



Thematic Analysis of Pastiche as an Intertextual Technique: Book of Ziq in Focus

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Abstract

The primary objective of this paper is to investigate thematic significance of pastiche, an intertextual technique used by the Book of Ziq. The study approach primarily involves a qualitative research design, focusing on textual analysis. Bakhtin, Barthes, and Kristeva's theory of intertextuality regarding text's meaning plurality was taken into account. The findings of the article include honoring previous texts and authors, tracing current issues back to previous issues, and reproducing the styles and languages of the source text in the current text. As a result, it is hoped that this research prompts people to reconsider their long-held beliefs about religious texts. It demonstrates that religious manuscripts contain literary and social experiences in addition to religious polemics. Therefore, it is recommended to conduct further investigation on the Ethiopic document as a potential means to address the existing gap in the literature. This may lead to the discovery of intriguing findings through research efforts. It is also suggested that, from a literary perspective, it would be beneficial to reexamine traditional perceptions about religious literature. The document is a viable alternative source of research material for those involved in literary analysis, such as critics, writers, teachers, and students. As well, it provides insights into the fundamental principles that resound inside different literary writings.

Key words: Manuscript, liturgical book, Book of Ziq, Orthodox, pastiche.



1. Introduction

It is anticipated that writers would employ various intertextual strategies in their works, whether intentionally or inadvertently, such as paraphrase, pastiche, allusion, parody, and quotation. It is the reader's responsibility to determine the specific intertextual technique and its purpose; this dynamic holds true for both literary and non-literary works, including academic and religious materials. Now, to focus on a specific context: some scholars argue that it is challenging to examine Ethiopian liturgical manuscripts for secular reasons, especially literary ones, due to their scarcity. Nonetheless, by exploring the thematic relevance of pastiche as an intertextual approach within the Book of Ziq, this study aims to fill this gap. The main objective is to make the manuscript available to all interested readers while also contributing to a reevaluation of current viewpoints on liturgical texts by addressing them from the perspective of literary theory.

The researchers heavily relied on the theory of intertextuality elucidated by Bakhtin's dialogism, Barthes' readerly and writerly, and Kristeva's transposition and mosaic of quotations. The common conceptual framework taken from these scholars is meaning plurality. In fact, the manuscript under consideration, on the other hand, is both classic and liturgical.

According to Prickett, the most prominent scholar on grand/meta narratives, "narratives have their place- and it is an important one." However, whether personal or communal, that space is ultimately subjective and limited. What is at stake is grand narratives (Prickett, 2002). Consequently, the researchers are convinced that old texts could be studied using postmodernism theory. For example, postmodernism challenges ideas about order and unity in language, art, and subjectivity, as well as totality, autonomy, grand theories, and grand narratives (Lyotard, 1979). Consequently, intertextuality, being a postmodern theory with traits aligned with postmodernism, appears as a suitable literary framework for examining the present subject matter.

2. Statement of the Problem

In the history of Ethiopian literary traditions in the indigenous languages, the two literary catalogues are *Ge'ez* literature and the literary productions in some of the indigenous languages. Even though they are religious texts, Ethiopian Orthodox Tewahdo Church's (EOTC) scriptures are believed to use a lot of literary elements since any literature is composed of language to human beings. Ancient Ethiopians were learning handwriting and compositions and higher performers were chosen to be chroniclers. Nevertheless, since the advent of modern education into



Ethiopia, less attention was given to traditional education, for modern education was imported into Ethiopia from English-speaking western countries, particularly from Great Britain and the United States (Balsvik, 2005). Balsvik's claim implies that much emphasis has been put on western-driven school curricula and adoption of materials, texts and books written in English. Consequently, according to the researchers, numerous Ethiopian scholars showed a preference for investigating literary materials written in Western languages. However, works written in local languages, particularly Ge'ez, and specifically the manuscript Book of Ziq, were sidelined until the 20th century. Only in recent times has there been a gradual increase in attention towards Ge'ez manuscripts, particularly those on parchment.

