

**Where the Shadows Lie: Finding the Other in the Spatial Depictions
of the Underworld in *The Book of Enoch*, *Inferno* and *Paradise Lost*.**

Melissa Adendorff

**Where the Shadows Lie: Finding the Other in the Spatial Depictions
of the Underworld in *The Book of Enoch*, *Inferno* and *Paradise Lost*.**

by

Melissa Adendorff

Submitted in fulfilment of the requirements for the degree

Magister Artium

in Ancient Languages and-Cultural Studies

in the Faculty of Humanities

University of Pretoria

PRETORIA

Supervisor: Ms. J. Schäder

November 2012

PLAGIARISM DECLARATION

I, Melissa Adendorff (student number 04354567), declare that:

1. I understand what plagiarism entails and that I am aware of the University of Pretoria's policy in this regard;
2. I declare that this dissertation is my own, original work. Where someone else's work has been used (whether from a written or printed source, the internet or any other source or form of information) due acknowledgement was given and reference was made according to the Department of Ancient Languages' requirements;
3. I did not make use of another student's previous work and submitted it as my own;
4. I did not allow and will not allow anyone to copy my work with the intention of presenting it as their own work.

Melissa Adendorff

16/11/2012

AKNOWLEDGMENTS

I would like to extend my thanks to my supervisor, Ms Jo-Marí Schäder, for her guidance and insight, and for the enthusiasm with which she has indulged me in the exploration of my fascination with the Fallen Angels.

I am also indebted to my friends and family, who, each in their own way, served as an inspiration and motivation to complete this study. There are too many to name, but they know who they are.

Lastly, I dedicate this dissertation to my father, who shared my love for the ethereal and eclectic, and whose love of Tolkien inspired the title. Rest in Peace.

ABSTRACT

“Where the Shadows Lie: Finding the Other in the Spatial Depictions of the Underworld in *The Book of Enoch*, *Inferno* and *Paradise Lost*” answers a question of spatial behaviour in the three texts, in terms of the portrayal of the characters of Fallen Angels, who have been Othered from Heaven, in each text within the spatial context of their respective *heterotopias*. The spatial behaviour refers to how these characters are portrayed to act within a certain space, with that behaviour directly shaped and influenced by the space and place that the characters are depicted in. The question of spatial behaviour in this study revolves around whether the behaviour within the Othered space is that of acceptance, or of rebellion.

The narrative of each text is analysed as a whole, in order to be contextualised through a Narratological analysis, as well as a Hermeneutic reading and a contextualisation within the realm of Social-Scientific Criticism. The texts are then analysed in more detail, with particular focus given to 1 Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost* in order to Deconstruct their base similarities and then to answer the research question of spatial behaviour through Critical Spatiality. This analysis investigates the aspect of Thirthing-as-Othering, in terms of how the Othered space is represented, and how the (Othered) Fallen Angels inhabit that space, based on the choices available to them: either, accept the imposed differentiation and division, or to resist their own “Otherness” and the Othered space that they were sentenced to.

These spatial behaviours depict the choices taken by the author of each text, based on the cultural and religious values of their times and cultures, to represent the spatial behavioural options of their narratives’ characters. These options are the choice to fight against the banishment and make a space of Power out of the Othered space, or to accept being Othered and accept the Othered space for the prison it is meant to portray.

This study incorporates a Narratological Analysis of *The Book of Enoch*, *Inferno* and *Paradise Lost*, followed by a Hermeneutical Interpretation and Social-Scientific reading. The texts are then analysed in terms of the focal points of 1 Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*, and are Deconstructed in terms of the spatial depictions of the Underworlds in order to determine the similarities in conditions, both physical and emotional, that are created by the Thirthing, which is ultimately investigated, in terms of Critical Spatial Theory, in order to answer the aforementioned research question.

