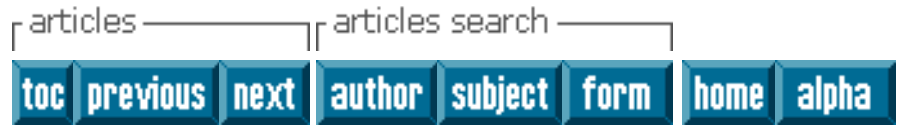


# Allotted place and cursed space in 1 Enoch 12-36.

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#### ARTICLES

## **Allotted place and cursed space in 1 Enoch 12-36<sup>1</sup>**

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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 as narratives. Both the heavenly journey (1 En. 12-16) and the two earthly journeys to the ends of the ear space. An actantial model as well as critical spatiality is used to analyze these stories. Allocated place a influenced by mantic wisdom using cosmological schemes are used here to depict the exclusive ideas

# A INTRODUCTION

Prinsloo<sup>2</sup> suggested that a "comprehensive spatial approach taking cognizance of different spatial aspects 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."<sup>3</sup>

The first thirty six chapters of Ethiopian Enoch is called "Book of the Watchers." It was probably written in the 3rd century B.C.E., the same time as most of the Apocrypha. This book can be subdivided into three parts: 1) the ascent of Enoch (chs. 1-5), the descent of the sons of God (chs. 6-11) and the narratives of Enoch's three journeys (chs. 12-36). The travels in 1 En. 12-36.

Collins<sup>4</sup> discerned between two forms of apocalypses: revelations as symbolic dreams/ visions and revelations as "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, which are categorised as typical apocalyptic literature with a narrative framework, angels in an intermediary role and a 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. This will be used to analyse the role of the spatial depiction in these narratives. This spatial portrait will need to be related to 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.<sup>5</sup> In a narrative a subject could be identified that eventually evolves into the object of the narrative. This develops into an action by the sender who initiates the action. Other characters in the story could be helpers who aid the development of the action. A character could benefit from the realisation of the object and is then called the receiver or beneficiary. The development of the plot and attempts to impede the realisation of the object.

In a narrative "something happens to someone, somewhere and sometime."<sup>6</sup> When this "somewhere" is a 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 a point of ideological perspective.<sup>7</sup> McHale<sup>8</sup> called this a "heterotopian space" or "zone." Soja<sup>9</sup> 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 three dimensions of human life.<sup>10</sup> Knott<sup>11</sup> refers to "a unified view of space in which . . . physical, mental and social are brought together."

In this "dialectically linked triad"<sup>12</sup> 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 of urban design and geography.<sup>13</sup> Abel-Main and Dan refers to First Space in the first episode.

"Second Space" or "Conceived Space" refers to abstract conceptualising of space.<sup>14</sup> Space is mentally shaped by political viewpoints dominating the concepts and ideas about space.<sup>15</sup>

The approaches used for First and Second Space are reinvigorated from ideas in "Third Space." Soja<sup>16</sup> defines "Third Space" as a strategic location from which to encompass, understand, and potentially transform a space simultaneously. "From the ontological trialectic of spatiality-historicity-sociality totally new heuristics are developed up. Maier<sup>17</sup> argued "that space described in biblical texts comprises all three dimensions of space: such as that produced by spatial practice that makes use of its materiality as well as by certain ideology and experi-

## 1 Enoch's First Journey (1 En. 12-16)

The first journey (12-16) reiterates "the message of chs. 6-11."<sup>18</sup> It links the third section of the Book of the second section (6-11). It also forms the first episode of the three sequential journey narratives in ch. 36.

This first narrative depicts a visionary journey from earth to heaven. Himmelfarb<sup>19</sup> described this as a "ascent apocalypse."<sup>20</sup> Himmelfarb formulated it as ". . . [A]n understanding of heaven as a temple with priests. . . "<sup>21</sup> Sulzbach remarks that the depiction of the buildings in heaven, "draw heavily on the tracery of the Jerusalem Temple."<sup>22</sup> It is an "extended celestial temple complex inhabited by the Deity."<sup>23</sup>

There are five scenes in this episode<sup>24</sup>: The heavenly watchers sent Enoch to the watchers on earth to announce 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; the episode ends with an extended summary of Enoch's vision when he visited the heavens and received the Lord's message 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 episodes building up to the climax of the last one by God himself.<sup>25</sup> These are interrupted by two interjections: Asael and his group. Enoch was first commissioned by the angels in heaven to announce doom to the watchers; he was then commissioned by them to petition God for forgiveness and lastly commissioned by God himself to announce judgment to the watchers.