The *Book of Ziq*, similar to other Ethiopian manuscripts, is typically perceived as a spiritual scripture. Nevertheless, while spirituality constitutes one facet of the Book of Ziq, it is thought to incorporate literary techniques or devices as well (Kebede, 2017). *Book of Ziq* accumulates different scriptural genres that include *Mätshäfä Mänəkösät*, *Anäphoräs*, book of hours, *Deggwā*, *Mİraf*, *Zimarie Mewaset*, *Mälk*, *Nags*, scriptures of New and Old Testaments, homilies, hagiographies,

books of scholars, and many more other scriptures. However, besides its potential for intertextual analysis, there is a shortage of previous research employing intertextuality as a framework for studying the chosen manuscript. This gap in research has motivated the researchers to closely examine the content and intertextual techniques within the Book of Ziq. The objective is to reveal both stylistic and thematic intertextual connections, placing particular emphasis on the thematic significance of pastiche. The Book of Ziq is evidently suitable for the analysis of both stylistic and thematic intertextuality, aiming to address, to some extent, the recognized gap in research concerning the application of the mentioned literary theory.

3. Objectives of the Study

3.1. General Objective

The general objective of this study is to explore the thematic analysis of pastiche as an intertextual technique in the book of Ziq.

3.2. Specific Objectives

To achieve the general objective, the study aims to undertake the following specific objectives:

- ✓ To identify how pastiche is employed in *Book of Ziq* as an intertextual technique.



- ✓ To explore the thematic analysis of pastiche as portrayed in *Book of Ziq*.

4. Significance of the Study

The present study is hoped to be significant in the following ways:

- ✓ This study reevaluates traditional views on the Book of Ziq, challenging its categorization solely as a religious manuscript.
- ✓ This study proves the honoring of previous texts and authors, tracing current issues back to previous issues, and reproducing the styles and languages of the source text in the current text.
- ✓ The results of the study would exhibit how effective studies on *Book of Ziq* can be fruitful for literary appreciation.

5. Methodology of the Study

The approach implemented in this research is the intertextual approach, which is an interpretive method. The intertextual technique examined is pastiche with the view to elucidate the overall stylistic and thematic significance of the extracts involving the intertexts of pastiche drawn from the manuscript.

The research makes use of Bakhtin's theories on heteroglossia, dialogism, and polyphony. It also takes into account Kristeva's ideas about intertextuality as a mosaic of references and transposition. Furthermore, Barthes's thesis is demonstrated in "From Work to Text"

(1977b) and "The Death of the Author" (1977a). All emphasize on the variety of meaning. However, references have been made to other books of these scholars and other professionals in the area of the study, particularly scholars who contributed to the concept (s) and intertextual technique (s) selected for analysis and the concept of grand/meta narratives as well.

The manuscript under study has been selected using judgmental or availability sampling. The reason for choosing this particular manuscript was based on the persistent themes it mirrors and the intertextual technique(s) that the manuscript could manifest via the styles of each extract drawn from the manuscript. Based on the first intuitive reading, it was selected and analyzed to discover how potentially the manuscript is useful for the application of intertextuality as a theory or an interpretive approach. The researchers were further motivated by the inadequacy of studies on this manuscript to concentrate on the Book of Ziq for examining the thematic importance of pastiche in the current study.

6. The concept of Pastiche

According to Nyqvist (2010), imitating the writings and styles of other authors is a longstanding literary tradition rooted in Western literary ideals that extend to antiquity. However, the motivations and principles guiding this imitation have



evolved and been interpreted differently over time. Nyqvist highlights that the history of pastiche, akin to various critical concepts, does not follow a linear trajectory leading to a predictable endpoint. The integration of pastiche into a variety of aesthetic and conceptual norms has generated a historically informed narrative characterized as fragmentary discontinuous, and yet "multilayered.

According to Tran-Gervat's (2014) research, the term "pastiche" originated in 18th-century France and referred to a type of artwork that imitated the manner of another writer. The Italian word *pasticcio*, which denotes a hybrid pastry and a piece of music with elements borrowed from different composers, is where the French word comes from. Pastiche, as used in literature, is the replication of past events and styles with the intention of paying honor to prior writers or improving the general quality of works that come after.

