

Katedra anglistiky a amerikanistiky
Filozofická fakulta
Univerzita Palackého v Olomouci

Lenka Sovíková

The Motif of Homosexuality in Evelyn Waugh's *Brideshead Revisited*

Bakalářská diplomová práce

Vedoucí práce: David Livingstone, Ph.D.

Olomouc 2014

Prohlášení

Prohlašuji, že jsem diplomovou práci vypracovala samostatně a uvedla v ní předepsaným způsobem všechnu použitou literaturu.

V Olomouci dne

Podpis

Poděkování

Děkuji Davidovi Livingstoneovi, Ph.D. za vedení práce a cenné rady.

Table of Contents

1. Introduction.....	1
2. A brief biography of Evelyn Waugh.....	2
3. Homosexuality in the 1st half of the 20th century.....	4
3.1 The social attitude towards homosexuality.....	4
3.2 Homosexual contemporaries of Evelyn Waugh.....	6
4. Brideshead Revisited.....	8
4.1 Autobiography in Brideshead Revisited.....	8
4.2 Charles Ryder.....	8
4.2.1 Similarities between Ryder and Waugh.....	8
4.2.2 Sexuality.....	9
4.3 Sebastian Flyte.....	10
4.3.1 Real life inspirations for Sebastian Flyte.....	10
4.3.2 Sexuality.....	11
4.4 Anthony Blanche.....	12
4.5 The relationship between Charles Ryder and Sebastian Flyte.....	13
4.5.1 The relationship as described in the novel.....	13
4.5.2 The wine metaphor.....	16
4.5.3 The relationship as recognized by other characters.....	16
4.5.4 Waugh's stance and critics' point of view.....	18
5. Conclusion.....	29
6. Summary / Shrnutí.....	21
7. Bibilography.....	24
8. Anotace.....	26

1. Introduction

Evelyn Waugh's 1945 novel *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder* tells the story of the Marchmain family observed and narrated by an outsider Charles Ryder, and plays with various motifs underneath the main story. One of the most explored features of the entire novel is importance and symbolism of religion and the contrast between Ryder's agnosticism and the Flyte family's Catholicism.¹ Another often explored area is usually the social status of Charles Ryder in his position as an upper middle class outsider in the world of the aristocracy.² This thesis is concerned with a topic slightly touching the previous two aspect of the novel—the role of sexuality in defining the nature of relationship between the protagonist, Charles Ryder, and his tragic friend Sebastian Flyte.

The key word in the title of this thesis is the 'motif,' which is defined by the Merriam-Webster Online Dictionary as "a usually recurring salient thematic element"³ and by Oxford Dictionaries as "a dominant or recurring idea in an artistic work."⁴ The purpose of this work is to prove that sexuality and homosexuality is in fact the motif of *Brideshead Revisited*. Analysing the biographic element, critics' points of view on source material and the book itself in the historic context, this thesis is going to point out that the real love story in the book is the one concealed by the vague term "friendship," often used thorough the novel when describing the relationship between Ryder and Flyte.

¹ Analyzed e.g. in Paul Elmen's "Brideshead Revisited: A Twitch Upon the Thread" or Patricia Corr's "Evelyn Waugh: Sanity and Catholicism."

² Analyzed e.g. in Claude L. Gibson's "Brideshead Revisited: The Past Redeemed."

³ <http://www.merriam-webster.com/dictionary/motif>

⁴ <http://www.oxforddictionaries.com/definition/english/motif?q=motif>

2. A brief biography of Evelyn Waugh

Arthur Evelyn St. John Waugh was born on the 28th of October, 1903 in London. His father was a publisher and Waugh came into contact with books and writing since he was a child. He was the younger of two sons, his brother being the novelist Alec Waugh. Between the years 1917-1921, Waugh attended Lancing, where he began to build his career as an aesthete, artist and writer. In 1922 Waugh started to attend Oxford, which he left in 1924 without a degree due to his poor study performance. Afterwards he attended Heatherley's School of Fine Art but this did not last for long. He then worked as a teacher on various schools, finally settling as an occasional journalist. During World War II, Waugh served as a Royal Marine. He died in 1966 due to a heart failure.

Waugh's first short story was published in 1926, and his first and very successful novel *Decline and Fall* in 1928. He published *Vile Bodies* which made him a best-selling author in 1930. *Brideshead Revisited*, a novel heavily influenced by his conversion to Catholicism, was published in 1945. His private life was rather turbulent. In 1928 Waugh married Evelyn Gardner but divorced her only year later as a result of Gardner's adultery. In 1937 Waugh married Laura Herbert, who came from an aristocratic Catholic family. They had two children.

Waugh's Oxford years posed a question concerning his sexuality. Christopher Sykes, Waugh's friend and author of *Evelyn Waugh: A Biography*, states that upon entering Oxford, "Evelyn entered an extreme homosexual phase. [...] The phase, for the short time it lasted, was unrestrained, emotionally and psychically" (Sykes 48). Sykes refuses to go in details about Waugh's homosexual affairs and writes that claims about Waugh's homosexuality were much exaggerated. In contrast to Sykes' work, Paula Byrne's *Mad World: Evelyn Waugh and the Secrets of Brideshead* labels Waugh as a bisexual and names three of his lovers, Richard Pares, Alistair Graham and Hugh Lygon. She cites Waugh himself in a letter to a friend Nancy Mitford writing, "I went to Oxford and visited my first homosexual love, Richard Pares" (Byrne 338). Sykes names Graham and Lygon only as Waugh's friends and inspiration for his characters, but never mentions Pares. Adam Carr in "Evelyn Waugh and the Origins of *Brideshead Revisited*" speaks about Graham and Lygon and mentions the probability of them being among

Waugh's lovers (Carr 1), although he renders the fact improvable, because "Waugh himself, after his conversion to Catholicism in 1930, destroyed his Oxford diaries" (Carr 1). The destruction of Waugh's old diaries is also mentioned in Jiří Fanel's *Gay History*, with Fanel claiming that the lost documents allegedly condemn him as a homosexual.

Moreover, Waugh is generally considered to be one of the most significant non-heterosexual writers.⁵

⁵ His entry in *glbtq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture* is written by David Leon Higdon.

