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ZAMYATIN, Evgeny Ivanovich (1884–1937), Russian writer born in central Russia, the son of a teacher. From 1902 he studied in St Petersburg and joined the Bolshevik Party (which he later left). He was arrested and exiled in 1905. From 1911 he lectured in naval architecture at the St Petersburg Polytechnic Institute: he spent 18 months in Newcastle upon Tyne, 1916–17, supervising the construction of Russian ice-breakers, and the two stories that sprang from this experience, 'Islanders' (1917) and 'The Fisher of Men' (1918), are devastating assessments of English life. After the revolution Zamyatin produced a steady flow of stories and edited collections by H. G. *Wells, G. B. *Shaw, Jack *London, and O. *Henry. His novel *We* (1920–1) was published abroad in the late 1920s, leading to a vicious campaign against him; he wrote to Stalin in June 1931 asking permission to emigrate and left Russia in November, eventually settling in Paris. Among Zamyatin's best stories are 'The North' (1918), 'The Cave' (1920), 'Mamai' (1920), 'The Yawl' (1928), and 'The Flood' (1929), in which his major theme, the cult of obsession and the primitive, is apparent, but he is best known for the dystopian satire *We*. (See UTOPIA.) Indebted to Wells, in particular *The Time Machine*, it was in turn acknowledged by *Orwell as an influence on *Nineteen Eighty-Four*, though its widely suggested influence on *Brave New World* was denied by A. *Huxley.

ZANGWILL, Israel (1864–1926), a noted Jewish spokesman, writer, and translator. The popular novel *Children of the Ghetto* (1892) established his reputation by its realistic and sympathetically critical portrayal of London's poor Jews, when alien immigration was a burning issue. *Ghetto Tragedies* (1899), *Ghetto Comedies* (1907), and *The King of Schnorrers* (1894), a *jeu d'esprit*, contain vignettes of Jewish life. The historical *Dreamers of the Ghetto* (1898) testifies both to Judaism's inner strength and to its role in civilization. *The War for the World* (1916) and *The Voice of Jerusalem* (1920) combine apologia with polemic. His plays are vehicles for ideas, notably *The Melting Pot* (1909), which coined the phrase.

Zanzis (or possibly 'Zauzis'), a wise writer referred to by Chaucer in *Troilus and Criseyde* (IV. 414), referring to Zeuxis who is a sage in the Alexander story. The form may come from a misreading of the text of *Boccaccio that Chaucer is following; but this is unlikely, since the Athenian painter Zeuxis is called 'Zanzis' in 'The Physician's Tale' (see CANTERBURY TALES, 13; VI. 16).

Zapolya, a 'dramatic poem . . . in humble imitation of "The Winter's Tale" of Shakespeare', by S. T. *Coleridge, published 1817. Zapolya is a dowager queen of Illyria driven from the throne by the usurper Emerick. After an interval of 20 years she returns to power with her son Bethlen.

Zarathustra, see ZOROASTER.

Zarathustra, *Thus Spake*, see NIETZSCHE.

Zastrozzi, see SHELLEY, P. B.

Zeal-of-the-land Busy, in Jonson's **Bartholomew Fair*, a canting, gluttonous Puritan, 'a Banbury man'. Banbury was a town dominated by Puritans, who in 1610 had destroyed the ancient cross celebrated in the nursery rhyme.

Zeitgeist (German), the spirit of genius which marks the thought or feeling of a period.

ZÉLIDE, the name given to herself in a self-portrait by Isabella van Tuyll van Serooskerken, also known as Mme de Charrière (1740–1805), a Dutchwoman of good family, great intelligence and originality, and considerable beauty. She numbered among her many suitors *Boswell, who quickly reconciled himself to her rejection of his hand. Declining more brilliant matches, she married her brother's Swiss tutor, the dull but worthy M. de Charrière. Her unhappy married life was brightened by friendship with *Constant, until she was ousted by Mme de *Staël. She wrote in French a number of novels, of which the best known are *Lettres neuchâtelaises* (1784), *Mistress Henley* (1784), and *Lettres écrites de Lausanne* (1787). There is an interesting account of her life in G. *Scott's *Portrait of Zélide*.

Zelmane, in Sidney's **Arcadia*, the name assumed by Pyrocles when disguised as a woman.

Zeluco, a novel by Dr J. *Moore, published 1786.

In the author's words, this novel 'traces the windings of vice' through the life of a wholly wicked man. Zeluco, a Sicilian noble, exhibits from childhood a character of cruelty, treachery, lust, and violence. He tyrannizes, maims, and murders, even killing his own child and driving its mother mad. In the end he is himself killed. The savagery is curiously interspersed with humorous episodes, several of which involve two comic Scotsmen, Buchanan and Targe.