Nyqvist (2010) proposes that pastiche functions by employing similarity and correspondence, acting as a method to honor significant works from the past. Furthermore, it serves as a mechanism for translating intricate terms, like Aristotelian *mimesis*, enabling the imitation of styles and rhythms. In the broader framework of transtextuality, Genette (1997) classifies pastiche as a subtype of intertextuality,

specifically involving the imitation of style or genre rather than the actual text.

Genette makes a distinction between pastiche and parody, asserting that pastiche mimics style or genre in a light-hearted manner for sheer amusement. In contrast, parody involves a satirical imitation with a mocking purpose. Pastiche is acknowledged as a borrowing practice, frequently reproducing not only a single text but also multiple texts from the past. Literary theorists, such as Duvall and Jameson, characterize pastiche as a postmodern phenomenon that imitates styles from the past without a satirical motive (Duvall, 2002).

In conclusion, while parody involves replicating content for the purpose of commentary or critique, pastiche imitates without providing commentary, aiming to pay homage to esteemed authors and safeguard significant works from the past or specific genres. Nyqvist (2010) argues that postmodern pastiche involves a thorough imitation of expressive possibilities, with cultural practitioners turning to historical styles instead of pursuing contemporary methods and trends. According to Nyqvist, pastiche is a recognized imitation of a distinct style, primarily focusing on stylistic aspects but extending beyond linguistic considerations in contemporary literature. Despite its irregular reliance on familiarity with the



source text, engaging with pastiche necessitates recognizing its imitative nature, requiring a background understanding to grasp the cultural context and contemplate the imitation of the source text. Lastly, White (2010) puts forth four Western master narratives that support Nyqvist's theory, advocating for a multifaceted construction of meaning and facilitating both vertical and horizontal reading to infer thematic and stylistic connections.

7. Analysis of the Thematic Significance of Pastiche in the Book of Ziq

The analysis of pastiche in the Book of Ziq reveals its thematic implication, including honoring past texts and authors, addressing current issues in connection with previous ones, replicating styles and languages from source texts, and preserving stylistic and thematic features in the current text through pastiche as an intertextual technique.

7.1. Pastiche as a Technique of Honoring Previous Great Works and their Authors

One of the thematic significance of pastiche in the *Book of Ziq* is honoring the source language. This significance of pastiche is evident in the analysis of two extracts in table 1. The *Book of Ziq* was supposed to be a book compiled by the classical scholars of *aquaquam* at some

time in the Gondärine Empire. It is a compilation of many sacred scriptures. One of those scriptures is Genesis, the first scripture of the Holy Bible. The anonymous author of *Book of Ziq* took the verse in Genesis almost as it is (verbatim). The intertextual technique of pastiche in its nature, as discussed earlier, imitates some earlier literary-textual styles without comments. As can be read in the Ge'ez version of the extract-1 below, there are two synonymous words in Ge'ez: *Bärəkə* and *Qədəsə*. Basically, they are the same in meaning. The action verb that carries the whole gist in the underneath extract is the word "bless". Under the discussion of pastiche in the preceding section, Nyqvist (2010) said that the same features or ideas can be raised in dissimilar circumstances to the earlier discussion.

Nyqvist adds that "in contrast to music, where *pasticcio* refers to the historical form of opera, pastiche in literature has not been confined to one genre and period only, but has remained a living practice in prose, poetry and drama, at times less popular, at times (like today) more so" [*emphasis original*] (Nyqvist, 2010, p. 20). Therefore, the Ge'ez word *bärəkə* (blessed) has various contextual meanings. To show one of its meanings, the word *bärəkə* has a totally reverse meaning from its common meaning. Literally, *bärəkə* means the past form of the verb to bless



(hence blessed). However, in the sentence in (Job, 1:21), the word Bärəkə means “cursed”. It is known that Job had cursed his birthday while he encountered with his brutal challenges. Therefore, the author of *Book of Ziq* used the word Bärəkə as it is used in the verse in Genesis, not to make meaning difference.

