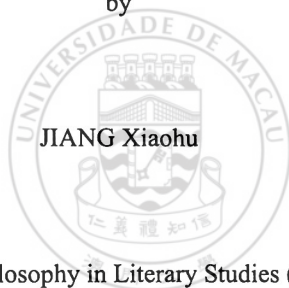


The Late Eighteenth-century Confluence of British-German Sentimental Literature:  
Goethe's Absorption of Mackenzie's *The Man of Feeling*, and Jane Austen's Parody  
of Goethe's *Die Leiden des jungen Werthers* as Case Studies

by



Doctor of Philosophy in Literary Studies (English)

澳門大學  
UNIVERSIDADE DE MACAU  
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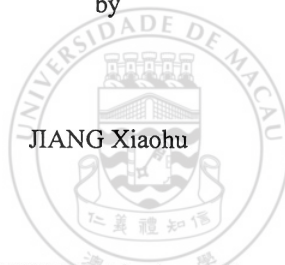


Faculty of Arts and Humanities

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## Acknowledgements

I am very grateful to Professor Matthew Gibson for his kindness and patience during the past four years. Without his warm encouragement and generous support, this thesis will not be possible. Several years ago, I began to learn German by myself merely because by accident I found a new and beautiful German textbook in a library. I had never imagined that one day, almost ten years later after my random picking-up of that German book, I would write a PhD thesis, almost half of which was closely related to German literature. It was Professor Matthew Gibson's suggestion that made me fully realise that what we had learned or read would never disappear. I want to express my gratitude to the kind support of Professor Eva Horn from the Department of German, University of Vienna. Her support was one of the most inevitable prerequisites for my successful application of the ÖAD (Österreichischer Austauschdienst) scholarship to conduct my doctoral research at her department in Vienna for one year in total. This experience was greatly beneficial for me in that it enhanced my knowledge of the eighteenth-century and contemporary German literature.

I also feel very grateful to my parents who show great understanding for my choice in career development.

Last but not least, I am very grateful that I made more friends than enemies during my PhD study at the University of Macau, so that in the future I can recall my days in Macau with joy.

## Abstract

This thesis begins with examining the British-German confluence of sentimental literature in the late eighteenth-century, and how it was realised either by direct reading of original texts or indirect reception of translations. On the basis of translation theories, this thesis selects the first English translation (1773) of Wieland's *Geschichte des Agathon* and the first German translation (1774) of Mackenzie's *The Man of Feeling* for case studies, so as to illustrate how the imbalance of power between Britain and Germany during that period influenced translators' strategies and why the German writers of the new generation, for instance, Gotthold Lessing, used British literature as an ideological tool for rejuvenating the German native literature. The eighteenth century also witnessed the popularity of sentimental literature, which, however, was soon to be ridiculed and parodied by emerging writers. Goethe's *Die Leiden des jungen Werthers* was a typical case for this aesthetic oscillation. Precisely against this social and cultural context, Jane Austen grew up and developed her unique writing style. Through close reading, parody theories and narrative analysis, this thesis endeavours to prove that the influence of *Die Leiden des jungen Werthers* on Jane Austen's writing prevailed from her short juvenile works, for instance *Love and Freindship*, to her mature novels including *Sense and Sensibility*. Throughout her literary career from adolescence to adulthood, Jane Austen never stopped considering the dynamic relationship between sense and sensibility, which were simultaneously antithetical and integral to each other.

## Declaration

I declare that the thesis here submitted is original except for the source materials explicitly acknowledged and that this thesis as a whole, or any part of this thesis has not been previously submitted for the same degree or for a different degree.

I also acknowledge that I have read and understood the Rules on Handling Student Academic Dishonesty and the Regulations of the Student Discipline of the University of Macau.

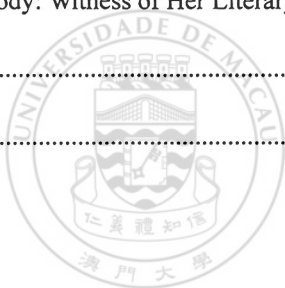


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