ZENO of Elia (early 5th cent. BC), a monistic philosopher famous for his paradoxes which, revealing the inconsistencies in man's picture of the universe, were

intended to discredit belief in the multiplicity of entities. Sir T. Browne was to attack his paradoxes in the **Pseudodoxia Epidemica* (1646).

Zenobia, a character in Hawthorne's **The Blithedale Romance*.

Zenocrate, the wife of Tamburlaine, in **Marlowe's* play of that name.

ZEPHANIAH, Benjamin Obadiah Iqbal (1958–), poet and playwright who left school aged 13, and spent most of his teenage years in youth institutions and the criminal underworld of Birmingham. He came to public attention as a performance poet with the anti-racist demonstrations of the late 1970s and early 1980s. *Job Rocking* (pub. 1989) is recognized as Britain's first rap play. In 1991 he co-wrote *Dread Poets Society*, a BBC-TV play, in which he played himself in a fictional encounter with **Shelley*, Mary **Shelley*, and **Byron*. After *Streetwise* (1990), he stopped writing for the stage on the grounds that most theatre did not reach ethnic minorities or the most disadvantaged communities. Collections of poetry include *City Psalms* (1992) and *Propa Propaganda* (1996). *Talking Turkeys* (1994) and *Funky Chickens* (1996) collect verse for children.

Zerbino, in **Orlando furioso*, a Scottish prince and perfect knight, of whom it was said that Nature broke the mould in which he had been fashioned. He was the lover of **Isabella*. He was rescued by Orlando when about to be executed on a false charge, but was killed by **Mandricardo* when attempting to defend the arms that Orlando in his madness had thrown away.

zeugma, a figure of speech by which a single word is made to refer to two or more words in a sentence, when properly applying literally to only one of them; e.g. 'See Pan with flocks, with fruits Pomona crowned'. Cf. SYLLEPSIS.

ZHUKOVSKY, Vasily Andreyevich (1783–1852), Russian poet, regarded as the father of Russian Romanticism. His 1802 translation of Gray's **Elegy*, his first publication, is seen as ushering in the new age. His first ballads, 'Lyudmila' and 'Svetlana' (1808, his most famous work), both based on Bürger's **Lenore*, gave rise to a fashion for the ballad. Zhukovsky served in the army, and later was tutor to the future Alexander II. He met and befriended both **Pushkin* and **Gogol*. He wrote a small number of elegies, ballads, lyrics, and humorous epistles, and his lasting influence on Russian poetry depends on his metrical and linguistic innovations and his moves towards the direct expression of feeling in poetry. But perhaps his most important achievement in the history of Russian literature lies in his translations of the **Odyssey* (from a German translation), German poets including Uhland and **Schiller*, and, from the English, **Dryden* ('Alexander's Feast'), James **Thomson* (1700–48), **Gray*, **Southey*, Sir W. **Scott*, T. **Moore* (**Lalla*

Rookh), T. **Campbell*, and **Byron* (**The Prisoner of Chillon*). The first translations of Zhukovsky's works into English, by John Bowring, appeared in 1821 and 1823.

Zimri, name for the duke of **Buckingham* in Dryden's **Absalom and Achitophel*.

ZOLA, Émile (1840–1902), the leading figure in the French school of **naturalistic fiction*, of which *Thérèse Raquin* (1867) is his earliest example. The first volume (*La Fortune des Rougon*) of his principal work, *Les Rougon-Macquart*, which he termed the 'natural and social history of a family under the Second Empire', appeared in 1871; 19 more volumes followed, the last (*Le Docteur Pascal*) in 1893. In this series of novels, which was influenced by contemporary theories of heredity and experimental science, Zola chronicles the activities of the two branches (the Rougons and the Macquarts) of a family, whose conduct is seen as conditioned through several generations by environment and inherited characteristics, chiefly drunkenness and mental instability. The result is a panorama of mid-19th-cent. French life, especially in the middle and working classes, carefully documented and focusing attention on vice, misery, and the powerful claims of human appetites and instincts. *Germinal* (1885) depicts the life of a mining community, *La Terre* (1887) the life of the agricultural peasant, *Le Ventre de Paris* (1873) the markets of the metropolis, *L'Assommoir* (1877) its taverns, *Au bonheur des dames* (1883) the world of the great department store, *La Débâcle* (1892) the catastrophe of the war of 1870. The prevailing pessimism of the cycle is relieved by passages of lyrical beauty (e.g. in *La Faute de l'abbé Mouret*, 1875) and by faith in scientific and social meliorism. The essays of *Le Roman expérimental* (1880) establish an analogy between the novelist's aims and practices and those of the scientist. In the later trilogy *Les Trois Villes* (*Lourdes*, 1894; *Rome*, 1896; *Paris*, 1898) Zola examines, in a mode of heightened symbolism, the claims of the religious and social organizations of the day to minister to human needs. The novels of his final, unfinished, work, *Les Quatre Évangiles* (*Fécondité*, 1899; *Travail*, 1901; *Vérité*, 1903) are optimistic presentations of social ideals. The last of these refers to the **Dreyfus* case in which Zola intervened with trenchant vigour, notably in his letter to the newspaper *L'Aurore*, 'J'Accuse'. To foil the sentence of imprisonment for libel that followed the publication of the letter, he spent 11 months in exile in England (1898–9). Zola's works were themselves the cause of the imprisonment in 1888 of his English publisher **Vizetelly*. (See ROMAN FLEUVE.)