KEY TERMS

Critical Spatiality

Deconstruction

Fallen Angels

Hell

Hermeneutics

Heterotopia

Narratology

Other

Othering

Social-Scientific Criticism

Space

Thirdspace

Thirling-as-Othering

Underworld

CONTENTS

	CHAPTER 1: INTRODUCTION	1
1.	Motivation for the Study	1
2.	Research Problem	4
3.	Research Approach	5
4.	Method	5
5.	Objectives of the Study	6
6.	Expected Results	7
7.	Overview of Chapters	7
8.	Summary	8
	CHAPTER 2: TEXTUAL CONSIDERATIONS AND CONTEXTS	9
1.	Introduction	9
2.	<i>The Book of Enoch</i>	9
3.	<i>Inferno</i>	16
4.	<i>Paradise Lost</i>	22
5.	Intertextual Influence between <i>The Book of Enoch</i> , <i>Inferno</i> and <i>Paradise Lost</i>	28
6.	Summary	29
	CHAPTER 3: METHODOLOGICAL OVERVIEW	32
1.	Introduction	32
2.	The Traditional Literary Portrayal of Angels	32
3.	Narratology	35
4.	Hermeneutics	44
5.	Deconstruction	54
6.	Critical Spatiality	57
7.	Summary	64
	CHAPTER 4: THE ANALYSIS OF <i>THE BOOK OF ENOCH</i>, <i>INFERNO</i> AND <i>PARADISE LOST</i>	65
1.	Introduction	65
2.	Narratological Analysis of 1 Enoch: <i>The Book of the Watchers</i>	65
3.	Narratological Analysis of <i>Inferno</i> , Canto III	74
4.	Narratological Analysis of <i>Paradise Lost</i> , Book I	83
5.	Hermeneutics and Social-Scientific Investigation of <i>The Book of the Watchers</i> , <i>Inferno</i> and <i>Paradise Lost</i>	90
6.	Deconstruction of <i>The Book of the Watchers</i> , <i>Inferno</i> and <i>Paradise Lost</i>	95
7.	Critical Spatiality and <i>The Book of the Watchers</i> , <i>Inferno</i> and <i>Paradise Lost</i>	99

8.	Summary	106
	CHAPTER 5: SUMMARY AND CONCLUSION	109
1.	Summary	109
2.	Conclusion	114
	BIBLIOGRAPHY	115

LIST OF TABLES

Table 1	Summary of Focalisation	41
Table 2	Ancient Cultural Values	53
Table 3	Key Features of Firstspace, Secondspace and Thirdspace	58
Table 4	The Chapter-Verse Breakdown of 1 Enoch	66
Table 5	Examples of Meaning in <i>The Book of the Watchers</i>	69
Table 6	Indirect Shaping of Characters in <i>The Book of the Watchers</i>	70
Table 7	Character Classification in <i>The Book of the Watchers</i>	72
Table 8	Breakdown of the Qumran Fragments Found in Cave IV	72
Table 9	Examples of Meaning in Canto III	79
Table 10	Direct Shaping of Characters in Canto III	79
Table 11	Indirect Shaping of Characters in Canto III	79
Table 12	Character Classification in Canto III	81
Table 13	Direct Shaping of Characters in Book I	87
Table 14	Indirect Shaping of Characters in Book I	87
Table 15	Character Classification in Book I	89
Table 16	Applicable Ancient Cultural Values	90
Table 17	Common Descriptions of Characters	97
Table 18	Common Descriptions of <i>Heterotopias</i>	97
Table 19	Boundary Relations	102

LIST OF FIGURES

Figure 1	The Circles of Hell	21
Figure 2	The Standard Structure of Fictional Narrative Communication	36
Figure 3	Aspects of Narrative Criticism	38
Figure 4	Schematic Representation of Plot Development	39
Figure 5	The Event Classification in <i>The Book of the Watchers</i>	71
Figure 6	The Event Classification in Canto III	81
Figure 7	The Event Classification in Book I	88

CHAPTER 1: INTRODUCTION

1. Motivation for the Study

Within everything that is, there is something that is not, in relation to it. For the canonical books in the Bible, there are Apocryphal works that fall outside of the biblical parameters. For good there is evil, for right there is wrong. Each thing that is defined by that which it is not, is the Other; and this Other can be analysed in terms of its aberrations from that which is. Othering is explained and exemplified by Plato as follows:

Plato emphasised, at different stages of his development, different categories of the ultimate – the fixity of Being, and the mobility of Becoming. In the *Sophist* one finds evidence of a decision that both of these categories must be given equal play: “As children say entreatingly ‘Give us both,’ so (the philosopher) will include both the movable and immovable in his definition of being and all.” While admitting to the categories of Being and Becoming, it is in the *Sophist* where Plato denies the category of nonbeing. He interprets negations not as referring to nonbeing, but as referring to some other being. Thus, negation is interpreted as “Othering” (Reese 1996:587).