3. Homosexuality in the 1st half of the 20th century

3.1 The social attitude towards homosexuality

The plot of *Brideshead Revisited* spans from 1923, when Charles Ryder meets Sebastian Flyte, to 1944, when Captain Ryder revisits deserted Brideshead Castle and concludes his narration. The novel itself was published in 1945. Although Great Britain dropped the death penalty for sodomy in 1861,⁶ homosexual conduct, including all sexual contact between two people of the same sex, was still very much illegal at that time. Jifi Fanel mentions the case of British mathematician Alan Turing, who was in 1952 imprisoned and tried for sex with nineteen years old man. He was subjected to chemical treatment which was supposed to change his sexual orientation (Fanel 344). Homosexual behaviour stopped being a crime in Great Britain and Wales in 1967, when The Sexual Offences Act⁷ came into force. Even though, by this legislative acts homosexual conduct was no longer a crime, mention of it was still considered impolite in common society and to openly profess homosexuality was unthinkable, as defined by Edmund White in *The Faber Book of Gay Short Fiction*. In society still existed “prevailing notions of homosexuality as sin, madness or crime” (White 14).

Apart from secular legislative, religion had still a big impact on the society in the 1st half of the 20th century. Christianity and mainly Catholic Church consider homosexuality not compatible with procreative nature of sexual act and therefore a sin.⁸ As Sebastian Flyte was brought up Catholic and Evelyn Waugh himself converted to Catholicism before writing *Brideshead Revisited*, Christianity is important not only in reality of the book but also as a factor influencing the origin of the novel.

The social outlook on homosexuality was uneven, however, and greatly depended on particular circumstances. Homosexual behaviour was frequent and tolerated at public schools and universities. As Pia Livia Hekanaho in “‘Et in pansy ball ego’: A queer look at the representations of masculinity in Evelyn Waugh’s *Brideshead*

⁶ Sodomy was still punishable by a life sentence. In 1886, oral homosexual act was criminalized. If caught, offenders could spend up to two years in prison. (Pickett xxi)

⁷ <http://www.legislation.gov.uk/ukpga/1967/60>

⁸ <http://www.catholic.com/tracts/homosexuality>

Revisited” pointed out, upper class men were at that time “homoerotically romantic at public school, homosexually active at university, and after university [had] heterosexual married life” (Hekanaho 15). Homosexual conduct was to be expected, as the schools were same sex. Apart from that, as Florence Tamagne mentioned in *A History of Homosexuality in Europe*, unmarried women were expected to be chaste—“in this context, homosexuality represented a loophole [...], an easy and early means of obtaining sexual satisfaction” (Tamagne 14). Boys at public schools were “kissing, hugging and fondling each other,” and later at university some of them developed carnal homosexual affairs (Tamagne 14). Homosexuality remained, however, “unmentioned in everyday conversation” (Tamagne 29).

Time was also of the essence. After World War I, society changed and became more tolerated towards not mainstream sexual behaviour even though legislative against it strengthened.⁹ In an era called “Roaring Twenties” (Tamagne 13), a difference formed between a sodomite “who offended God” and homosexual “who offended society” (Tamagne 13). As there existed “a gap between public and private standards, especially in Anglo-Saxon countries,” according to A.L. Rowse, people after World War I were less active in banishing something that did not directly bother them. E.M. Forster in a note in his novel *Maurice* stated that “what the public really loathes in homosexuality is not the thing itself but having to think about it” (Forster 159). Homosexuals who confessed their sexuality became distinguishable by the language they used, their clothing, and clubs they attended—“all constituted bases of a homosexual identity” (Tamagne 13). Matt Cook mentions in his *London and the Culture of Homosexuality* that *Sins of the Cities of the Plain*, a pornographic novel first published in 1881, which “indicated to a more limited audience the [homo]sexual possibilities London offered” (Cook 18), was republished in 1902 (Cook 22) and still very popular during the “Roaring Twenties.” This window of greater tolerance did not last long. At the dawn of World War II, people started to “confuse homosexuality and decadence” (Tamagne 19) and during the war in England, “homosexuality was not only a crime against the army, it was a crime against England” (Tamagne 20). As *Brideshead Revisited* came into existence during the World War II, this outlook most definitely influenced its tone.

⁹ Such was the case in most European countries (Tamagne 13-14).

One way out of being suspected as homosexual was to “be perceived as an artist” (Tamagne 32). Society was more forgiving against eccentric people and questioned them less. A number of British men chose to travel and seek happiness outside Great Britain, a choice Edmund White comments on in his foreword to *The Faber Book of Gay Short Fiction*: “Sometimes homosexuality seeks itself out in travel, as though acceptance and adventures will be found only elsewhere. [...] Another country promises compassion or at least promiscuity” (White 12). Popular destination in the 1st half of the 20th century was Germany, and most prominently Berlin, “an obligatory stopping place for European homosexuals” (Tamagne 37). A trip to Germany was “a normal part of an Englishman’s university experience” (Tamagne 16) as it had “reputation for sexual freedom” (Tamagne 16). That, of course, also changed during World War II.

3.2 Homosexual contemporaries of Evelyn Waugh

According to Frank Kermode’s introduction to *Brideshead Revisited*, Waugh himself noted that “few of his contemporaries had any serious interest in women though very few have developed into homosexuals” (Kermode XVII). This thesis will supply short overview of authors who professed their homosexuality more or less openly, and let their sexual orientation influence their writing.

Christopher Isherwood wrote *A Single Man*, a novel about homosexual English teacher at American university who loses the love of his life. *A Single Man* is considered to be one of the most influential homosexual novels, as “[...] the protagonist suffers as everyone does [...], but not in the specially damned or debilitated sense supposedly peculiar to homosexuals” (White 14). Isherwood was born in 1904. As a gay man who “never made any secret about his sexual preference,” as defined by Vern L. Bullough in “Homosexuality, A History,” he left Britain and lived in Germany, Denmark and Portugal. Apart from *A Single Man*, his most known work is *Goodbye to Berlin*, a fictionalized record of Isherwood’s life and affairs in titular city.

Isherwood was also a good friend and collaborator of W.H. Auden (born 1907). Auden is mostly known as poet, although he also wrote several plays and screenplays. He spent the rest of his life in the United States of America and acquired American citizenship. Apart from most of his gay contemporaries, Auden was quite open about his

sexuality and apparently promiscuous (Fanel 358), although according to Bullough he never publicly announced his sexual orientation. Both Isherwood and Auden were friends with Klaus Mann, openly homosexual German writer.

E. M. Forster also ranked among Mann's friends (Fanel 331). Born in 1879, Forster was deeply closeted, although his acquaintance with Mann, Thomas Edward Lawrence and publication of sensual verses of Constantine P. Cavafy¹⁰ gave clear impression. *Maurice*, his novel about homosexual love, was allegedly inspired by George Merrill.¹¹ The novel was published posthumously due to its open content, as were all his works on this topic, such as a short story called "Doctor Woolcott." According to Bullough, Forster eventually "abandoned publishing fiction in his later life simply because he felt unable to describe homosexuality publicly" (Bullough 1). W. Somerset Maugham, a travel writer born in 1874, stated that "he could not write honestly about the type of love which he knew best, homosexual love" (Bullough 1), because it would outrage the public.

