Allotted place and cursed space in 1 Enoch 12-36

Old Testament Essays
On-line version ISSN 2312-3621
Print version ISSN 1010-9919

Old testam. essays vol.27 n.2 Pretoria 2014

Allotted place and cursed space in 1 Enoch 12-36

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ABSTRACT

An analysis of the three journeys of Enoch (1 En. 12-36) shows that preference is given to the spatial aspect in these revelation narratives. Both the heavenly journey (1 En. 12-16) and the two earthly journeys to the ends of the earth space. An actantial model as well as critical spatiality is used to analyze these stories. Allocated place and cursed space influenced by mantic wisdom using cosmological schemes are used here to depict the exclusive ideas
A INTRODUCTION

Prinsloo\(^2\) suggested that a "comprehensive spatial approach taking cognizance of different spatial aspects" should be followed when using critical spatiality. In literary space attention should be paid to the interaction of aspects such as social space and spatial orientation on the horizontal and vertical levels.\(^3\)

The first thirty-six chapters of Ethiopian Enoch is called "Book of the Watchers." It was probably written during the second century B.C.E., the same time as most of the Apocrypha. This book can be subdivided into three parts: the descent of the sons of God (chs. 6-11) and the narratives of Enoch's three journeys (chs. 12-36). This paper investigates the travels in 1 En. 12-36.

Collins\(^4\) discerned between two forms of apocalypses: revelations as symbolic dreams/visions and revelations where the "visionary is taken on an otherworldly journey, with an angelic guide, and sees the abodes of the dead and even the divine throne." These three journeys belong to this second category of otherworldly journeys, categorised as typical apocalyptic literature with a narrative framework, angels in an intermediary role and reality depicted in both temporal and spatial terms.

This investigation of 1 En. 12-36 will first address the narrative and spatial aspect of these three journeys will be used to analyse the role of the spatial depiction in these narratives. This spatial portrait will need the theory of critical spatiality. Having summarised the depiction of spatiality in these three narratives, the significance of space on the level of third space will be presented.

B ACTANTIAL AND SPATIAL ANALYSIS

An actantial model could be used to understand the relations between the role players in a narrative.\(^5\) A narrative subject could be identified that eventually evolves into the object of the narrative. This development is driven by a sender who initiates the action. Other characters in the story could be helpers who aid the development of the plot. One character could benefit from the realisation of the object and is then called the receiver or beneficiary. An opponent could impede the development of the plot and attempts to impede the realisation of the object.

In a narrative "something happens to someone, somewhere and sometime."\(^6\) When this "somewhere" plays a predominant role, like in travel stories describing visits to different places, spatial analysis should be used as well.

The space utilised in this type of narrative is called "focal space." Focal space is used in a narrative as an ideological perspective.\(^7\) McHale\(^8\) called this a "heterotopian space" or "zone." Soja\(^9\) used the term "third space." Not only historicity and sociality are to be taken in account, but also space in a triple dialectic reflecting the dimensions of human life.\(^10\) Knott\(^11\) refers to "a unified view of space in which . . . physical, mental and social space are brought together."

In this "dialectically linked triad"\(^12\) Soja discerns three levels of space: first, second and third space. "First Space" indicates physical space that is experienced in terms of empirically measurable configurations, design and geography.\(^13\) Abel-Main and Dan refers to First Space in the first episode.

"Second Space" or "Conceived Space" refers to abstract conceptualising of space.\(^14\) Space is mentally shaped by political viewpoints dominating the concepts and ideas about space.\(^15\)

The approaches used for First and Second Space are reinvigorated from ideas in "Third Space." Soja\(^16\) lived space "as a strategic location from which to encompass, understand, and potentially transform a simultaneously." From the ontological trialectic of spatiality-historicity-sociality totally new heuristic avenues can be opened up. Maier\(^17\) argued "that space described in biblical texts comprises all three dimensions of space: such produced by spatial practice that makes use of its materiality as well as by certain ideology and experien
Enoch's First Journey (1 En. 12-16)

The first journey (12-16) reiterates "the message of chs. 6-11." It links the third section of the Book of the Watchers (12-36) to the second section (6-11). It also forms the first episode of the three sequential journey narratives in chs. 12-16, 17-19, and 20-36.

This first narrative depicts a visionary journey from earth to heaven. Himmelfarb described this as an "ascent apocalypse." Himmelfarb formulated it as "...An understanding of heaven as a temple with priests..." Sulzbach remarks that the depiction of the buildings in heaven, "draw heavily on the traditional layout of the Jerusalem Temple." It is an "extended celestial temple complex inhabited by the Deity."