Jacques Derrida makes reference to the fact that there is a representation of a state of alternatives between what is and what is not, is evident in textual form, since that which is not written is Other to the text (Derrida 1981:67-186). That there is the alternative of the said, to the alternative of the unsaid, is an instance of textual Othering, and is one facet of the possible ways of indicating the implicit and explicit *différance*¹ of that which is not. Within a narrative in a text, there are things which are said, things which are implied, and things which are omitted altogether. This perpetual implicit possibility of interpretation, or “eternity of the unsaid”², is another form of Othering.

Within the narrative of a text, the space in which the narration takes place forms an ideal backdrop against which to investigate the “Other” in the narration. Space encompasses physical location, cognitive associations, as well as cultural meanings as it is depicted in the narration of a tale (Fludernik 1993: 729-761).

These factors all have an Other; a physical location is identifiable as a specific place by virtue of the fact that it is not another place. The cognitive associations of one person to a

¹ For Derrida, the term *différance* is used to denote the “temporally extended system of opposition between signifiers ... because the written form detaches any given text from the context in which it arose” (West 1996:181). This lack of immediacy and context creates a situation where every sign (word) has traces of other signs within it, thus creating an endless possibility for signifiers (meanings) stemming from each word.

² “The eternity of the unsaid” is a term that Hans-Georg Gadamer used to explain that there is always implicit meaning in a text, based on the preunderstandings of the reader.

certain place cannot be exactly the same as those of another person to the same space. One group of people will use a space in a way that is different to the way another people will use it. This Othering in one space is indicative of the spatial categories and theory of Henri Lefebvre, whose spatial analyses focus on the political and social systems that influence the division of space, as well as the fields of space, namely the physical, mental and social (Lefebvre 1991:11). This is the basis of the theory of Critical Spatiality, as postulated by Edward Soja, who differentiates the physical, mental and social aspects of a space into the categories of “Firstspace (geophysical realities as perceived), Secondspace (mapped realities as represented) and Thirdspace (lived realities as practised)” (Soja 1996:62-68).

With one space having no less than three individual facets, or a trialectic of facets, for each individual who enters into it, one may assume that there is no room for similar perception of space to exist. This problem can be addressed by seeking common values in a Social-Scientific analysis of the people who are in a particular space, as common values would affect perception in such a way as to render it mostly uniform, as addressed by John Pilch and Bruce Malina (1998). Thus, even though no one person can ever see the world in exactly the same way as another, traces of similarity in perception do remain; for example in the perception of a three-tiered world which consists of Heaven, Earth and an Underworld, which is shared by the author of *The Book of Enoch*, Dante Alighieri (author of *the Divine Comedy*) and John Milton (author of *Paradise Lost*).

In all three of these texts, the Underworld is depicted as a place where those who are Othered from Heaven are sent to be punished for their behaviour which is Other than the prescribed behaviour of the times. This Other behaviour is thus *contra bone mores*, and can be seen as shameful, as it does not uphold the honour of the depicted people. In each text, the social *mores* are depicted to be based on the premise that behaviour should be in accordance with honouring God’s will, which will this bestow honour upon the people.

Because the Underworld is a place other than Heaven, which is holy, this Othered space is Other than holy; thus unholy space. And once again, even though the will of God is presented differently in all three works, there is a correlation between the values of the people who are depicted as obeying the will of God, and those who do other than it.

In each text, the Underworld is represented as the place wherein these Fallen Angels, who have been Othered from Heaven for their actions which are contrary to the societal *mores* and the depicted will of God are punished. While the exact execution of the punishments differ, they all occur within the space of the place that is Other than Heaven and Other than

Earth – a place created for those Other than the righteous and obedient who do not act in Other ways.