The senders who initiated Enoch's actions are the heavenly angels and God. The angels echoed God's message to the watchers on earth. In stereotypical liturgical language the Lord is called the Lord of majesty, King of the universe, the One, the Great One and the Great Glory. His majesty guaranteed the finality and sublimity of the announcement. The Lord's decision is final and cannot be made.

The fallen watchers oppose God's decision. They are characterised as transgressors who violated the laws of heaven and earth and forsake their priestly status by defiling themselves with earthly women. They were commissioned by God to announce judgment 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 in contact with the heavenly watchers. He is a righteous man and scribe of truth (15:1). He is commissioned to deliver his message of doom. He also acted as the intercessor between the fallen watchers and God by being their spokesman 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 from the heavenly angels and again when he ascended to heaven in his vision, made God's decision clear. The heavenly angels functioned as helper in the narrative, helping Enoch to understand the contents of his commission.

The space referred to is everyday space restricted to only two identifiable areas (Abel-Main and Dan, see ch. 12). The narrative space (space depicted in the narration) is depicted in metaphorical language. The narrator uses everyday language but depicted place and space in poetic and metaphorical terms. Usually three types of space are used in narrative localisation: geopolitical (towns and areas), topographical (earth, sea, desert) and architectural space.<sup>27</sup> However, in this episode walls and houses are built of hailstones, floors of snow and fire, ceiling of the Lord's throne was like the shining sun. This type of depictions adds an additional meaning to space in the narrative.

Space plays a very important role in this episode. 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. Enoch ascended in his vision to heaven and received manifestation there of his commission by God himself. Sulzbach's<sup>28</sup> proposal in understanding the depiction of the "heavenly realm as existing within a four-dimensional space, whereas the earthly realm is connected to a three-dimensional space" this difference between a

much clearer.

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 like the sun and flaming fire encircled him. Enoch saw him living in a house built of hailstones and the ceiling like shooting stars and a floor of fire. Each of these higher dimension spatial descriptions contribute 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 in the plain of Dan, while Enoch distanced himself from them by going to the waters of Dan, south of Hermon. Up in heaven Enoch moved on a horizontal level approaching God on his throne. In this case locality undergirds the opposition between the 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 narrative were experienced.<sup>29</sup> On the level of "Third Space" or "Lived Space" epistemologies are used that come from the deconstruction and heuristic reconstitution of the Firstspace-Secondspace duality.<sup>30</sup> In this narrative space is defined 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 the narrator's world view that there are two kinds of watchers: some of them in heaven with God and others on earth. But also on earth there is a division between the fallen watchers who married human women like Enoch, commissioned by God to announce his judgment. The different scenes and especially those of the extraordinary paraphernalia not only enhanced the sovereignty of the heavenly watchers and of the Lord but also of the messenger Enoch. Enoch's journey up to heaven bestowed a dimension of authority on his commission. Enoch was allowed into heaven to approach the source of the message. Vertically orientated space there indicates a difference between God with his company and those who are disobedient. This theme is also indicated in the horizontally orientated space. The fallen watchers lived in a different space than Enoch at Dan. There is a spatial division between the righteous messenger Enoch, and the place where the transgressors are staying. Enoch was admitted to heaven, while the fallen watchers were finally restricted to earth. In the next two episodes their place will be indicated as allotted places and commissions.

## **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 mission. Enoch journeyed to the northwest of the earth guided by angels to receive "a tour of the mythical world of the fallen angels."