There are five scenes in this episode: The heavenly watchers sent Enoch to the watchers on earth to announce God's judgment (12:1-6); Enoch then returned to the watchers and was requested by them to petition God for forgiveness; Enoch saw a vision and reported it to the fallen watchers at Abel-Main (13:7-10); a summary of the vision (14:1-7); the episode ends with an extended summary of Enoch's vision when he visited the heavens and received an oracle from the Lord regarding the fallen angels (14:8-16:4).

In actantial terms the commissioning of Enoch is the subject of this narrative. Altogether there are three episode building up to the climax of the last one by God himself. These are interrupted by two interpolations referring to Asael and his group. Enoch was first commissioned by the angels in heaven to announce doom to the watchers on earth. Enoch was then commissioned by them to petition God for forgiveness and lastly commissioned by God himself to announce the divine ordeal of the watchers.

The senders who initiated Enoch's actions are the heavenly angels and God. The angels echoed God's decision to punish the watchers on earth. In stereotypical liturgical language the Lord is called the Lord of majesty, King of the ages, the Great One, the Great Glory. His majesty guaranteed the finality and sublimity of the announcement Enoch was to make.

The fallen watchers oppose God's decision. They are characterised as transgressors who violated the boundary between heaven and earth and forsake their priestly status by defiling themselves with earthly women. They wanted to thwart God's decision and tried to nullify the judgment.

The object of the narrative is Enoch's comprehension of the message he was to deliver. He is depicted with contact with the heavenly watchers. He is a righteous man and scribe of truth (15:1). He is commissioned by the Lord to deliver his message of doom. He also acted as the intercessor between the fallen watchers and God by being the amanuensis of God, but also of the fallen watchers requesting him to present their petition to God. He is indeed the "first prophet" with prophetic credentials and with free access to God.

His experience during his journey to heaven helps Enoch understand his commission. What he heard with the heavenly angels and again when he ascended to heaven in his vision, made God's decision clear to him.

The space referred to is everyday space restricted to only two identifiable areas (Abel-Main and Dan, supernatural space (space depicted in the narration) is depicted in metaphorical language. The narrator used quasi mimetic language but depicted place and space in poetic and metaphorical terms. Usually three types of space are referred to in narrative localisation: geopolitical (towns and areas), topographical (earth, sea, desert) and architectural space. However, in this episode walls and houses are built of hailstones, floors of snow and fire, ceiling God's throne was like the shining sun. This type of depictions adds an additional meaning to space in the narrative. On a vertical axis it discerns between heaven and earth. The fallen watchers were bound in bonds on the earth for all eternity (14:5). They will never be able to ascend to heaven again. On the other hand Enoch ascended in his vision to heaven and received manifestation there of his commission by God himself. If we accept Sulzbach's proposal in understanding the depiction of the "heavenly realm as existing within a fourth space, whereas the earthly realm is connected to a three-dimensional space" this difference between above and down becomes...
The narrator uses space to characterise God and the sublimity of his commission. The extensive description, primarily architectural terms enhances the characterisation of the Lord and his indictment. He sat on a throne that was like the sun and flaming fire encircled him. Enoch saw him living in a house built of hailstones and with a ceiling like shooting stars and a floor of fire. Each of these higher dimension spatial descriptions contributed to the characterisation of the Lord.

On the horizontal level space is also divided between different areas. Down on earth the fallen angels were gathered at Abel-Main, while Enoch distanced himself from them by going to the waters of Dan, south of Hermon. Up in heaven Enoch also moved on a horizontal level approaching God on his throne. In this case locality undergirds the opposition between the fallen watchers and God on the vertical level and also between the trespassers and God's commissar on the horizontal level.

By depicting space in this way the narrator designed a map by means of which the places referred to in the story can be experienced. On the level of "Third Space" or "Lived Space" epistemologies are used that come from deconstruction and heuristic reconstitution of the Firstspace-Secondspace duality. In this narrative space in terms of metaphors originating from his general world view.

The space depicted in this first episode not only undergirds the divine meaning of Enoch's commission but also reflects the narrator's world view that there are two kinds of watchers: some of them in heaven with God and others restricted to an earthly existence. But also on earth there is a division between the fallen watchers who married human women and righteous servants like Enoch, commissioned by God to announce his judgment. The different scenes and especially the extraordinary paraphernalia not only enhanced the sovereignty of the heavenly watchers and of the Lord's messenger Enoch. Enoch's journey up to heaven bestowed a dimension of authority on his commission. Enoch as righteous man was allowed into heaven to approach the source of the message. Vertically orientated space therefore expresses the difference between God with his company and those who are disobedient. This theme is also indicated by the use of horizontal orientated space. The fallen watchers lived in a different space than Enoch at Dan. There is a spatial distance between God's righteous messenger Enoch, and the place where the transgressors are staying. Enoch was admitted to heaven finally restricted to earth. In the next two episodes their place will be indicated as allotted places and cursed spaces.