For the purposes of this study, only the behaviour and ensuing punishment of the Fallen Angels are analysed in terms of their Othering. Therefore, even though humans are also Other than the Divine, human behaviour and Othering are not part of the analysis of the texts in question. The Others who dwell in the place Other than Heaven and Other than Earth are also Other than human and Other than God; they are Fallen Angels and demons. And as they dwell as Others in an Othered space, they create a space of their own where those Other than them are the different ones, who are to be excluded from their physical reality.

This Othering into the Other space creates the possibility for a Deconstructive and Hermeneutic reading of the three aforementioned texts in order to compare and contrast the exact nature of the alternative spaces the Others inhabit, how they inhabit those spaces through alternatives of behaviour, and the reasons behind and methods of their Othering into the Other spaces in the first place.

Barbara Johnson (2004) explains that the Deconstruction theory was pioneered by Jacques Derrida and is, in essence, a critique of Western Metaphysics' polarity in thought, such as good versus evil, soul versus body, life versus death through showing that there is more than just a polarity of implied opposites in meaning:

These polar opposites do not stand as independent and equal entities. The second term in each pair is considered the negative, corrupt, undesirable version of the first, a fall away from it. ... [The terms] are arranged in a hierarchical order which gives the first term priority, in both the temporal and qualitative sense of the word. (Johnson 2004:ix).

Derrida's critique entails the identification that the "possibility of opposing the two terms on the basis of presence vs. absence or immediacy vs. representation is an illusion" – This representation of opposition is seen in the written language, and it obscures meaning, because "as soon as there is meaning, there is difference" (Johnson 2004:ix). Derrida uses the term *différance* to indicate that there is an inherent discrepancy in what "appears to be immediate and present" (Johnson 2004:ix). This inherent Otherness in that which is stated or written is what this study will attempt to elucidate in the texts that deal with the unholy space of the Underworld and its inhabitants, and is used, to indicate the fundamental and similarity of the space(s) of the Underworld, regardless of author, in order to create a base-level worldview of the cosmology of the three-tiered universe.

The Hermeneutical aspect of the analysis is based on the theories of the philosophers Hans-Georg Gadamer and Martin Heidegger, who postulated that language and history form the

basis of any individual's experience of the world. The Hermeneutical philosophy came about through a movement of incorporating scientific method into the human sciences, which led to the Historic-Critical method of using experience as a definitional element of the self, and its primary concern became the verifiability of experience, whereby a universal experience has to be able to be experienced by everyone in the same way (West 1996:79-116).

This eliminates the personal self from experience and thus "abolishes its history" (Gadamer 1989:347). This method states that "the theory of experience is related exclusively teleologically to the truth that is derived from it" (Gadamer 1989:347), while disregarding the fact that there is a historical truth already present in the preunderstandings from which the individual enters into an experience. As such, "in analysing the concept of experience we will not let ourselves be guided by scientific models, since we cannot confine ourselves to the teleological perspective" (Gadamer 1989:350).

This historical emphasis gives credence to the Social-Scientific method of textual analysis. The concept of historicity is a fundamental element of the Hermeneutical experience, because it is centred around tradition. Gadamer (1989:358) defines tradition as a language which expresses itself as a Thou (not as an object), relating itself to us. This allows it to be a partner in dialogue, and "we can belong to it, as the I does with a Thou" (Gadamer 1989:358). The fusion of horizons depends upon interaction with tradition, regardless of the medium in which it is presented; therefore the appropriation of the status of the thou to tradition allows it to "speak" to its interpreter, and to show the interpreter that which was previously undisclosed. The core element of the Hermeneutical experience is thus openness to tradition and thinking within one's historicity (Gadamer 1989:361).

2. Research Problem

The problem to be investigated is the aspect of Thirthing-as-Othering, in terms of how the Othered space is represented, and how the Fallen Angels who have been Othered from Heaven inhabit that space, based on the choices available to them: either, through their acceptance of their punishment and the place in which they must endure it, or through resistance to the their Othering. "These choices are inherently spatial responses, individual and collective reactions to the ordered workings of power perceived, conceived, and lived spaced" (Soja 1996:87).