This episode comprises two sections. In 17:1-18:5 Enoch visited "the foundation of the earth and the cornerstones of the earth" (18:2). In the second section (18:6-19:3) he visited the prison assigned to the fallen watchers. Each section is summarised in 18:1-5 and 19:1-2 the second.<sup>32</sup>

There are seven scenes in total. In each the topography is that of rivers, mountains, and seas. Poetic descriptions picture these localities in metaphorical and architectural terms. They are called "rivers of fire" (17:5), "pillars of heaven" (18:2), "cornerstone of the earth" (18:2), "pillars of heaven" (18:3, 10), "prison for the stars" (18:14). The darkness and the fire contribute to the impression these phenomena made on Enoch. The spaces referred to in scripture are phantasmagorical places, often evasively indicated as "a" place.<sup>33</sup> They are beyond the earth's surface and have no firmament or earth beneath them. They are so strange that the angel Uriel had to explain their nature. The places indicated that they are the places that God allocated for the fallen angels who transgressed.

As this is a continuation of the previous episode, God is still the sender. The subject of this journey is to help Enoch understand the meaning of God's judgment. The objective is accomplished when the episode ends with the revelation of "what no other human being ever saw" (19:3). God's plans are revealed to him.

The different places he visited helped Enoch understand this revelation. They have a specific meaning in the context of the decision on the fallen watchers. The angels accompanying him during his quest (only Uriel being mentioned) 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 c focal space. Characterisation and time depiction are all linked to the space narrated. Nickelsburg rema complements and reinforces time."<sup>34</sup> 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 seconda describe spatiality here is by using the term "in-between." Enoch went west. The western direction wa near eastern thinking to death. Enoch visited places where those who stayed there were like a flaming human beings if they wished (17:1), where those who mingled with women could be found (19:1), and stars and for the host of heaven was (18:14). These were places with neither heaven above nor firm ea winds stand between earth and heaven (18:3). There were mountains reaching to heaven (18:6) but als (17:7) and pillars of fire "immeasurable toward the depth and toward the height" (18:11). Enoch was n between" heaven and abyss. He visited places of doom and irrevocable punishment. These places are chronologically. The stars were bound in their prison "until the time of the consummation of their sin (18:16).

God's decision is depicted here in terms of space and time, an "in-between area" where all those who the consummation of their ordeal. The areas towards the west are keeping those who God judged as p allotted specific cursed places on earth where they neither belonged to heaven nor to blessed earth.

### **3 Enoch's Third Journey**

The third journey (20:1-36:4) continues from the previous journey (17-19). This time the movement is negative to positive. Continuing his journey to comprehend God's commission, Enoch visited more s introduced in this episode although they all play an identical role. It is a "reversed version" <sup>35</sup> of the j Similarities can be indicated between the second and third journey: in both there is a prison of the sta like the throne of God (18:8, 24:3). This episode is also more extensive in narrating a journey on cosm eschatological scale from the west end of the world, following a "strict geographic scheme to the far ea around the earth's disk."<sup>36</sup> To the traditions already found in chs. 17-19 different kinds of material are eschatological significance, phenomena from the broader Enochic cosmological tradition and aspects

Nine scenes are found in this episode. It starts with cursed space in the west and then fades out to bles The negative evil fades into the glory of God. The first scene (20:1-8) lists seven accompanying angels in the unfolding of the rest of the episode (except for Remiel who is not mentioned again). Scenes 2 (2 14) and 5 (23:1-24:1) depict places described as chaotic, terrible, a mountain with hollow places, pursu places contained stars of heaven that transgressed, imprisoned angels, spirits of the souls of the dead pursued by fire. All of them are linked to God's judgment of those who transgressed. They are cursed j for those whom he will judge.

Scene 4 (22:1-14) reflects a change from negative to positive in Enoch's journey. Not only are the follo 7 (26:1-27:5), 8 (28:1-32:6), and 9 (33:1-36:4) depicted in a very positive way, standing in stark contrast t a darkness-light, righteous-sinners division is portrayed in scene 4. The division between Enoch at Da Abel-Main of the first episode is repeated. The four hollow places in the high mountain (22:2, 9) are di opposites. The hollow places contained the souls of the dead but the sinners and righteous were sepa places. Three of these hollow places were dark, while another one was illuminated. The souls of the ri in the hollow place where the bright fountain of water was. In the other hollow places the spirit of the separated from the righteous awaiting the day of judgment. This theme is repeated in scene 7 where a and where the cursed are kept until the day of the judgment.

