

ABSTRACT

This thesis investigates the intertextual links between *The Sufferings of Young Werther* by Johann Wolfgang Goethe, which was published originally in 1774, and *Utrpení knížete Sternenhocha* (*The Sufferings of Prince Sternenhoch*) by Ladislav Klíma. Their affinities remained unnoticed when the latter text was published for the first time in 1928, although the texts share topics as well as narrative strategies.

In both texts, the presence of the beloved person is supplemented by writing, their bodies by a simulacrum. Goethe aestheticises the love suffering drawing on the sentimental tradition of the epistolary novel, whereas Klíma transforms it in his palimpsest employing manneristic techniques and parodies it by excessively thematising the body. In both cases is the writing of the heroes – work, but also fabrication of memory – works as an evidence and a constructed phantasm of their love, the only thing that survives its author in order to preserve the testimony of the love for the reader.

The thesis is divided into two parts. The first part, called *Convergence*, show explicit as well as implicit links between the analysed texts. The second, called *Divergence*, contextualises both texts to find their position within several relevant theoretical categories, such as the fantastic, the gothic and mannerism.

KEY WORDS

writing, love, death, suffering, intertextuality, the fantastic, the gothic, mannerism, Johann Wolfgang Goethe, Werther, Ladislav Klíma, Sternenhoch