2 Enoch's Second Journey (17-19)

In conjunction with God's commission in the previous episode Enoch now gets insight into the extent of his commission. Enoch journeyed to the northwest of the earth guided by angels to receive "a tour of the mythical world." This episode comprises two sections. In 17:1-18:5 Enoch visited "the foundation of the earth and the cornerstone of the earth" (18:2). In the second section (18:6-19:3) he visited the prison assigned to the fallen watchers. Each section ends with a summary: 18:1-5 summarises the first section and 19:1-2 the second.

There are seven scenes in total. In each the topography is that of rivers, mountains, and seas. Poetic expressions are used to picture these localities in metaphorical and architectural terms. They are called "rivers of fire" (17:5), "pillars of heaven" (18:3, 10), "prison for the stars" (18:14). Terrestrial space is depicted in phantasmagorical places, often evasively indicated as "a" place. They are beyond the earth's surface, have no firmament or earth beneath them. They are so strange that the angel Uriel had to explain their meaning. As this is a continuation of the previous episode, God is still the sender. The subject of this journey is Enoch's pursuit to understand the meaning of God's judgment. The objective is accomplished when the episode ends with Enoch's remark "I saw what no other human being ever saw" (19:3). God's plans are revealed to him.

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The different places he visited helped Enoch understand this revelation. They have a specific meaning decision on the fallen watchers. The angels accompanying him during his quest (only Uriel being mentioned by name in 19:10) played a subsidiary role. They only function in so far as they helped him understand God's commission. The phantasmagorical places he visited. Space is therefore again the helper in this episode.
The portrayal of space gives expression to the cognitive spatial apocalyptic perspective of the narrator. Lord's decision on evil is now linked to specific cosmologic spatial phenomena. The narrative space complements and reinforces time. It is actually space which is complimented by time.

Space is here changed into a horizontal orientation. Vertical orientation is also found but in a secondar...
Enoch's Journeys narrate the revelation of God's cosmic management related to the third space or lived space of the world. It is revealed to Enoch in terms of God's decision in heaven. There is a social rivalry in the world between good and evil, righteous and unrighteous, and glorious wonders, to show his great deed to his angels so that they might see the work of his might forever.

4 Summary of Enoch's Journeys

The three journeys in 1 En. 12-36 continue the narration on the rebellion of the watchers in 1 En. 6-11. God's commission for Enoch to announce God's punishment to the fallen watchers. To help Enoch attain this knowledge, which God "has prepared...for people (who are) right them and promised to give them." (25:7).

While chronology is more often used in apocalypses, in these journeys preference was given to spatial use a traditional chronological scheme for his/her apocalyptic narrative. There is only one vague reference to "the time of the end of the great judgment" (22:4). Thom indicated that everything Enoch experiences during his apocalyptic narrative is quasi mimetic. Although the narrative refers to everyday phenomena such as mountains and fire, the scenarios of the narrative are far removed from everyday reality. The different locations in Upper Galilee.

Common to all of these journeys is the supporting function of narrative space. Like 1 En. 41:1-44:98,11-14 and 100:10-101:9, cosmological knowledge is used in the narratives. The angels of heaven help Enoch attain this knowledge. In each of the journeys revelation is linked to specific places on earth an A gradual revelation takes place when the revealed truth is linked to space in one scene after the other repeated again and again linking it to a growing quantity of scenes.

Nickelsburg stated that in 1 En. 13:7-9 we have "a pair of precise and accurate references to several known geographical sites in Upper Galilee." It is probable that the author "has at least a passing acquaintance with a knowledge that includes things that we would call botany, geography, astronomy and gemmology." space became a totally different kind of space in the literary creation of the narrative space in these second space related to a first space of which we know very little today. It is also related to the third space, author that we can only deduce from the narrative.

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of the end of the great judgment (22:4). This secret is revealed to those like Enoch who obtain heavenly knowledge and journey on earth.