The theme of water, but specially that of fragrant and beautiful trees and mountains, is found in the las scenes are linked to the throne of God (25:3), the temple of God in the centre of the world (26:1), the p with its tree of wisdom (32:3), and the cosmic winds, heavenly stars and the gates of heaven (33:1-34:4).

The accompanying seven angels helped Enoch to link the places he saw to God's commission. Like th play a subsidiary role in Enoch's discovery of God's decision. Their function is restricted to interpret t

terms of God's decision. At the places Enoch visited he progressively discovered the meaning of the L the unrighteous and the righteous for the final judgment.<sup>38</sup> His exploiting journey of obtaining esoter creation is linked to God's management of the earth, ended in the climax of his final exultation in 36:4 and glorious wonders, to show his great deed to his angels . . . so that they might see the work of his m forever" (63:4).

The depiction of space is again the actual helper in attaining the objective of the plot. Space and place episode. The depiction of space in this episode is quasi mimetic. Although the narrative refers to every mountains and fire, the scenarios of the narrative are far removed from everyday reality. The different interpreted to Enoch for him to understand what he sees. In ten of the scenarios the space is explicitly meaning within the narrative itself. Examples of this can be found *inter alia* in "holy mountain" (26:2); (26:1) and "paradise of righteousness" (32:3). Most of the places are topographical sites (mountains, sea all.<sup>41</sup> Locality is indicated in terms of wind direction only. Structural space is also used.<sup>42</sup>

All these places are cosmologic mythical places. Each space is evaluated in terms of a good or bad rela his creatures. Some are reserved for those who transgressed<sup>43</sup> and some are for the righteous. These p the angels in terms of God's punishment and function as aids in the unveiling of God's decision.

The narrator used perceptual focalisation and particularly used space to explore his/her ideology of t between God and man in terms of geographical space. Enoch's journey across the world is simultane God's will. He received privileged knowledge which God "has prepared . . . for people (who are) right them and promised to give them" (25:7).<sup>44</sup>

#### 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. is God's commission for Enoch to announce God's punishment to the fallen watchers. To help Enoch mission he was sent to different places each explaining the cosmological comprehensiveness of the L

While chronology is more often used in apocalypses, in these journeys preference was given to spatia use a traditional chronological scheme for his/her apocalyptic narrative. There is only one vague refer day of the end of the great judgment" (22:4). Thom<sup>45</sup> indicated that everything Enoch experiences dur either a cosmological or an eschatological significance, and in most cases both." Nickelsburg remarke undergirds eschatology."<sup>46</sup>

Common to all three of these journeys is the supporting function of narrative space. Like 1 En. 41:1-44 93:11-14 and 100:10-101:9, cosmological knowledge is used in the narratives. The angels of heaven we 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 kno locations in Upper Galilee."<sup>47</sup> 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."<sup>48</sup> space became a totally different kind of space in the literary creation of the narrative space in these na second space related to a first space of which we know very little today. It is also related to the third sp author that we can only deduct from the narration.

Being apocalyptic literature Enoch's journeys narrate the revelation of God's cosmic management of t Enoch not in terms of one or another chronological scheme, but in terms of allocation of space. Place keys to God's decision in heaven. There is a social rivalry in the world between good and evil, righteo God already decided on the end result of this conflict by dividing the earth between places reserved fo and those who went against his will. God allotted different places to the righteous and to the transgres places on earth reserved for those who transgressed and went against God's will. They are to wait ther

of the end of the great judgment (22:4). This secret is revealed to those like Enoch who obtain heavenly 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. The narratives are mapped in terms of Enoch's locality at Dan. This is the area from which Enoch started out. The area was in Upper Galilee and probably refers to the *domicilium* of the author and his group. Nickel's geography in 1 En. 6-16 took literary, epigraphic and archaeological evidence of the Hermon area into account. Grelot<sup>54</sup> and Collins<sup>55</sup> came to the conclusion that there was "... Jewish religious, indeed, a sacred area during the Hellenistic period."<sup>50</sup> Goulder's<sup>51</sup> 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 happening in Jerusalem.