In conclusion, it was extremely hard not only to live in Great Britain in the 1st half of the 20th century as a gay man, but also to publish a novel depicting homosexual relationship in Britain. Waugh's contemporaries either lived and wrote abroad or avoided publishing works with homosexual content altogether.

¹⁰ The poems of Constantine P. Cavafy (1863-1933) have heavily homoerotic contents (Fanel 356).

¹¹ George Merrill (1866-1928), LGBT activist a partner of Edward Carpenter, partly inspired Alec Scudder (Fanel 303), the protagonist of *Maurice*.

4. *Brideshead Revisited*

4.1 Autobiography in *Brideshead Revisited*

Waugh's novel *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder*, a novel of "homosexual origins" (Carr 1), was published in 1945 by Chapman and Hall. Byrne states that the novel "contains a large dose of autobiography" (Byrne 3), as themes and motifs of this novel were strongly influenced by both world wars, Waugh's own conversion to Catholicism and people who he met and subsequently based the characters on. As such, it can be understood "partly as a cleaned-up reworking of Waugh's Oxford relationship with Hugh Lygon (with bits of his relationship with Alistair Graham grafted on), partly as various pieces of Waugh autobiography" (Carr 5).

Most of biographic and autobiographic material is cleverly concealed by the author, as Waugh "hated it when readers tried to identify real people behind the masks of his fictional characters," Alexander Waugh writes in his review of Paula Byrne's book.¹² Waugh himself included an Author's note reading "I am not I: thou art not he or she: they are not they" (Byrne 3) in attempt to stop people from dissecting his work, but the similarities between the characters and real life inspirations are still visible and their existence suggest that not only the characters, but also the relationships between them are derived from Waugh's own life.

4.2 Charles Ryder

4.2.1 Similarities between Ryder and Waugh

Perhaps the most striking resemblance between novel and reality lies between the author and the narrator and protagonist of the novel. The real extent to which Waugh projected himself into Ryder is debatable, as "[Charles'] personality and behaviour bear little relationship to the author's" (Carr 3), although Waugh did enter *Brideshead Revisited* "in the person of Charles Ryder, subtly heterosexualised and

¹² Alexander Waugh: Genius Loci.

respectabilised” (Carr 5). Nevertheless some parallels between his life and Ryder’s stories are detectable at first sight. Ryder, as well as Waugh himself, goes from long searching for some kind of faith, greater thing to believe in than life itself. In the end, both of them find Catholicism, although Ryder’s inner conversion—in the fashion of the entire novel—is much more obscure than Waugh’s public declaration. Moreover, as well as Waugh, Ryder left Oxford without a title and concentrated on art. Both of them were interested in painting and drawing, even though eventually Waugh made his career out of writing.

Further proof of deep connection between Ryder and Waugh is the fact that Waugh went back and used the character of Charles Ryder again in “Charles Ryder’s Schooldays,” a short story about Ryder’s school years before Oxford and the events of *Brideshead Revisited*. In this short story, as Ann Pasternak Slater wrote in her “Introduction” to Waugh’s *The Complete Short Stories*, a lot of characters and events are reworked entries from Waugh’s diary during his time on Lancing (Pasternak 15).

4.2.2 Sexuality

The sexuality of Charles Ryder seems ambiguous. In the first half of the novel, Charles does not express any sexual feelings towards anybody. He is writing—“I was nineteen years old and completely ignorant of women” (*Brideshead Revisited* 88). But he does describe his feelings towards Sebastian to a great extent, albeit only in platonic fashion, and during this relationship Ryder continues to point out that he had no interest in women. Moreover, Anthony Blanche defines Charles as “an artist”¹³ (*Brideshead Revisited* 27), and later in life, Ryder spends a lot of time travelling.¹⁴ He eventually marries and has two children with his wife Celia, but he does not express any deep feeling towards any of them. When he asked why he got married, he replies “loneliness, missing Sebastian” (*Brideshead Revisited* 232).

Most of the analyses done at the topic of Charles’ sexuality identify Ryder’s love for Sebastian with his love for his own youth and times long lost. “In [...] Sebastian, Charles Ryder re-embodies a nostalgic idea of a past as a lost pre-modern utopia, a

¹³ Homosexual men sometimes hid behind the label, as was explained in 3.1.

¹⁴ As mentioned before in chapter 3.1, traveling was favourite pastime for British homosexuals.

mythic realm of freedom” (Hekanaho 15). Peter G. Christensen in “Homosexuality in *Brideshead Revisited* - ‘Something quite remote from anything the [builder] intended’” maintains that Charles is “latently homosexual thorough the novel” and that Sebastian was Charles’ only one homosexual lover (Christensen 140). He dismisses the notion that Charles is “repressed gay man not doing well at converting to heterosexuality” (Christensen 140) and states that the tone of Charles’ narration is the result of “homosexual panic.”¹⁵ According to Christensen, the main conflict in the novel lies in the fact that Charles is not homosexual (Christensen 140), and his relationship with Sebastian supplies him the love he missed as a child (Christensen 146).

This definition of Ryder’s homosexuality as a stage so typical for university students corresponds with Alexander Waugh’s opinion. In “Genius Loci,” he maintains that “the youthful homosexual love of Charles Ryder for Sebastian Flyte matures into the richer devotion of Charles for Sebastian’s sister, Julia” (Waugh 2). But David Leon Hidgon in “Waugh, Evelyn” states that Charles fell in love with Julia “at least in part because she so strikingly resembles Sebastian” (Waugh, Evelyn 2). Ryder does name an amount of ways in which Julia resembles her brother¹⁶ and says that he was “confused by the double illusion of familiarity and strangeness” (*Brideshead Revisited* 66). He admits that “on my side the interest was keener, for there was always the physical likeness between brother and sister” (*Brideshead Revisited* 162). Ryder’s narration gives the impression that if Julia Flyte did not resemble her brother, Charles would not have fallen for her, and that she was in fact only Sebastian’s replacement.

4.3 Sebastian Flyte

4.3.1 Real life inspirations for Sebastian Flyte

According to Waugh himself, the character of Sebastian Flyte was based on Hugh Lygon and Alastair Graham (Sykes 252), both of whom were allegedly Waugh’s

¹⁵ “Homosexual panic” is defined by Eve Kosofsky Sedgwick, an American expert in the field of gender and queer studies, as a psychological state in which men do whatever they can not to appear homosexual (Christensen 141).