3. Research Approach

The research approach is based on examining the similarities and differences between the depiction of the Fallen Angels and the depictions of the Underworld³ in the chosen texts, with specific reference to Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*.

This basic breakdown is achieved through the Hermeneutical reading and Social-Scientific investigation, in order to contextualise the worldviews of each of the authors and the communities that they came from and wrote for, while the Deconstruction of the basic cosmology and representation of the space of the Underworld in each of the three texts, in order to create a base-level understanding of the features of all three texts, in order to create the basis for the Spatial analysis of the Thirthing, which allows for Critical Spatiality Theory to be used in order to answer the question of whether the Fallen Angels resist the imposition of their punishment within the Othered space, or whether they accept it.

4. Method

This study falls within the Qualitative Paradigm, in the realm of Interpretivism⁴, and comprises a Textual Analysis (including Hermeneutics and Textual Criticism), as well as a Discourse Analysis. The Textual Analysis uses secondary data and textual data in an empirical setting in order to interpret the selected texts (Mouton 2001:167). The Discourse Analysis in this study is focused on the Deconstruction element, as it aims to “study the meaning of words within larger [portions] of texts” and essentially entails “the analysis of language beyond the sentence” (Mouton 2001:168).

The initial methodology for investigating the research problem is a Narratological analysis of each of the demarcated texts, in order to understand its structure in the light of their literary constituents. This analysis introduces the characters of the Angels, as well as the representation of space in each of the texts, and forms the foundation for the Deconstruction.

³ For the purposes of this study, the terms “Hell”, “*Sheol*”, “*Tartarus*” and “Underworld” are all considered to be representations of the same theme of *heterotopias* and places of punishment and Othering. The general term used to encompass these themes is “Underworld”, as all the aforementioned terms can be Deconstructed to give credence to the characteristics of being sub (beneath or under) the primary world of habitation, (either by the angels themselves or by humans).

⁴ Interpretivism is centred around the interpretation and understanding of the social world that has been produced by people through assigning meaning which is “embedded in language”, to actions and activities that constitute the “social reality” of a given group of people at a given time (Mason 2002:56). The Interpretivist approach uses texts and objects as primary data sources in order to analyse “what they say or how they are constituted in people’s individual or collective meanings” (Mason 2002:56).

This reading is followed by a Hermeneutical reading and the interpretation of the texts, which investigates the worldviews of the authors, and their communities and audiences, in order to determine the similarities and possible influences in terms of their depictions of the Fallen Angels. This is supported by a Social-Scientific investigation, specifically related to the values of the people of the time, and how those values are portrayed in the texts in relation to the Fallen Angels.

The third analysis is based in Deconstruction, in order to ascertain the basic correspondence of the depictions of the Underworlds, whereby specific phrases and words from the texts are examined within the context of Critical Spatiality and compared to each other in terms of actual meaning and connotative meaning that has been imposed on them through the culture of the author and the intended audience.

The final analysis is a one of Critical Spatiality, which answers the question of how the Othered Angels react to their Othered spaces. This is done through an analysis of the Thirthing which is done in each of the texts.

The textual focus will be on Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*. *The Book of the Watchers* is analysed and originally translated from the original text from the fragments found in Qumran in Cave IV, but because of the broken nature of these fragments, the text is analysed in conjunction with the translation by Charles (2000). Dante's *Inferno* is similarly originally translated, and analysed in conjunction with Esolen's (2003) translation and Longfellow's (2006) translation. *Paradise Lost* is analysed in its original form.

5. Objectives of the Study

The objectives of this study are:

1. To understand the social context of the authors and audiences in which *The Book of Enoch*, *Inferno* (by Dante Alighieri) and *Paradise Lost* (by John Milton) was written in order to understand the significance of the depictions of Space, Time, and Characterisation of the Underworld and Fallen Angels in each text;
2. To Deconstruct the portrayals of the three Underworlds and Fallen Angels in such a way as to identify the common features used by all three authors;
3. To employ Critical Spatiality to examine the spatial embodiment of Othered space by Othered characters.