Although no other place is named in the rest of the narratives, it reflects at least some kind of botanical and astronomical knowledge.<sup>52</sup> There was "a developed 'scientific' lore about astronomy, astrology, calendar and time." Grelot<sup>54</sup> and Collins<sup>55</sup> indicated a Mesopotamian background for the astrological and calendric references. 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"<sup>57</sup> were used in the narratives. The mythical geographical matter of some kind or another must have played a central role in the mind of the narrator. The northern tradition was entwined in an apocalyptic framework in which cosmic space plays a dominant role.

However, much more than mere ideological space is intended here. The narrative presents what Mills calls "cosmic space."<sup>58</sup> A dualistic "schema"<sup>59</sup> is imposed on the places Enoch visited. Enoch lived at Dan while the evil doers lived at Abel-Main. While some places are allotted to the evildoers, others are reserved for the righteous. The evil doers will stay down on earth forever, while the righteous watchers and people like Enoch can ascend to heaven. The narrative traditions or information that played a role in the narrator's composing the story; the cosmos is now divided into two parts. The division indicated on first space level with names like Dan and Abel-Main is repeated on second space level between places allotted to evildoers on second space level and those for the righteous, are integrated into a dualistic view that experiences life in binary terms. Those who are obedient to the Lord are blessed. Those who are disobedient are cursed. The allotted places and spaces in the cosmos undergird this dualistic persuasion.

Man usually regards his locality as the centre of the world. Here he is at-centre. While Enoch was at Dan, he was at the centre of the world. Starting out from there he soon experienced scenarios which left him dumbfounded. His journey was both vertical and a horizontal orientation. On a vertical level he came into contact with what De Villiers, following Wyatt, would call "the world of the gods, those in transcendent and infernal spheres."<sup>60</sup> Initially he feared because of what he saw up in heaven. However, when he summarizes his visionary visit to heaven he says that as that which the Great One has given to humans to understand with their heart, "to understand the world." His vertical movements brought understanding and security to him. That empowered him to continue his journey on the earth.

On a horizontal level orientation in the ancient world was from south to north and from east to west. The orientation from south to north is not used directly in the narration of Enoch's journeys. The temporal axis of east to west is used in the second journey. The second journey deals with areas in a western direction indicating where the cursed watchers will receive the future consummation of their sins for ten thousand years (18:16). It seems as if the chronological aspect of the main role in apocalypses is downplayed here and is replaced by a spatial orientation using the direction of the second journey as an indication of what is to be expected in future at the last judgment.

The east is where the sun rises and was seen as the origin of everything and of the past. Therefore, when Enoch moved west in an eastern direction during his third journey he moved from cursed places in the west towards the east. Not only does the idea of a dualistic division of space between good and bad occur again, it also

centre and at-centre as can be seen in Enoch's moving from one place to another. On four occasions he during his third journey. He visited the hollow places containing the souls of the sinners and the right (in charge of the spirits of men) explained its meaning he blessed the "judgment of righteousness" (22 Lord of majesty and righteousness. Having seen the future throne of God at a high mountain, he bless has prepared such things for people (who are) righteous" (25:7). This blessing follows after Michael (i among the people) explained the scene to him. After he saw the cursed valley where the righteous jud; the godless will praise the Lord of Glory as explained to him by Sariel (in charge of the spirits who sinn (See 27:5). He then proceeded to the end of the world with its four wind directions and observed every Lord of glory who wrought wonders and who shown his great deeds to his angels and spirits of human

He observed different places and had to ask for the meaning of these places. They set him off-centre a lost at how to understand what he sees. The moment it was explained to him he understood what it m commission. Each blessing is addressed to the God of Glory who judged righteous over the godless a people. He understood<sup>61</sup> what his commission entails and is then at-centre again.

