admit the possibility that minorities as such are justified in it.

After the fall of the communist regime, in which homosexuality was taboo, democracy came, and with it came the emergence of official associations that bring together homosexually oriented people. These associations try to raise awareness in society and among homosexuals themselves, warn of various dangers, and help minority-oriented people.

Kuběna, in the context of the 1970s, treats the topic of homosexuality very openly, he is not afraid of being condemned by society, he describes things as he feels them, as they are. Václav Havel explains the reasons why Jiří Kuběna´s poems are not widely published even in today´s democratic times: “Everything in them - from their complex structure of hidden ciphers and ambiguous references to the most diverse circuits of symbolism, to their intense religiosity and their complex verse construction, and in general their original poetics (his verses are intended as a kind of notation of phonic poetry and are based on an unusual syllabic principle), to such elements of it as the author's open acknowledgement of the “masculinity of his Erot” (Kuběna´s term) - all of which would probably have been quite frightening to publishing editors (Havel, 2010, pp. 61–62). We can say that in the homoerotic motif of the depiction of male beauty, Adam Georgiev loosely followed Jiří Kuběna.

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