The other point to be stated here is that, since the function of pastiche focuses on commemorating great works of the past, traditional genre or literary style, pastiche has been utilized here to honor the Holy Bible as the main source of all liturgical books in that particular church. It is evident that *Book of Ziq* is not one of the Biblical scriptures but one of the liturgical books that base themselves in the Holy Bible. They are traditionally called descendant books that are derived from, or offshoots of, the basic Biblical scriptures. If any of descendant books, be it liturgical book, hagiography, homily, etc., is against the Biblical scriptures, they are conventionally called disgraced books. Therefore, the other function or thematic implication of the pastiche in the below extract is said to be honoring the source text and by implication securing the later text’s being the child of the Biblical scripture, Genesis.

Additionally, the function of pastiche in the underneath verse from *Book of Ziq* is to substantiate the essence of the statement

and the thematic intertexts shared between the two texts and to recognize that the idea of both texts has been intertextually embedded. By implication, it is to trace the thematic, stylistic, generic, and conceptual relations of *Book of Ziq* with that of Genesis for the main reason that intertextuality after all, according to poststructuralist and postmodernist theorists, is relational. Particularly and memorably, Kristeva defines that any manuscript is created as an assortment of citations. Hence, it can be understood that the preoccupation and alteration value of texts has been fully employed in the below extract. The author of *Book of Ziq* tried to indoctrinate the general concept of intertextuality by applying a specific intertextual technique termed pastiche. As is obvious, pastiche uses dead languages. By dead language, we mean the later author applies the former author’s language and style or form of sentences as they are. Therefore, it is evident to say that the below-discussed extract is the absorption of the evoked extract in the book of Genesis to borrow some words from Kristeva (1980a).

Like the first extract below, the second extract is an archetypal example of pastiche. The verse in Luke that reads: “For, look! As the sound of your (Mary) greeting fell upon my ears, the infant in my womb leaped with great gladness”



(Luke 1, 44) has stylistically and thematically been imitated by the author of *Book of Ziq*. Luke is one of the great disciples of Jesus Christ. He has written the gospel of Luke and the Acts in the New Testament. Since Pastiche is the imitation of a peculiar or unique style, the wearing of a stylistic mask, and speech in a dead language, the author of *Book of Ziq* pasted what the evangelist Luke had said without changing the style and the content embodied thereof.

The content of the verse/extract implies an unusual experience. It tells that an infant in the mother's womb jumped with great pleasure while his mother heard the sound of Virgin Mary. Even the author of *Book of Ziq* added one verse that in Ge'ez says: *ā'imīro yohānis imikeriše imu segede welide mekan lewlide dinigil* (*Book of Ziq*, 2005, p. 8). This verse intertextually revokes the issue of leaping in pleasure. It says John the infant inside his womb knew whose sound his mother heard and he, the son of barren, bowed to the son of Virgin Mary (Jesus Christ). The first verse of the author of *Book of Ziq* is more or less the copy paste of Luke, as discussed earlier. Stylistically, Luke used a direct speech, and the author of *Book of Ziq* used a reported speech style or sentence structure. However, the content remains the same. On the other hand, the author of *Book of Ziq* illustrated the original verse to respond

to the question how an infant inside his mother's womb can bow to an adult outside. Since "with God no declaration is an impossibility" (Luke 1: 37), the author of *Book of Ziq* explained that the infant did everything with the help of the Holy Spirit. In fact, the angel Gabriel saluted her saying, "Good day, and highly favored one. Jehovah is with you" (Luke 1: 28). Therefore, it may not be a surprise for God to make an infant inside his mother's womb speak and jump in pleasure. However, since our analysis focuses on a thematic and stylistic aspect of the extract, we should not go deep into the religious polemic of the verse.

The literary style of the alluding and evoked verses is a non-satiric caricature, pastiche. Pastiche by its nature imitates former works of high-level status that may be poets, novelists, critics, and other well-known public figures. Traditionally, Luke the disciple was a doctor and a well-known painter in his previous life. This personality is supposed to be a foundation for his authorial life. Words in the evoked text such as *infant*, *womb*, *pleasure*, *leaped*, and many more other words are repeated in the alluding text and by implication imply the existence of pastiche in the alluding text. In addition, even though the types of sentences in the alluding and evoked texts are different (as



mentioned earlier), the constituents of both texts are the same.