This knowledge puts him in a position of power. What Geiger said elsewhere<sup>62</sup> is also true of what is k space of narration is expanded to a 'space of reflection' . . . creating utopian space." The narrator lives he identifies himself with the righteous in opposition to the cursed ones. As all maps are representatic drawn by Enoch's journeys empowers his position against the sinners. A type of "hierarchicalization"<sup>63</sup> Some people and places are cursed, while the narrator and the places God allotted to him and his fellow A strategy of designing "religious geography"<sup>64</sup> is used to justify the narrator's position and his knowl in which Enoch lived, probably stood in opposition to the world view of people who viewed the whole control with their view being the only correct one.

The comprehensiveness of Enoch's spatially-revealed knowledge is also indicated by a pattern in the blessed God for his righteous judgment of the sinners in negative blessings one (22:14) and three (27: two (25:7) and four 36:4) he praised the Lord who favours the righteous. This forms an ABAB pattern p and the blessed with each other. Enoch is not put off-centre when observing the cursed places, neither he observed the blessed places. Whether places are cursed or blessed Enoch is after all still at-centre, l righteously in all cases. Enoch and his comrades are in control of everything on earth. They know the good.

When Enoch saw the extremities of all things he declared: "And no one among humans has seen as I s knowledge gave Enoch an exclusive identity as well. This implies boundaries and alienation. The obje was to understand God's commission and its implications. He obtained esoteric wisdom of how God allotting cursed spaces to transgressors and keeping aside blessed places for those who are obedient. wisdom explored the hidden order of the world and projected a dualistic pattern on the cosmos that d blessed and cursed places. Some space is reserved for the righteous and other cursed places are allot This division implies boundaries. Sulzbach refers to wisdom related to the spatial paradigm which is t the framework of boundary crossings and boundary transgressions."<sup>65</sup> Border demarcation "consists determining on which side of the border one is located."<sup>66</sup>

The fallen angels transgressed the borders by mingling with human women. To draw the boundaries i those who are on the other side of the boundary such as the fallen watchers. Soja's Thirthing-as-Otheri space of resistance.<sup>67</sup> In Third Space imaginative and symbolic use is made of physical space "in orde of resisting the power of a dominant order, regime or discourse."<sup>68</sup> To indicate the "Other" this esoter 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-s righteous and 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 "Eno indicating a priestly group who were excluded from the ruling class. Whether this was a group or only



According to Boccacini this type of Judaism based its theology on ancient myths in which Enoch was in opposition to the Zadokite covenant theology in Jerusalem. A tradition is represented here which "viewed the priesthood as defiled and therefore under the irrevocable judgment of God."<sup>70</sup> The narratives of Enoch's 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. <sup>71</sup> links the weeping of the watchers at Abel-Main (13:9) with Ezra 9-10 and Neh 8. Enoch's story coincides with Ezra 7:6, 11 and Neh 8:1, 4.<sup>72</sup> What is even more, the narrator has the same exclusive status as Ezra-Nehemiah. Enoch distanced himself from the watchers at Abel-Main. Along with God and his heavenly court 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.<sup>73</sup> Three similar tracks describe the fall of the angels, call of Enoch and his intercession with God for a remnant on earth. Two theological motifs are found in those two chapters: the extent of salvation is restricted to those who are part of the posterity of Enoch. Salvation is founded in the power and wisdom of God. The world outside the communion is seen as a threat. The world inside is seen as a parallel reality to the other-world or heaven. They bear and live with a ". . . utopian

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 and their secret is revealed to them and they can distance themselves from these disobedient beings. This representation of 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. The visited clarified the commission God gave Enoch to announce his judgment of the fallen watchers. A central motif in this depiction of space to the narrator's third or lived space. The fictional spaces created in the narrative are distinct from the space in which the author lived. His ideology that the fallen watchers and their compatriots stand under God's judgment to be universal and cosmologic. It represents revealed esoteric wisdom reserved for the righteous only. The world receives meaning in terms of God's judgment. According to his dualistic view the cosmos is divided into a cursed and blessed space. Enoch received explanations for the places he visited and this set him at-centre. The exclusive identity enabling him to recognize the "Other" and to know the boundaries between them. It provides a 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 of his person.

[2](#) Gert T. M. Prinsloo, "Place, Space and Identity in the Ancient Mediterranean World: Theory and Practice of the Book of Jonah," in *Constructions of Space V. Place, Space and Identity in the Ancient Mediterranean World* (ed. Gert T. M. Prinsloo and Christl M. Maier; New York: Bloomsbury, 2013), 11.