¹⁶ He recounts that “her voice was Sebastian’s and his her way of speaking” (*Brideshead Revisited* 65) and that Sebastian “was with me daily in Julia” (*Brideshead Revisited* 274).

lovers. The characters itself shares some traits with both of them. Hugh Lygon carried around his teddy bear, took Waugh on his family's site (Sykes 39), which Waugh fell in love with—just like Charles Ryder did with Brideshead Castle—and the Flyte family's situation resembles the one of the Lygon's (Sykes 252). Moreover, Alexander Waugh defines Hugh Lygon as “the attractive alcoholic” (Waugh 1), both of which was true also about Sebastian, and finally, Lygon's sister Mary “instantly recognised aspects of Hughie in Waugh's portrait of the dissolute aristocrat Sebastian Flyte” (Waugh 1). As for Graham, the name Alistair sometimes appears in the manuscript of *Brideshead Revisited* in place of Sebastian's (Sykes 51).

4.3.2 Sexuality

Although Sebastian Flyte was not written as Waugh typical homosexual man,¹⁷ his jealousy of Charles and character development through the course of the novel more than suggest that he was a homosexual. Blanche tells Charles that during their time at Eton, Sebastian “used to spend *such* a time in the confessional [...] [but] he never did anything wrong; never *quite*” (*Brideshead Revisited* 44), meaning that he could either confess homosexual conduct or flirt with the priest (Gay Sebastian and Cheerful Charles 86). As well as Charles, Sebastian has not any interest in women, but unlike Charles, he does not gain it once he leaves Oxford. Later in the novel, when the family discusses Sebastian's alcoholism, Rex Mottram talks about a German doctor who can cure alcoholism, adding “he takes sex cases, too, you know” (*Brideshead Revisited* 150). Sebastian eventually becomes a drunkard and spends the rest of his life in Morocco taking care of Kurt, “a sexually dissident character” (Hekanaho 4), who is by Hekanaho firmly defined as Flyte's “German lover” (Hekanaho 4), even though, as with Charles, Kurt is addressed only as a “friend,” and as Hekanaho states, his “gender performance shows no signs of gender nonconformity” (Hekahanho 4). Another indicator that Sebastian is gay is his self-hatred and consequent alcoholism. As a Catholic, he would be torn apart between the teachings of Church and his true nature. Ryder himself states that “without religion Sebastian would have the chance to be happy and healthy man” (*Brideshead Revisited* 130).

¹⁷ Waugh's typical openly homosexual man is usually flamboyant and eccentric. More in chapter 5.

On the topic of Sebastian's sexuality, Christensen writes that "Sebastian demonstrates the old saw that homosexuality is acceptable when veiled with aristocratic eccentricity" (Christensen 145). Hekanaho adds theory that "Lady Marchmain's character reflects obsolete psychoanalytic theories [...] that traced male homosexuality to a family background with an ineffectual father and a domineering mother" (Hekanaho 4). Marston LaFrance in "Context and Structure of Evelyn Waugh's *Brideshead Revisited*" writes that through the novel "Sebastian degenerates into alcoholism and homosexuality" (LaFrance 13). David Leon Higdon in "Gay Sebastian and Cheerful Charles: Homoeroticism in Waugh's *Brideshead Revisited*" states that "Sebastian is far closer to the norm of the ordinary, semi-closeted gay" (Gay Sebastian and Cheerful Charles 81) than to the flamboyant expression of homosexuality which defines Blanche, but he is homosexual nevertheless.

4.4 Anthony Blanche

Anthony Blanche is the prototype of openly homosexual man. The way he talks, dresses and acts, it all makes him "flamboyantly gay" (Hekanaho 3) or even "outrageous" (White 14), which brings him close to Ambrose Silk, another flamboyantly gay character of Waugh's from *Put Out More Flags*. Both Blanche and Silk are in one way or another connected to Germany—Anthony created a connection to a policeman in Munich and Ambrose had "an unhappy love affair in Munich" (*Put Out More Flags* 28). Both of them are rather eccentric, but only in *Put Out More Flags*, Waugh uses words like "pansy" and "old queen" (*Put Out More Flags* 35). Although there are similarities between Blanche and Silk, according to Sykes they have been modeled on different people. Silk is fictionalized version of Brian Howard, "a homosexual with a special preference for young Germans" (Sykes 207). Anthony Blanche is modelled on Harold Acton, who was hurt by what he considered a caricature of himself (Sykes 254). Both Blanche and Silk in their flamboyancy do give the impression of being belittled by the author, as they live and suffer "in the specially damned or debilitated sense supposedly peculiar to homosexuals" (White 14).

Nevertheless, both Blanche and Silk are the embodiment of homosexual identity in early 1920s Europe,¹⁸ flamboyant, loud and free. Blanche is described as “nomad of no nationality” (Brideshead Revisited 39) who never properly adopted any social norms. After leaving Oxford, he continues to travel the world. He is seen in Constantinople in a bar “with a beard and a Jew boy” (Brideshead Revisited 143) and later in the novel Charles leaves him behind in another bar, flirting with a young man. For all stated above there is no confusion in the matter of Anthony Blanche’s sexuality.

Anthony Blanche is not only important for his apparent and openly professed homosexuality, however, but also for his relationship to both Sebastian Flyte and Charles Ryder. Blanche and Flyte know each other from Eton and continue to be close friends even at Oxford. There is no evidence of them ever being lovers, nevertheless Blanche talks about Sebastian with certain bitterness (Brideshead Revisited 43). When Ryder enters Sebastian’s group of friends at Oxford, Anthony keeps seeking out Charles. Ryder shortly understands that Blanche knows more than he would like him to. Charles marvels about “the *things* [Anthony] knew about me, which I thought no one—except possibly Sebastian—knew” (Brideshead Revisited 45). Following this discovery, Blanche adds “I understand *all* your tastes” (Brideshead Revisited 45), hinting that he is privy to true nature of Sebastian’s and Charles’ relationship, which was apparently with compliance with his own tastes.

4.5 The relationship between Charles Ryder and Sebastian Flyte

4.5.1 The relationship as described in the novel

Charles Ryder first notices Sebastian even before they officially meet because “of his beauty, which was arresting, and his eccentricities of behaviour, which seemed to know no bounds” (Brideshead Revisited 23). He continues to describe Sebastian in romantic terms, such as “[Sebastian] was entrancing, with that epicene beauty which in extreme youth sings aloud for love and withers at the first cold wind” (Brideshead Revisited 26), or “Sebastian’s eyes [were] on the leaves above him, mine on his profile” (Brideshead Revisited 19). After their first meeting, Sebastian then fills Ryder’s rooms

¹⁸ More on “Roaring Twenties” in chapter 3.

with daffodils and asks Charles to luncheon, both usual activities during courtship (Gay Sebastian and Cheerful Charles 86). Ryder later defines it as “the beginning of a new epoch” (Brideshead Revisited 26) and a start of their friendship. He reminisces about a walk in Botanical Garden, when “[Sebastian] took my arm as we walked under the walls of Merton” (Brideshead Revisited 28). As was stated before,¹⁹ physical contact among young men was very usual at same sex public schools and universities. Moreover, Ryder later remarks that Sebastian wears “a Charvet tie, my tie as it happened” (Brideshead Revisited 18).