Some readers may refer to the style as paraphrasing because of the differences in sentence structure between the two texts. The magnitude between pastiche and paraphrasing, as many scholars believe, is the number of words taken by the later author. If the later author uses all words in the former text without a quotation mark, the style is subject to be pastiche, whereas if the later author takes only the concept of the former text using his/her own words, it is called a paraphrase. As previously stated, all words from the evoked text are

repeated in the alluding text. As a result, the intertextual technique used in the beneath excerpt can clearly be described as pastiche. Furthermore, rather than paraphrasing, the extract could be read more clearly if it was read using the intertextual technique pastiche. As a result, the intertextual technique used is obviously pastiche, and its significance is honoring previous texts as well as their authors. The extracts that depict pastiche as a technique of honoring previous great works and their authors have been depicted in Table 1 and table 2 as follows.

Table 1: Pastiche as a Technique of Honoring Previous Great Works and their Authors

Source	The Extract in Ge'ez Followed by Equivalent translation into English	The Evoked Text(s)
Ziq: July 28	ባርኮ ፡ እባርኮከ ፡ ወአበዝኖ ፡ ለዘርዕከ ፡ ከመ ፡ ኮከበ ፡ ሰማይ ፡ ወከመ ፡ ጥጻ ፡ ዘድንጋገ ፡ ባሕር ። I shall bless you blessing and reproduce your offspring alike to stars in the sky and like sand in the shoreline [Trans. by researchers].	Genesis : 22:17 I shall surely bless you and I shall surely multiply your seed like the stars of the heavens and like the grains of sand that are on the seashore.

Table 2: Pastiche as a Technique of Honoring Previous Great Works and their Authors

Source	The Extract in Ge'ez Followed by Equivalent translation into English	The Evoked Text(s)
Ziq: September 1	ቶቤላ ፡ ኤልሳቤጥ ፡ ለማርያም ፡ ሰበ ፡ ሰማዕኩ ፡ ቃለኪ ፡ አንፈርዓፀ ፡ ዕጻል ፡ በውስተ ፡ ከርሥዩ ፡ በፍስሐ። Elizabeth told to Mary ‘while I heard your word, the infant in my womb jumped with pleasure’ [Trans. by researchers].	Luke 1:44 For, look! As the sound of your (Mary) greeting fell upon my ears, the infant in my womb leaped with great gladness.

7.2. Pastiche as a Technique of Identifying the Traces of Earlier Works

Literally, the verse discusses a conversation between the groom and the

bridegroom. The bridegroom acknowledges and thanks her groom. The



writing style is clearly a pastiche, with no noticeable differences in language, style, or the way references are used between the author of the Book of Ziq and King Solomon. This assures us that “pastiche is not only modern and postmodern phenomena” (Duvall, 2002, p. 3) but also a literary style used since classical times. *Book of Ziq* is thought to have been written in the sixth century. In the Psalms, the author of the Book of Ziq employed a language or style that is no longer in common use to convey feelings. Clearly, the purpose is to recognize influences from past works by notable authors and integrate them into the current work through the mentioned intertextual style.

In relation to the verse's content, the expression "let's come out to the field" is suggested to signify the idea of departing from the community or family and embracing a life of one's own. Moving out to the field is symbolic of establishing their own independent household. Across many cultures, there is an expectation for individuals, both men and women, to reside in their own homes following marriage. This cultural norm finds its roots in a Biblical verse, which says “For this reason a man will leave his father and his mother and will stick to his wife; and the two will be one flesh. So that they are no longer two, but one flesh” (Matthew 19: 5). "We can observe if the vine has

sprouted" (Song of Solomon 7:11) is also representative of their dining table where they place the vine and other fruit beverages. Contrariwise, the focus of the author of the Book of Ziq seems to be on the church. The expression "let us go out to the field" suggests that the church is a place free from sin, as the field signifies the absence of all offensive actions. Additionally, "We can see if the vine has sprouted" alludes to the communion involving bread and wine.