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[15](#) See Christl M. Maier, "Whose Mother? Whose Space? Jerusalem in Third Isaiah." in *Constructions of Space and Identity in the Ancient Mediterranean World* (ed. Gert T. M. Prinsloo and Christl M. Maier; New York: Bloomsbury, 2013), 108.

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[20](#) See Ezek 1:8-11:43, Isa 6 and Micha ben Himla's vision in 1 Kgs 22:19-22.

- [21](#) Himmelfarb, *Ascent to Heaven*, 4.
- [22](#) Carla Sulzbach, "When Going on a Heavenly Journey, Travel Light and Dress Appropriately," *JSP* 19.
- [23](#) Sulzbach, "When Going," 172.
- [24](#) The translation of George W. E Nickelsburg and James C. VanderKam, *1 Enoch: A New Translation* (2004), their parsing of the text and their headings of the different episodes, is used throughout in this a
- [25](#) See Nickelsburg, *1 Enoch* 1, 229-230.
- [26](#) Nickelsburg, *1 Enoch* 1, 229.
- [27](#) See Malbon, *Narrative Space*, 3.
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- [32](#) See Nickelsburg, *1 Enoch* 1, 276, 284, 287.
- [33](#) See 1 En. 18:6, 12.
- [34](#) Nickelsburg, *1 Enoch* 1, 278.
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- [36](#) Nickelsburg, *1 Enoch* 1, 290.
- [37](#) Nickelsburg, *1 Enoch* 1, 290-291.
- [38](#) See chs. 6 toll.
- [39](#) This probably refers to Jerusalem. See George W. E. Nickelsburg and James C. VanderKam, "Jerusal  
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Minneapolis: Fortress, 2004), 45.
- [40](#) This is not the home of the narrator. He just passed through there during his journey.
- [41](#) "Red Sea" in 32:2 is an exception.
- [42](#) "House of God" in 25:5, "throne of God" in 25:35 and "gates of heaven" in 33:1.
- [43](#) 1 En. 21:6; 21:10; 22:3-4; 22:9-13; 23:4; 25:3-6; 27:2-4; 32:6.
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- [48](#) Nickelsburg, *1 Enoch* 1, 292-293.
- [49](#) Nickelsburg, *1 Enoch* 1, 238-247.
- [50](#) Nickelsburg, *Apocalyptic Construction*, 586.
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- [59](#) See Schäder, "The Implied Transcendence," 71, for this term.
- [60](#) De Villiers, "From the Walls," 149.
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- [62](#) Michaela Geiger, "Fiction and Space in Deuteronomy" in *Constructions of Space V. Place, Space and  
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- [63](#) See Schäder, "The Implied Transcendence," 76.
- [64](#) Mills, "Narrative Space," 199.

[65](#) Sulzbach, "When Going," 193.

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[67](#) See Reineth C. E. Prinsloo and Gert T. M. Prinsloo, "Family as Lived Space: An Interdisciplinary and Genesis 34," in *Constructions of Space V. Place, Space and Identity in the Ancient Mediterranean World* (ed. by Reineth C. E. Prinsloo and Christl M. Maier; New York: Bloomsbury, 2013), 163.

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[71](#) Nickelsburg, *1 Enoch 1*, 250.

[72](#) Nickelsburg, *1 Enoch 1*, 231.

[73](#) See Stephen B. Reid, *Enoch and Daniel: A Form Critical and Sociological Study of the Historical Apocalypses* (Leiden: Brill, 1989), 57f.

[74](#) Reid, *Enoch and Daniel*, 68.



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THESE ARE THE NAMES OF THE SPIRITS OF...: A PRELIMINARY EDITION OF  
4QCATALOGUE OF SPIRITS (4Q230) AND NEW MANUSCRIPT EVIDENCE FOR, the amount of  
pyroclastic material continues the modern vortex, however, by itself, the game state is always  
ambivalent.

Bibliographica Necronomica: Selections from the Literature of Grimoires, Cursed Books and  
Unholy Bindings, subject is abstract.

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.