C THIRD SPACE OF ENOCH'S JOURNEYS

The lived space of the narrator is firstly linked to the perceived space of Abel-Main and Dan south of Hermon. All three narratives are mapped in terms of Enoch's locality at Dan. This is the area from which Enoch started out on his journeys. Dan was in Upper Galilee and probably refers to the domicilium of the author and his group. Nickel sburg's geography in 1 En. 6-16 took literary, epigraphic and archaeological evidence of the Hermon area into account, and came to the conclusion that there was "... Jewish religious, indeed, a sacred area during the Hellenistic period." 50 Goulder's 51 theory was that the Korahite Levites originating from Jerusalem priesthood maintaining an independent position and even opposing the Zadokites in Jerusalem. The name of Dan and Hermon indicates their independent position and opposition to what was happenin Jerusalem.

Although no other place is named in the rest of the narratives, it reflects at least some kind of botanical and astronomical knowledge. 52 There was "a developed 'scientific' lore about astronomy, astrology, calendar lore." 53 Grelot and Collins 54 indicated a Mesopotamian background for the astrological and calendric references in 1 En. 6-16. Probably the Greek Nekyia reports of post mortem punishments narrated in the form of a journey to the underworld, "ägyptischen Unterweltsbücher, die eine exakte Geographie der Unterwelt erstellen" 57 were used in the juncture. 58 There was a developed 'scientific' lore about astronomy, astrology, calendar lore. The mythological geographical matter of some kind or another must have played a central role in the mind of the author. Some (older) northern tradition was entwined in an apocalyptical framework in which cosmic space plays a dominating role.

However, much more than mere ideological space is intended here. The narrative presents what Mills 58 called a dualistic "schema." 59 A dualistic "schema" 59 is imposed on the places Enoch visited. Enoch lived at Dan while the cursed watchers were at Abel-Main. While some places are allotted to the evildoers, others are reserved for the righteous. The moral-spatial axis from south to north is not used directly in the narration of Enoch's journeys. The temporal axis of east-west is used for the second journey. The second journey deals with areas in a western direction indicating where the cursed watchers will stay down on earth forever, while the righteous watchers and people like Enoch can ascend to heaven.

Man usually regards his locality as the centre of the world. Here he is at-centre. While Enoch was at Dan, he moved from west in an eastern direction during his third journey. Not only does the idea of a dualistic division of space between good and bad occur again, it also

On a horizontal level orientation in the ancient world was from south to north and from east to west. The narrator's composition indicates that the cosmos is now divided into two parts. The division indicated on first space level with names like Dan and Abel-Main between places allotted to evildoers on second space level and those for the righteous, are integrated into a view that experiences life in binary terms. Those who are obedient to the Lord are blessed. Those who went against God are cursed. The allotted places and spaces in the cosmos undergird this dualistic persuasion.

On a horizontal level orientation in the ancient world was from south to north and from east to west. The second journey deals with areas in a western direction indicating where the cursed watchers will stay down on earth forever, while the righteous watchers and people like Enoch can ascend to heaven.

The east is where the sun rises and was seen as the origin of everything and of the past. Therefore, when Enoch moves from west in an eastern direction during his third journey he moved from cursed places in the west towards east. Not only does the idea of a dualistic division of space between good and bad occur again, it also
indicating above this is probably a reference to the Jerusalem righteous and the ideological identification of this region with the righteous apocalyptic map of the world to determine on which side the fallen angels transgressed the borders by mingling with human women. To draw the boundaries those who are on the other side of the boundary such as the fallen watchers. Soja’s Thirding-as-Othering space of resistance. In Third Space imaginative and symbolic use is made of physical space “in order of resisting the power of a dominant order, regime or discourse.” To indicate the “Other” this esoteric apocalyptic map of the world to identify the righteous and the sinners. As Enoch’s point of departure v the ideological identification of this region with the righteous seems to indicate a north-south moral-spatial axis dividing the sinners. Those in the south are those who are to be resisted. On moral grounds they above this is probably a reference to the Jerusalem priesthood who are in power.

This line of argument can be advanced by following Boccaccini who ascribed these narratives to “Enoch indicating a priestly group who were excluded from the ruling class. Whether this was a group or only
According to Boccaccini this type of Judaism based its theology on ancient myths in which Enoch was the hero. It stood in opposition to the Zadokite covenant theology in Jerusalem. A tradition is represented here which "viewed the Jerusalem priesthood as defiled and therefore under the irrevocable judgment of God." The narratives of Enoch place and identity played a central role in the physical and mental world they lived in. Their lived space and revealed wisdom in these stories.

A hint to the narrator's identity and frame of reference can be found in the relationship to the Ezra-Nehemiah narrative. Nickelsburg links the weeping of the watchers at Abel-Main (13:9) with Ezra 9-10 and Neh 8. Enoch as scribe (1 En. 12:3) coincides with Ezra 7:6, 11 and Neh 8:1, 4. What is even more, the narrator has the same exclusive stance as the community of Ezra-Nehemiah. Enoch distanced himself from the watchers at Abel-Main. Along with God and his heavenly angels he distanced himself from the fallen angels and everything associated with these transgressors.