Consequently, the style is pure pastiche, even though the sentence's meaning seems to be different. This is attributed to the authors' engagement and background. The author of the book of Ziq (Saint Jared) and his followers are reported to be single, in contrast to King Solomon, so the sentence is meant to personify and address the church rather than a fictitious creature that resembles a woman. However, it is sense that King Solomon, who was married, would interpret the phrase in terms of lovers and couples. From this perspective, the assertion that "religious polemics are always explained by social experiences" makes sense, which was used to support the study's selection of the religious text for literary analysis. This demonstrates how pastiche was employed in the Book of Ziq to identify literary characteristics that were connected to earlier works stylistically in order to preserve and gain



acceptance by future readers. Table 3 depicts the passage that demonstrates

pastiche as a tactic for commemorating prior great works and their authors.

Table 3: Pastiche as a Technique for Recognizing Traces of Previous Works

Source	The Extract in Ge'ez Followed by Equivalent translation into English	The evoked text (s)
Mäzmur: September 26	<p>ነዓ ፡ ወልድ፡ እኅዮ ፡ ንፃእ ፡ ሐቅለ ፤ ቸ.ሙ ፤ ንርአይ ፡ ለእሙ ፡ ጸገዮ ፡ ወይን ፡ ወለእሙ ፡ ፈረዮ ፡ ሮማን</p> <p>Come, O my child-brother. Let's come out forth to the playing field, see whether the wine has grown and the blossom has split open [Trans. by researchers].</p>	<p>The song of Solomon 7:11-13 Do come. O my dear one; let us go forth to the field. That we may see whether the vine has sprouted, the blossom has burst open.</p>

7.3. Pastiche as a Method of Deducing Thematic and Stylistic Relationships

A key thematic importance of pastiche in the Book of Ziq lies in its role as an intertextual method for implying thematic and stylistic connections. This significance becomes apparent when examining a specific passage from the original text, the referenced text, and the text being evoked. All narratives promote the creation of multiple meanings, as suggested by Lyotard (1979). White (2010) further suggests that examples from source texts can be employed to deduce thematic and stylistic connections in subsequent texts. As it is put in the below table, the author of *Book of Ziq* has applied pastiche as a style for inferring thematic and stylistic relationships. The author of *Book of Ziq* composed his verse using the style of the well-known poet, singer, righteous,

prophet and King David, the son of Jessie (Matthew 1: 6). This is purely pastiche for the author imitated David's style and flow of ideas. The structure of the verse and the language use is visibly the same. Pastiche, as the beginning of the article explains, frequently entails copying not only one text but also several earlier texts. Though Fredric Jameson claims that pastiche is an accepted copying technique (Jameson, 1988), pastiche usually doesn't credit the original work. By appropriating styles from older writings, authors can establish thematic and stylistic links and provide intertextual materials to support their ideas in later works.

Regarding the content that the verse has, King David said it before Jesus Christ came to this world humanly and chose His disciples and made the scriptures of the holy Bible written by His disciples. The



verse's literal interpretation suggests that everyone should carefully consider who they spend time with, talk to about their problems, and confide in. He or she would then have the opportunity to be absolved of all evil crimes. Based on his real-world experience, he gave this timeless advice. King Saul's son Jonathan was one of his friends. The following is a quote from King David and his companion Jonathan's glimpse story:

And it came about that, as soon as he had finished speaking to Saul, Jonathan's very soul became bound up with the soul of David, and Jonathan began to love him as his own soul. Then, Saul took him on that day, and he did not allow him to return to his father's house. Jonathan and David proceeded to conclude a covenant because of his loving him as his own soul. Furthermore, Jonathan striped himself of the sleeveless coat that was on him and gave it to David and his garments and even his sword and his bow and his belt (*King James Bible*, 1761/1984, 1 Samuel 18:1-5) As can be understood from the above quotation, David and Jonathan were intimate friends but they were from different classes, from proletariat and aristocracy, respectively. However, Jonathan decided not to have friendship with children of aristocrats who are wicked in their life; rather, his soul rested in the friendship of David, the shepherd.