Zoroaster, the Greek form of Zarathustra, the founder of the Magian system of religion, probably a historical personage who has become the subject of legends; a Persian who is believed to have lived in the 6th cent. BC during the reigns of Cyrus, Cambyses, and Darius.

The Zoroastrian religion was founded on the old Aryan folk religion, but the polytheistic character of the latter was completely changed. The essential feature of Zoroastrianism is the existence of two predominant spirits: Ahura-Mazda (Ormazd) the wise one, the spirit of light and good; and Ahriman, the spirit of evil and darkness. The conflict between these two is waged in this world, and centres in man, created a free agent by Ormazd. (See also NIETZSCHE.)

ZUKOFSKY, Louis (1904–78), American poet, born in the Yiddish melting pot of New York. In 1931 with *Pound's sponsorship he edited the 'Objectivists' issue of **Poetry*, Chicago, followed in 1932 by *An 'Objectivists' Anthology*, featuring among others Carl Rakosi, George Oppen, and B. *Bunting. Zukofsky's lyrics, collected in the *Complete Short Poetry* (1991), are vividly textual, often witty, always stylish and lapidary. They are challenging and opaque or else clear as crystal. Like many of his contemporaries a deep philosophical puzzlement also attaches to his work, finally making it some of the most intellectually inimitable in the US canon. The hermeneutic drive within Objectivism, differentiating it from *Imagism's lyric base, is fully explored in Zukofsky's long poem *A*, a paean to his nuclear family. Written over 45 years in 24 categorical parts, *A* shows itself as a compendium of forms and forces: translation, music, drama, and reiteration hustle and contend. A *Modernist and postmodernist epic, in places it performs the play of sestina or sonnet in an absurd or unusual light; it recasts regular and irregular histories, offering speaking parts alongside dumbshow. It is moving, political, and tragi-comic, covering the Second World War and its aftermath. Its range of practices and influences dictates ultra-modern readings.

Zuleika, (1) according to Muslim tradition the name of Potiphar's wife; (2) the heroine of Byron's **The Bride of Abydos*.

Zuleika Dobson, the eponymous heroine of *Beer-bohm's novel, a great beauty who pays a fatal visit to her grandfather, the warden of Judas College, Oxford, in Eights Week. All the young men fall madly in love with her and, when rejected, they rush 'like lemmings' and drown themselves in the Isis. The only survivor is the less agile Noaks, who trips on the way.

ZWEIG, Stefan (1881–1942), novelist and biographer. Born in Vienna to Jewish parents, he studied in Vienna, where he published his first collection of poetry (1901) and a biography of *Verlaine (1902). After the First World War he and his wife Frederike moved to Salzburg, where he published several collections of shorter fiction including *Amok* (1922) and *The Invisible Collection* (1927). These were followed by biographies of *Erasmus, Magellan, and *Balzac. His only novel, *Ungeduld des Herzens* (*Beware of Pity*, 1938), is a powerful psychological study of the destructive nature of pity and its implications. His autobiography, *The World of Yesterday* (1942), records his meetings and friendship with, among others, *Gorky, *Yeats, *Joyce, *Rilke, *Pirandello, and *Freud. His books were banned under the Nazis and Zweig eventually fled to Europe; he finally settled in Brazil where he committed suicide.

ZWINGLI, Ulrich (1484–1531), a famous Swiss leader of the Reformation. He first found his inspiration in *Erasmus and *Luther, but soon drew away from the latter, and by 1525 had rejected the mass altogether; this split Switzerland into Catholic and Protestant cantons. To Zwingli the Eucharist was purely symbolic; there was no 'real presence' at all, not even in the (later) Calvinistic sense, still less in the Lutheran sense of 'consubstantiation'.