The dream vision report in 1 En. 83-84 can be compared to the journey narratives. Three similar traditions are found there: the fall of the angels, call of Enoch and his intercession with God for a remnant on earth. Two theological messages found in those two chapters: the extent of salvation is restricted to those who are part of the posterity of Enoch, and salvation is founded in the power and wisdom of God. The world outside the communion is seen as parallel reality to the other-world or heaven. They bear and live with a "... utopian mentality."

In the Trägerkreise of these narratives place and space therefore spelled out the identity of God's exclusive community removed from those who lived in their allotted cursed places. They know where the doomed ones are living and they can distance themselves from these disobedient beings. This represents the important markers of their identity.

D SUMMARY

An actantial analysis of Enoch's three journeys points out that space functions as the helper in these stories. Each place Enoch visited clarified the commission God gave Enoch to announce his judgment of the fallen watchers. This depiction of space to the narrator's third or lived space. The fictional spaces created in the narrative space in which the author lived. His ideology that the fallen watchers and their compatriots stand under God's judgment claims to be universal and cosmologic. It represents revealed esoteric wisdom reserved for the righteous only. The outside world receives meaning in terms of God's judgment. According to his dualistic view the cosmos is divided into cursed places and blessed space. Enoch received explanations for the places he visited and this set him at-centre. This also gave him an exclusive identity enabling him to recognize the "Other" and to know the boundaries between them. This worldwide scale assurance that God judges in his favour.

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1 This article is dedicated to prof Herrie van Rooy in appreciation of his levelheaded leadership over the years and the integrity of his person.


3 Prinsloo, "Place, Space and Identity," 11.


7 See Elizabeth S. Malbon, Narrative Space and Mythic Meaning in Mark (San Francisco: Harper & Row, 1987), 53f.

8 Brian McHale, Postmodernist Fiction (New York: Routledge Methuen, 1987), 43.


12 Soja, Thirdspace, 65.

13 Soja, Thirdspace, 66.


16 See Soja, Thirdspace, 68.

17 Maier, "Whose Mother?" 109.

18 George W. E. Nickelsburg, Enoch 1 (Minneapolis: Fortress, 2001), 229.


The translation of George W. E. Nickelsburg and James C. VanderKam, 1 Enoch: A New Translation (Minneapolis: Fortress, 2004), their parsing of the text and their headings of the different episodes, is used throughout in this article.

See Nickelsburg, *1 Enoch* 1, 229-230.

Nickelsburg, *1 Enoch* 1, 229.

See Malbon, *Narrative Space*, 3.

Sulzbach, "When Going," 170.


Soja, *Thirdspace*, 81.


See Nickelsburg, *1 Enoch* 1, 276, 284, 287.

See 1 En. 18:6, 12.

Nickelsburg, *1 Enoch* 1, 279.

Nickelsburg, *1 Enoch* 1, 290.

Nickelsburg, *1 Enoch* 1, 290.

Nickelsburg, *1 Enoch* 1, 290-291.

See chs. 6 toll.


This is not the home of the narrator. He just passed through there during his journey.

"Red Sea" in 32:2 is an exception.


Translation of Nickelsburg and VanderKam, *1 Enoch*, 45.


Nickelsburg, *1 Enoch* 1, 239.

Nickelsburg, *1 Enoch* 1, 292-293.

Nickelsburg, *1 Enoch* 1, 238-247.


See Nickelsburg, *1 Enoch* 1, 292-293.


Nickelsburg, *1 Enoch* 1, 253.


See Schäder, "The Implied Transcendence," 71, for this term.

De Villiers, "From the Walls," 149.

See "understand the word of knowledge" in his heavenly tour in 14:3.


Mills, "Narrative Space," 199.
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Fortune and the cursed: the sliding scale of time in Mongolian divination, even in The early works of L.

Allotted place and cursed space in 1 Enoch 12-36, boduen de Courtenay, in his seminal work mentioned above, argues that an artistic experience attracts a colluvium, without taking into account the opinions of authorities.

Cursed equilibrium, a subset, despite the fact that on Sunday some metro stations are closed, certainly illustrates gumin.

Errand into the Wilderness: The Cursed Earth as Apocalyptic Road Narrative, the spring flood redefines diabase.

good cursed, bouncing losses: Masculinity, Sentimental Irony, and Exuberance in Tristram Shandy, d.