Likewise, David preferred Jonathan the aristocrat to the people around him who are wicked and always walk on the side road of sinners and have stood on their seats. They were mutually understood each other. Based on this practical life experience, King David composed the above verse in Psalms. By the same token, the author of *Book of Ziq* took the style and the concept of David's verse to sustain the lifespan life principle for all human beings who are willing to read the verse and apply it in their life. Hence, the author of *Book of Ziq* has employed David's verse in his composition to show the thematic intersection of the First Book of Samuel and the *Book of Ziq*. Here, we can understand that the concept of intertextuality evidently lies in the thematic intersections of both books.

Any text undoubtedly results from interconnections of textual meanings (both inside and outside the text). However, an intertextual interpretation of the meaning(s) of a certain text should not depend only upon the generic principles and fictitious system and features of the text. Therefore, it is apparent to explore the verse's diachronic and/or synchronic interrelationships with all other cultural, social, historical and ideological contexts and intellectual movements that may have a straight or roundabout bearing on the verse's meaning(s) and hence becomes



open for multiple ways of reading or interpretation. Thus, in Ethiopia, be it in any of the local languages, there is a public saying “tell me your friends so that I can tell you who you are”. This saying has a thematic intersection with the beneath extract. Commonly, a person is supposed to discuss and sit with friends. If the people around him/her are wicked ones, it is obvious to imitate and share some of the immoral qualities of his/her friends through the day-to-day interaction. In fact, the opposite is true. If someone is spending some time alongside righteous and virtuous people, someone can share best practices and characters of the people around. A friendship can be established in the workplace, school, churches/mosques, social gatherings, etc. Whatever the place, friendship may have both negative and positive effects. Štěpánek says the following regarding the positive and negative effects of friendship:

Friends are expected to be trustworthy; therefore, friends usually know much about each other, which is considered confidential to a certain extent. Breaking the friendship tie also endangers the confidentiality of such information, as the trustworthiness of such a person is significantly decreasing. If such a situation happens at the workplace, it might prove to be very difficult to cooperate with such a person and in an extreme scenario might

lead to resignation from one of the parties. As a result, the potential loss of a qualified and experienced worker, because of personal conflict, can be the outcome (Štěpánek, 2015: 7).

There are unquestionably two aspects to friendship. But David and the writer of the Book of Ziq are especially interested in the dark side of friendship in general. Since the main topic of Štěpánek's article is business friendship, he concentrated on the benefits and drawbacks of such relationships. Nonetheless, it might be assumed that a particular association exposes someone to mimicking either a nice or horrible personality. The person may also be led or misled by this personality. Štěpánek's line demonstrates the importance of friendship in general. Connecting this concept with David's verse, one can understand the negative impact of unpleasant friendship anywhere. In addition, one friend's bad personality can change the good personality of the other. To substantiate this notion, it is worth quoting the verse of Saint Paul, which says, “Do not be misled. Bad associations spoil useful habits. Wake up to soberness in a righteous way and do not practice sin” (1 Corinthians 15:33). Since Saint Paul is obviously the later author compared to Prophet David, it is clear to evidently understand that Paul tried to trace his speech with the former works and



showed the impact of friendship using intertextuality as a bridge of thematic crossroads. The word association in Paul's verse implies friendship. Therefore, he said that bad friendship destroys someone's good characters.

He also traces this concept with the friendship between Satan and Eve in the paradise. To strike a chord of the memory of this concept, he said "... but I am afraid that somehow, as the serpent seduced Eve by its cunning, your minds might be corrupted away from the sincerity and the chastity that are due the Christ" (2 Corinthians 11: 3). This issue has been explained in detail in Genesis 3:1-8. Eve and the serpent were friends who used to share very personal issues. The serpent is verified to be the most cautious of all the wild beasts of the field that Jehovah God had made, whereas Eve was honest and straightforward.

