

## **X**

### **XENIEN**

Highly satirical type of epigram (→EPIGRAMM) in the form of unrhymed distichs, which was used by Goethe (1749-1832) and Schiller (1759-1805) to ridicule their adversaries. The Greek word *Xenien*, meaning a guest's gift, was used by Martial (1st century A.D.) for innocuous verses to accompany gifts. Goethe proposed the use of the term in a satirical sense, and later entitled his collection of inoffensive epigrams *Zahme Xenien* (1820).

## Z

**ZÄSUR** (caesura) = Caesur = Schnitt  
Strong pause or break in a verse line.

### **ZÄSURREIM**

Rhyming of the word at the caesura with the word at the end of the line.

### **ZAUBERPOSSE → ZAUBERSTÜCK**

#### **ZAUBERSPRUCH** (incantation, spell)

Highly stylized and metrically arranged formula recited for the control of forces normally beyond the control of human beings; e.g.: afflictions and illnesses, the weather, demons etc.

#### **ZAUBERSTÜCK** = Zauberposse

Special genre, mainly of the Viennese popular theatre (→VOLKSKOMÖDIE) in the late 18th and first half of the 19th century. Commonly thought to derive from baroque catholic theatre with its superstructure of personified allegories, and angels and devils; other influences include Gozzi (1720-1806) and Wieland (1733-1813). Man appears controlled by allegorical figures (Envy, Hatred, Melancholy, etc.) or by supernatural figures from folk-legends (Melusine, Rübezahl, Alpenkönig), magicians, witches. A special sub-genre is the →BESSERUNGSSTÜCK, where human failures are corrected. The treatment was (at times) both serious e.g. Raimund's (1790-1836) late plays and parodic e.g. Meisl (1775-1853), Nestroy (1801-1862), and was as diverse as *Die Zauberflöte* (1791) and Nestroy's *Konfuser Zauberer* (1832). It owed some of its popularity with the audience to special stage effects representing the intervention of supernatural powers. Authors used it because censorship was more lenient towards the unreal world of the *Zauberstück*, though this was often only a thin guise. The influence of the *Zauberstück* can be seen in Grillparzer (1791-1872) and even in Hofmannsthal (1874-1929).

F.W.

#### **ZEICHEN** (sign)

As distinguished from →CHIFFRE, in lyrical poetry an empirical object with a recognizable *primary* meaning in the context of a given poem (e.g. *die Ebene* in J. Bobrowski's poems) which receives a *secondary* - but more characteristic - meaning through the place it has within the network of similar images within the poet's work as a whole (the *Samartien*-complex to which *die Ebene* points). Where, as in Bobrowski's case, such a network reflects a personal world view ("private mythology"), the *Zeichen* can be seen as a *private* symbol as opposed to the more generally understood traditional →SYMBOL.

A.V.

### **ZEICHENSETZUNG →INTERPUNKTION**

### **ZEILENSPRUNG →ENJAMBEMENT**

### **ZEILENSTIL**

Style of Germanic poetry in which the end of a sentence and the end of a →LANGZEILE coincide, as opposed to *Hakenstil* (→ENJAMBEMENT).

### **ZEITGEDICHT**

Poem in which the author, by emphasizing and illustrating an aspect or theme characteristic of a particular period, attempts to convey the spirit of the time.

**ZEITLUPENTECHNIK** (slow motion technique)

**ZEITRAFFERTECHNIK** (quick motion technique, time-lapse technique)

### **ZEITROMAN**

Novel which aims to give a comprehensive picture of an era. For this reason, it not only portrays society but attempts to incorporate all philosophical, artistic, religious and political issues of that period. Frequently this type of novel degenerates into →TENDENZLITERATUR, but there are notable exceptions; e.g.: Musil's *Der Mann ohne Eigenschaften* (1930 ff).

**ZEITSCHRIFT** (periodical, journal, magazine)

### **ZEITUNGSROMAN**

Novel printed in instalments in newspapers, frequently of minor aesthetic value. →FORTSETZUNGSROMAN, →ILLUSTRIERTENROMAN.

**ZENSUR** (censorship)

The scrutiny of publications, films, plays etc., or parts of them with the aim of possible suppression on the grounds of obscenity, subversiveness etc.

### **ZERSINGEN**

The involuntary changing of the text of a popular song, esp. a →VOLKSLIED, which occurs through frequent and often inaccurate rendering.

**ZEUGMA** (zeugma)

Form of →SYLLEPSE in which a verb refers to two objects, although it is strictly appropriate to only one e.g. *Durch ein Wort kann er Krieg machen morgen und uns alle tot.* (Irmgard Keun, *Nach Mitternacht*, 1937).

### **ZIMMERTHEATER**

Very small, intimate theatre: miniature form of the →KAMMERSPIELE.

**ZITAT** (quotation, citation)

**ZOTE** (obscene joke)

**ZUEIGNUNG** (dedication) →**WIDMUNGSGEDICHT**

**ZUG** (trait)

An aspect or part of a motif or a smaller, structurally less important version of a motif. →MOTIV.

## **ZWECKDICHTUNG → TENDENZDICHTUNG**

### **ZWILLINGSFORMEL**

Twin formula, consisting of two antonyms which are frequently linked by alliteration or rhyme; e.g.: Himmel und Hölle, Lieb' und Leid.

### **ZWISCHENAKT (entr'acte)**

The interval between the acts of a play, when music, or a short dramatic piece might be played. → INTERLUDES, → ZWISCHENSPIEL.

## **ZWISCHENREIM → SCHWEIFREIM**

### **ZWISCHENSPIEL**

Short comic piece played between the acts of a play.