When a group of young women visits Oxford, Sebastian commands to Charles, “you’re to come away at once, out of danger” (Brideshead Revisited 18). His jealousy and unwillingness to share Charles is apparent in his refusal to let Charles meet someone from his family, explaining “If they once got hold of you with their charm, they’d make you *their* friend not mine and I won’t let them” (Brideshead Revisited 32). Charles is content with that, as he is “in search of love in those days” (Brideshead Revisited 26), and as Higdon points out, he “spends most of the time being seduced” (Gay Sebastian and Cheerful Charles 86), until he finds the “low door in the wall” which “others [...] had found before me” (Brideshead Revisited 26). Ryder admits that his and Sebastian’s naughtiness is “high in the catalogue of grave sins” (Brideshead Revisited 38) and that he acquired “more ancient lore” (Brideshead Revisited 39)²⁰ that “will be with me in one shape or another to my last hour” (Brideshead Revisited 39). He deduces that “to know and love one other human being is the root of all wisdom” (Brideshead Revisited 39).

When Julia comes visit Charles and Sebastian the first summer at Brideshead Castle, Ryder watches her leaving and states that he “felt a sense of liberation and peace such as I was to know years later when [...] the sirens sounded the ‘All Clear’” (Brideshead Revisited 68). Ryder and Flyte are left alone in the house, resembling the part of Rupert Brooke’s²¹ diaries retold in Tamagne’s *A History of Homosexuality in*

¹⁹ In chapter 3.1.

²⁰ By “ancient lore” could easily be meant old Greek tradition which put love between two men higher than the love between a man and a woman.

²¹ Rupert Brooke (1887-1915), an English poet known for his poems written during World War I.

Europe, where he explains that when Denham Russell-Smith,²² whom Brooke had seduced, came to spend holidays with him, he “decided to go all the way” (Tamagne 14). Charles and Sebastian do become intimate, and at some point they are both sunbathing naked on the roof (Brideshead Revisited 79). Another time Charles is with Sebastian in the bathroom when the latter takes a bath (Brideshead Revisited 111).

The next term at Oxford, Charles states that “all that term and all that year Sebastian and I lived more and more in the shadows” (Brideshead Revisited 93). They do not attend many parties and they are mostly alone together, “each so much bound up in the other that we did not look elsewhere for friends” (Brideshead Revisited 95). Charles writes that at one time he “climbed out of college and Mr Samgrass found me in Sebastian’s rooms” (Brideshead Revisited 110). Another night Sebastian and Charles sneak out from Rex Mottram’s ball into a brothel, they are almost immediately identified as “fairies” (Brideshead Revisited 102) by a couple of prostitutes. Even though later, upon drunk Sebastian’s request, they are joined by them, Charles refers to them only as “Death’s Head” and “Sickly Child” (Brideshead Revisited 103), not showing any kindness to them even from the distance he has as he recounts the event from twenty years after the evening. He still sees them as intruders and again confirms that he had no interest in women at that time, as he “had no mind then for anything except Sebastian” (Brideshead Revisited 113). At some point they decide to live together on Merton Street (Brideshead Revisited 127), but the plan falls through and Sebastian is taken down from Oxford. Ryder proclaims himself as “the loneliest man in Oxford” (Brideshead Revisited 130) and he leaves Oxford soon after Sebastian.

After Oxford, Charles spends Christmas with the Flyte family and reminds the reader that he has still the same room on Brideshead as usual—next to Sebastian’s, “and we shared what once been a dressing-room and had been changed to a bathroom” (Brideshead Revisited 139). He then enters Sebastian’s room without knocking dressed only in his robe. When Sebastian turns up drunk a day later, Charles asks him if he wants him to stay. Sebastian replies that he does not, that Charles is of no help (Brideshead Revisited 153). This corresponds with Christensen’s opinion that part of the reason behind Sebastian’s alcoholism is a fact that Charles is not homosexual, and their relationship is therefore doomed (Christensen 140). When Charles leaves that day,

²² Denham Russell-Smith was Brooke’s classmate at Rugby (Tamagne 14).

he feels he was “leaving part of myself behind” (Brideshead Revisited 153) and that “a door had shut, the low door in the wall I had sought and found in Oxford” (Brideshead Revisited 153). The last time Charles sees Sebastian is in hospital in Morocco. He finds out that Sebastian is happy drunkard living and taking care of his friend Kurt. Years later Charles states the never during that ten years “did I come alive as I had been during the time of my friendship with Sebastian” (Brideshead Revisited 203), not even during his love affair with Julia.

4.5.2 The wine metaphor

Wine bears special significance in the novel. When Anthony Blanche says to Charles “I understand *all* your tastes” (Brideshead Revisited 45), he does so during ordering a wine. When Charles reminisces about the first summer at Brideshead Castle, he says that “all the wickedness of that time was like the spirit they mix with the pure grape of the Douro” (Brideshead Revisited 39), which is “heady stuff full of dark ingredients” (Brideshead Revisited 39). Connecting his memories of Oxford times with Sebastian with darkness and resemblance of omen are not that surprising considering that Charles already catalogued their incidents under grave sins. It further points to something bad and subsequently pushed out of society and is in strict contrast with the atmosphere of love and never-ending summer which Charles typically uses when recounting his Oxford life. Charles concludes that the spirit “renders [the wine] undrinkable, so that it must lie in the dark [...] until it is brought up at last fit for the table” (Brideshead Revisited 39). As was explored in chapter 3.1, homosexual relationship was not something that could survive outside universities or homosexual scene in 1923. It was definitely not the right wine for the English table.

4.5.3 The relationship as recognized by other characters

Apart from Anthony Blanche, who apparently knew the true nature of Ryder and Flyte’s relationship,²³ other characters in Ryder’s narration commented upon the liaison, recognizing it and dismissing it as “an English habit—a phase of sexual development in

²³ The importance of Anthony Blanche closely analyzed in chapter 4.4.

the all-male university world” (Waugh, Evelyn 1). One of them is Cara, the lover of adulterous and exiled Lord Marchmain. She observes that Charles was very fond of Sebastian, which Ryder confirms. Cara continues with “I know of these romantic friendships of the English [...]. I think they are very good if they do not go on too long” (Brideshead Revisited 90). Cara automatically expects men to have some kind of different love—an experimental relationship during coming of age. She explains that “it is a kind of love that comes to children before they know its meaning. In England it comes when you are almost men” (Brideshead Revisited 90) and that “it is better to have that kind of love for another boy than for a girl” (Brideshead Revisited 90). It is more than possible that she talks under the impression that Charles and Sebastian’s relationship is physically fulfilled, because she goes on comparing the kind of love Charles has for Sebastian and vice versa with the kind of love Lord Marchmain had for his now hated wife, thus laying both relationships—heterosexual and homosexual—on the same level.