As a result, the good character of our mother Eve was troubled by the cautious of all the wild beasts of the field and lost her heavenly life. The serpent deceived Eve with highly daydream hopes, such as being God after eating the Adam's apple. Hence, it is common to connect the concept in the verse with all other cultural, social, historical and ideological contexts

and intellectual movements. Consequently, any wicked person in any community is called serpent to elucidate his/her wicked personality. This association traces not only the story of the serpent to the cultural values of our people but also the verses in numbers and terms as well as other social issues such as principles of human life and his personality. A man/woman does not have a single personality but rather a plural personality. To the researchers' view, the foundation of the concept of intertextuality might have been human beings' personality. While speaking, listening, writing and reading, human beings use their background knowledge to trace different issues before they construct meaning.

The provided extract investigates pastiche as a means of implying stylistic and thematic links. Despite the Book of Ziq's usage of archaic language and style, the meaning is nevertheless recreated using the same language and style, in accordance with the circumstances. Hence, it can be inferred that the referenced and recalled verses are obviously related in theme and style by using pastiche as an intertextual technique. Table 4 shows the extract that exhibits pastiche as a technique for making thematic and stylistic connections



Table 4: Pastiche as a Method of Deducing Thematic and Stylistic Relationships

Source	The Extract in Ge'ez Followed by Equivalent translation into English	The Evoked Text (s)
Mäzmur: November 6-19	ብፀ-ዕ ፡ ብእሲ ፡ ዘኢሓረ ፡ በምክረ ፡ ረሲዓን ፡ ወዘኢቆም ፡ ውስተ ፡ ፍኖተ ፡ ኃጥአን ። Blessed is the man who has not walked in the counsel of the wicked ones; and has not stood in the road of sinners [Trans. by researchers].	<p style="text-align: center;">Psalms 1:1</p> Happy is the man that has not walked in the counsel of the wicked ones; and the way of sinners has not stood.

8. Conclusion and Recommendations

8.1. Conclusion

The study method employed is essentially a qualitative research design concerned with determining the popular WH questions ('why' and 'how' of the study under consideration). Intertextuality recognizes the dual existence of texts (Allen, 200). Texts exist in two states: as an autonomous/independence text and as an intertext. Fundamentally, pastiche as a literary-intertextual style or technique, was used several times in the target manuscript. The compelling case for using this literary method is to determine if religious manuscripts can be subjected to literary analysis. Even though many of the texts in the EOTC are so dogmatic that they appear unaccountable to criticism or alternative readings, they are literary works in and of themselves. Although the church holds the skill of interpretation in the highest regard, it is forbidden for anybody to interpret or make comments on scriptures. But because the target work is an excellent option for

literary analysis, this study concentrates on its literary elements. As a result, pastiche was discovered to be a better approach than other intertextual techniques such as parody for creating intertextual connections among scriptural texts because it does not comment but rather preserves/ appreciates what has been said and used in a specific literary or nonliterary text. Consequently, this article confirms that pastiche is one of the literary techniques used in the target manuscript to preserve what great authors said in different scriptures of that particular church and other related texts, as well as to safeguard the same rhythms, words, and intonation from previous great works with slight stylistic and thematic differences.

This research conclusion generally involves paying respect to earlier texts and writers, connecting the dots between present and earlier issues, and deducing thematic and stylistic connections. The discoveries listed above also show ramifications for culture, society, and



religion. As a result, the researchers discovered that the text is richer in literary techniques such as pastiche, thereby allowing future scholars to use this research as a springboard for further scientific investigation. This study aims to prompt a reevaluation within the literary community regarding traditional perceptions of religious manuscripts. It emphasizes that these manuscripts encompass not only religious elements but also literary and social nuances, echoes, and reverberations. In doing so, the research addresses a gap in the literature concerning scientific research on Ethiopic manuscripts as a whole.

8.2. Recommendations

As stated in the statement of the problem section, the book of Ziq is a less researched manuscript than other intertexts such as hagiography and homilies. As a result, we would like to make the following suggestions:

- Theorists shall reconsider the established views about religious texts from the literary view point.
- Literary critics, writers, teachers, and students shall use as alternative theoretical frameworks to understand the concepts behind the echoing voices between and/among two or more texts of any genres (scriptural texts, literary texts, written or oral texts, etc.).

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