Another important character is Sebastian’s mother, Lady Marchmain. She gives the impression that she does not really care about the nature of the relationship her son shares with Charles. Higdon opines that Lady Marchmain is “extraordinarily self-deluded woman” who “lacks the worldliness of Cara” (Gay Sebastian and Cheerful Charles 83) and that it is entirely possible she did not see the homosexual dimension of her son’s relationship simply because she could not picture such a thing happening. Nevertheless she straightforwardly says to Charles that “Sebastian loves you” (Brideshead Revisited 121), that “he is fonder of you than of any of us” (Brideshead Revisited 122) and that she knows that because when Charles is around, Sebastian does not have to try to be happy, he just is. It is entirely possible that she suspected but had chosen not to act against it as long as she could use Charles for controlling Sebastian. Ryder says that “she accepted me as Sebastian’s friend and sought to make me hers also” (Brideshead Revisited 96). Later in the novel, when Lady Marchmain understands that Charles is not able to keep Sebastian from drinking, she goes on and separates the two of them, taking Sebastian down from Oxford.

As for Sebastian’s father, Lord Marchmain is not the least surprised when Sebastian brings Charles to Venice. When Cara wants to take Charles and Sebastian to a ball to meet a daughter of her friend, Lord Marchmain intervenes with, “Sebastian and his friend are more interested in Bellini than heiresses” (Brideshead Revisited 88), even

though he knows very well that his son has no interest in painters or painting whatsoever.

4.5.4 Waugh's stance and critics' point of view

Evelyn Waugh never “declared intention regarding the relationship of Charles Ryder and Sebastian Flyte” (Christensen 141). In “Fan-Fare,” Waugh’s article in *Life* magazine published in 1946, Waugh stated that “I start [the characters] off with certain preconceived notions on what they will do [...] but I constantly find them moving another way” (Fan-Fare 56) as he has “no control over them” (Fan-Fare 56). Regarding the result, he never publicly confirmed nor denied (physical) homosexual relationship between the two characters.

David Leon Higdon in “Waugh, Evelyn” defines the relationship as “obviously homoerotic, undoubtedly homosexual” (Waugh, Evelyn 2) and opines that “[the relationship] is handled frankly and openly” (Waugh, Evelyn 2). Jiří Fanel defines *Brideshead Revisited* as a novel with homosexual motif (Fanel 344) without any deeper analysis or other explanation. Hekanaho states that “[Charles] was enamoured with Sebastian at Oxford” (Hekanaho 2). However, Christensen observes that “many critics failed to take the relationship of Sebastian and Charles and the role of homosexuality in the novel seriously” (Christensen 138), usually in contrast to the relationship between Charles and Julia Flyte, as did Alexander Waugh in “Genius Loci” writing that “the youthful homosexual love matures into the richer devotion of Charles for Sebastian’s sister” (Waugh 2). Others see Sebastian’s and Charles’ relationship as a Ryder’s life phase that passes after Oxford.²⁴ Nevertheless, apart from the oldest analyses undoubtedly influenced by the public outlook on homosexuality in the 2nd half of the 20th century,²⁵ the real discussion now is not whether there was a homosexual relationship between Ryder and Flyte, but rather whether the relationship was sexually fulfilled or not.

²⁴ An opinion shared e.g. by Marston LaFrance in “Context and Structure of Evelyn Waugh’s *Brideshead Revisited*.”

²⁵ Past opinions are “ranging from truculent denial to moralistic condemnation. [...] One simply may ignore their sexuality [...] or hurry into illogical denial,” and are prevalent in 1950s (Higdon 78).

5. Conclusion

The main objective of this thesis was to show the role of sexuality in defining the nature of the relationship between the protagonist, Charles Ryder, and his tragic friend Sebastian Flyte. Evelyn Waugh's intention to write a homosexual love story cannot be irrefutably proven as he never stated his intent regarding the issue, which makes the objective of this thesis a matter of the critics' and reader's opinions. The resulting analyses are strongly affected by a time frame in which they were written as well as by the personal (sexual) preferences of their authors, but the denial of possible homosexual relationship between Ryder and Flyte professed in the early 1950s slowly disappears. The more tolerant attitude of last two decades resulted in the opinion that the relationship was at least strongly homoerotic and possibly homosexual, even if platonic.

With respect to the aforementioned time frame, the structure of *Brideshead Revisited* and style of Charles Ryder's narration responds to the described social attitude. He recalls in a rather romantic fashion the time spent with Sebastian at Oxford, where homosexual affairs were frequent, and is to be found with Sebastian either alone, sharing accommodation or travelling to foreign countries. As a direct response to the attitude towards a mature man living in the early 20th century England, his narration is deprived of words defining his relationship with Sebastian, and details of the "grave sins" they were committing. As homosexual relationships were rarely spoken about in society (and even less in Catholic society) and Waugh's homosexual contemporaries have chosen to either publish abroad or posthumously, this absence of direct definition of the key relationship within the realm of the book does not mean that the relationship was not homosexual. It does explain, however, why Evelyn Waugh never admitted nor denied the notion.

In spite of almost no direct wording, homosexuality pervades the entire novel. It is there in the character of Anthony Blanche, consequently the only character whose sexuality was never questioned by critics, either for his eccentric and open behaviour or for the fact that he was based on a homosexual person. Homosexuality does accompany the tragic and childish aristocrat Sebastian Flyte, whose only relationships thorough the novel are with Charles Ryder and Kurt, Sebastian's German friend in Morocco. Sebastian's homosexuality is nowadays currently agreed upon and was prevalent even

in other analyses, either as a result or s reason for his alcoholism, or simply for the rumours accompanying men upon who Evelyn Waugh based the character. If Blanche is the prototype of the openly gay character, Sebastian Flyte is the prototype of a closeted one, who expresses his true sexuality in the forgiving environment of the 1920s and afterwards leaves England. The greatest confusion surrounds Charles Ryder, partly based on Waugh himself. The author's homosexual past cannot be proven and the character himself did marry and fell in love with a woman after his "friendship" with Sebastian Flyte ended. None of this, however, excludes a homosexual affair and although there is no accepted theory on Ryder's sexuality, there is a prevailing notion that he did have a homosexual phase as well as his creator.

With respect to the social view of homosexuality in the given historical period, sexual behaviour and biographical data as well as critic's opinions, a homosexual relationship between Charles Ryder and Sebastian Flyte is probable at the very least. Ryder eroticizes his shared past with Sebastian, who is very much on his mind even thirteen years after their ways parted, and the level of intimacy described in the book does correspond with the habits of the time and an intimate sexual relationships. This thesis concludes that even with an absence of direct confirmation by Evelyn Waugh, Charles Ryder—with his bisexual tendencies—and his homosexual friend Sebastian were in fact lovers, and the relationship they once shared continued influencing unhappy Captain Ryder for the rest of his life.

6. Summary / Shrnutí

Bakalářská práce *Motiv homosexuality v románu Návrat na Brideshead* se zabývá rolí homosexuality v daném díle Evelynu Waugha a definicí vztahu mezi vypravěčem Charlesem Ryderem a jeho přítelem z Oxfordu, aristokratem Sebastianem Flyteem. Pomocí analýzy biografických prvků románu, které jsou realizované především na úrovni jednotlivých postav a jejich vztahů, názorů kritiky a kontextu doby, ve kterém *Návrat na Brideshead* vznikl a kterou popisuje, se tato bakalářská práce pokouší dokázat, že skutečný milostný příběh v knize není ten o Ryderovi a Julii Flyteové, ale ten o vztahu mezi Charlesem a Sebastianem.

V první kapitole práce podává základní informace o autorovi Evelynu Waughovi a věnuje se jeho vlastní sexuální historii. Zmiňuje bujarou homosexuální fázi během studií na Oxfordu a jeho údajné milence, jejichž jména se zároveň objevují i v kapitolách věnovaných předlohám pro postavu Sebastiana Flytea. Závěrem první kapitoly je ale nutné zmínit, že nevratitelně se nedá prokázat nic z výše vyjmenovaného, protože důkazy Evelyn Waugh sám zničil.

Třetí kapitola se zabývá popisem názoru společnosti na homosexualitu v časových rámcích relevantních pro zasazení děje románu a vznik knihy samotné. Kapitola poznamenává, že homosexualita ve Velké Británii byla dlouho postavená mimo zákon a i po zrušení příslušných zákonů byla pořád vnímaná jako tabu. Po první světové válce došlo ve Velké Británii k rozvolnění vztahu mezi pohledem společnosti na homosexualitu a legislativou, která ji zakazovala, ale během druhé světové války se společnost znovu otočila proti homosexualitě. Druhá část třetí kapitoly vyjmenovává některé Waughovy homosexuální současníky a ilustruje, že autoři homosexuálních děl buď žili a publikovali v zahraničí nebo nechávali svá díla publikovat posmrtně, aby se vyhnuli odsouzení společností.

Ve čtvrté kapitole se tato bakalářská práce věnuje románu samotnému. Znovu zmiňuje autobiografické prvky románu, realizované především v postavě Charlese Rydera, jehož vlastní sexualita je stejně nejasná jako sexualita autorova. Dále je možné biografické prvky pozorovat v postavách Sebastiana Flytea, založeného na dvou Waughových údajných milencích, a Anthonyho Blanche, jedině otevřeně homosexuální postavě celého románu. Protože Blancheovo chování a vzezření plně odráží obraz stereotypního homosexuála první poloviny 20. století, jeho sexualita nebyla nikdy

kritikou zpochybněna. Sexualita Sebastiana Flytea však byla předmětem mnoha analýz. V současné době je tato postava ale většinou jednotně považována za utajeného homosexuála mučeného rozporem mezi vlastním sexuálním chováním a katolickou vírou.

Druhá polovina čtvrté kapitoly se věnuje samotnému vztahu mezi Ryderem a Flyteem tak, jak ho popisuje román. Zdůrazňuje vypravěčův jazyk při popisování oxfordských let a času stráveného se Sebastianem, který vystihuje něhu, se kterou Ryder na tuto životní fázi vzpomíná. Dále zmiňuje názory, které vyslovily postavy v okolí obou postav a jež obsahují hodnotící prvky, které pomáhají definovat povahu analyzovaného vztahu. V neposlední řadě se zabývá absencí autorova vyjádření k záměru, s jakým tento vztah vytvářel, a definicí stanovisek kritiků, kteří se tématem homosexuality v románu rovněž zabývali.

Cílem této bakalářské práce bylo dokázat, že homosexualita je jedním z hlavních motivů románu Evelyny Waughy *Návrat na Brideshead*, ať už jde o homosexualitu demonstrovanou na různých typech postav nebo její roli při definování vztahu mezi vypravěčem Charlesem Ryderem a jeho přítelem, aristokratem Sebastianem Flytem. Vzhledem k výše zmiňované absenci autorovy intence se tato práce především opírá o rozdílné práce literárních kritiků a jejich rozbory díla, z nichž všechny byly ovlivněné dobou, ve které byly sepsány. Mezi těmito pracemi lze ale zcela jasně vyzorovat, že trend absolutního popírání homosexuálního vztahu mezi Charlesem Ryderem a Sebastianem Flyteem, který se v literárních analýzách *Návratu na Brideshead* rozšířil na počátku 50. let 20. století, pomalu mizí. V odpověď na danou společenskou situaci ve Velké Británii na počátku 20. století je Charlesovo vypravování zbažené jakýchkoliv hodnotících slov, které by přesněji definovaly povahu jeho vztahu se Sebastianem. Jelikož byla homosexualita ve Velké Británii tabu v době vzniku románu i v letech, které děj románu popisuje, je tato absence přesné definice vztahu mezi Ryderem a Flytem zcela pochopitelná a nedá se vnímat jako jasný důkaz, že v jejich případě nešlo o homosexuální vztah. Vzhledem k jasné podobnosti mezi postavou Charlese Rydera a jeho autorem Evelynem Waughem, a zjevné inspiraci údajně homosexuálními osobami, na nichž byl založen Sebastian Flyte, je možné soudit, že vztah mezi těmito dvěma postavami byl skutečně homosexuální.

Závěr této bakalářské práce je, že s ohledem na Waughova biografická data, tehdejší sociální atmosféru, historický náhled na homosexualitu a autobiografické prvky

v románu *Návrat na Brideshead* je homosexuální vztah mezi Charlesem Ryderem a Sebastianem Flytem je minimálně pravděpodobný. Charles vypravuje společnou minulost se Sebastianem značně smyslně a přesně, ačkoliv od rozpadu jejich vztahu uběhlo třináct let, a míra intimity mezi těmi dvěma, ať už šlo o společné koupele či fyzické doteky, plně odpovídá zvykům tehdejší doby a chování osob v intimním sexuálním vztahu. Charles Ryder spolu se svými bisexuálními tendencemi a homosexuál Sebastian Flyte byli milenci a jejich tragický vztah poznamenal kapitána Rydera na zbytek jeho života.

7. Bibliography

Bullough, Vern L. "Homosexuality, A History." *English Course Materials Databank*, 1979. 16 March 2014.

<<http://ecmd.nju.edu.cn>>

Byrne, Paula. *Mad World: Evelyn Waugh and the Secrets of Brideshead*. New York: HarperCollins Publishers, 2010. Print.

Carr, Adam. "Evelyn Waugh and the Origins of Brideshead Revisited." *Gay Community News*, July 1982. 26 Nov. 2013.

<<http://www.adam-carr.net/012.html>>

Cook, Matt. *London and the Culture of Homosexuality, 1885-1914*. Cambridge: Cambridge University Press, 2003. Print.

Fanel, Jiří. *Gay historie*. Praha: Dauphin, 2000. Print.

Christensen, Peter G. "Homosexuality in Brideshead Revisited - 'Something quite remote from anything the [builder] intended'." *A Handful of Mischief: New Essays on Evelyn Waugh*, 2011: 137-160.

Greenberg, David F., and Marcia H. Bystryn. "Christian Intolerance of Homosexuality." *American Journal of Sociology*, Nov. 1982: 515-548. 23 May 2012.

<<http://www.jstor.org/stable/2779118>>

Hekanaho, Pia Livia. "'Et in pansy ball ego': A queer look at the representations of masculinity in Evelyn Waugh's Brideshead Revisited." *QueerScope Articles*, 2008. 9 Nov. 2011.

<http://www.helsinki.fi/jarj/sqs/sqs2_08/sqs2_2008hekanaho.pdf>

Higdon, David Leon. "Waugh, Evelyn." *glbtq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*, 2002. 26 Nov. 2013.

<www.glbtq.com/literature/waugh_e.html>

Higdon, David Leon. "Gay Sebastian and Cheerful Charles: Homoeroticism in Waugh's 'Brideshead Revisited'." *Ariel - A Review of International English Literature*, 1994. 9 May 2011.

<<http://ariel.journalhosting.ucalgary.ca/ariel/index.php/ariel/article/viewFile/162/159>>

Hynes, Joseph. "Two Affairs Revisited." *Twentieth Century Literature*, 1987: 234-253. 10 Nov 2011.

<<http://www.jstor.org/stable/441319>>

Kennedy, Valerie. "Evelyn Waugh's 'Brideshead Revisited': Paradise Lost or Paradise Regained?" *Ariel - A Review of International English Literature*, 1990. 9 May 2011.

<<http://ariel.synergiesprairies.ca/ariel/index.php/ariel/article/view/2253/2207>>

LaFrance, Marston. "Context and Structure of Evelyn Waugh's *Brideshead Revisited*." *Twentieth Century Literature*, Apr. 1964: 12-18. 10 Nov. 2011.

<<http://www.jstor.org/stable/440467>>

Meyers, Jeffrey. "Evelyn Waugh: Brilliant and Loathsome." *Contemporary Literature*, 1989: 589-591. 23 May 2012.

<<http://www.jstor.org/stable/1208619>>

Oliverusová, Eva et al. *Dějiny anglické literatury*. Praha: Státní pedagogické nakl. Praha, 1988. Print.

Pickett, Brent L. *Historical Dictionary of Homosexuality*. Lanham: Scarecrow Press, 2009. Print.

Rowse, A.L.. *Homosexuals in History*. New York: Carroll & Graf Publishers, 1997. Print.

Slater, Ann Pasternak, ed. *Evelyn Waugh: The Complete Short Stories and Selected Drawings*. London: Campbell, 1998. Print.

Sykes, Christopher. *Evelyn Waugh: a biography*. London: Collins, 1975. Print.

Tamagne, Florence. *History of Homosexuality in Europe, Vol. I & II: Berlin, London, Paris*. Algora Publishing, 2006. Print.

Waugh, Alexander. "Genius Loci." *Literary Review*, Aug. 2009. 16 March 2013.
<http://www.literaryreview.co.uk/waugh_08_09.html>

Waugh, Evelyn. *Brideshead Revisited*. London: David Campbell Publishers Ltd., 1993. Print.

Waugh, Evelyn. "Fan-fare." *Life* 8 Apr. 1946: 53-65. Print.

Waugh, Evelyn. *Put Out More Flags*. Harmondsworth: Penguin, 1943. Print.

White, Edmund, ed. *The Faber Book of Gay Short Fiction*. London: Faber and Faber, 1992. Print.

Anotace

Příjmení a jméno: Sovíková Lenka

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Motiv homosexuality v románu *Návrat na Brideshead*

Vedoucí práce: David Livingstone, Ph.D.

Tato bakalářská práce se zabývá zpracováním tématu homosexuality v románu Evelyn Waugh's *Návrat na Brideshead* a definicí vztahu mezi vypravěčem Charlesem Ryderem a jeho přítelem Sebastianem Flytem. Práce zpracovává především Waughovu biografii a historická data, která mají souvislost s autobiografickými prvky románu, a poté porovnává množství literárních analýz a kritik, které se zabývají tématem homosexuality ve zdrojovém materiálu. Hlavním cílem této bakalářské práce je prokázat, že vztah mezi Ryderem a Flytem je homosexuální a milenecký. Kromě toho se snaží poukázat i na to, že homosexualita je hlavním tématem románu.

Klíčová slova: *Návrat na Brideshead*, Evelyn Waugh, britská literatura, homosexualita

Annotation

Author: Sovíková Lenka

Department: Katedra anglistiky a amerikanistiky

Title: The The Motif of Homosexuality in Evelyn Waugh's *Brideshead Revisited*

Supervisor: David Livingstone, Ph.D.

This Bachelor Thesis is concerned with the motif of homosexuality in Evelyn Waugh's novel *Brideshead Revisited* and with the definition of the relationship between the protagonist and narrator, Charles Ryder, and his friend Sebastian Flyte. This thesis is working primarily with Waugh's biography and historical data which make up the context of the novel. Moreover, it compares literary analyses and critic's works concerning the motif of homosexuality in the source novel. The main objective of this Bachelor Thesis is to demonstrate that the relationship between Ryder and Flyte is

homosexual and carnal, and to point out that homosexuality is in fact the motif of *Brideshead Revisited*.

Key words: Brideshead Revisited, Evelyn Waugh, British literature, homosexuality