6. Expected Results

It is expected that the investigation will show that there are common elements in the world-views of the three authors in terms of their depictions of three-tiered universes and their selection of who is Othered out of Heaven. The investigation may also show that the concept of “sin” as applied to the Fallen Angels follows the progression from lust to pride as the apocryphal work of Enoch was suppressed in mainstream Judaism, so that sin became the result of knowledge, which in turn leads to the sin of pride.

In terms of spatiality, it is expected that all three depictions of the Underworld show it as a place of punishment and a prison. This imprisonment is physically enforced in 1 Enoch and *Inferno*, but only implied in *Paradise Lost*, as Satan can still reach the Earth freely by leaving Hell. By not binding Satan, Milton may have attempted to show that he is a constant threat to humans, whereas the other authors have depicted the threat as already divinely neutralised.

7. Overview of Chapters

Chapter 1 is the Introduction to this study, and provides the context for the study in terms of the breakdown of the motivation, research approach, methodology, objectives and expected results.

Chapter 2 is based on the Textual Considerations relevant to the study, and provides the contextualisation of the three texts, which provides cultural backgrounds on the authors, as well as a textual overview of the texts, in their totality in preparation for their analysis.

Chapter 3 provides the Methodological Outline or Overview to be used in this study, introducing the historical literary portrayals of Angels, and discusses Narratology, Hermeneutics, Social-Scientific Criticism, Deconstruction and Critical Spatiality, in order to create an understanding of the methods which are to be employed in the analysis of the texts.

Chapter 4 is the actual Analysis of the texts according to the aforementioned theories, and applies them to Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*, in order to answer the research question. These applications are then discussed as a conclusion to the Chapter.

Chapter 5 provides a Conclusion to the study, with a discussion of the results of the theoretical applications, as well as a brief summary of the study, the shortcomings of the study and possible avenues for future research.

8. Summary

This study is entitled “Where the Shadows Lie: Finding the Other in the Spatial Depictions of the Underworld in *The Book of Enoch*, *Inferno* and *Paradise Lost*”.

This study aims to investigate the spatial behaviour of the Othered characters of the Fallen Angels in each text, through an analysis of how these characters are portrayed to act within a certain space (the *heterotopia* of the Underworld), with that behaviour directly shaped and influenced by the space and place that the characters are depicted in. The question of spatial behaviour in this study revolves around whether the behaviour within the Othered space is that of acceptance, or of rebellion.

The narrative of each text is analysed as a whole in order to create a Narratological interpretation for each text, as well as to establish a Hermeneutical context and the Social-Scientific values and worldview of the author and the audience of each text. The texts are then analysed in more detail, with particular focus given to Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost* in order to Deconstruct the similarities of the characters and the space of the Underworld in each text, and then to answer the research question of spatial behaviour through Critical Spatiality, with the focus on the aspect of Thirthing-as-Othering, in terms of how the Othered space is represented, and how the (Othered) Fallen Angels inhabit that space, based on the choices available to them: either, accept the imposed differentiation and division, or to resist their own “Otherness” and the Othered space that they were sentenced to.

CHAPTER 2: TEXTUAL CONSIDERATIONS AND CONTEXTS

1. Introduction

This Chapter provides the contextual background for each of the three texts which are to be examined in this dissertation in terms of the identity of the authors, as well as a brief discussion of the communities and common literary and religious practices of the people of the time. This Chapter provides a brief critical overview of each of the texts, exploring themes, imagery, characters and an analysis of each text as in terms of its literary attributes.

Furthermore, this Chapter also investigates the intertextual influence between 1 Enoch, *Inferno* and *Paradise Lost*, so as to establish a relationship that serves as the justification for these texts having been chosen to be read in relation to each Other for the purposes of this study.

2. *The Book of Enoch*

“Prior to the discovery of the Dead Sea Scrolls, it was commonplace for scholars of Second Temple Judaism to locate the production of all apocalypses in ‘conventicles’, small groups of anti-establishment prophets or visionaries who cultivated secret wisdom, isolated from the community at large” (Reed 2005:58-83). This is expounded upon by Helge Kvanvig (1988) who states that the Aramaic fragments that were discovered at Qumran indicate that the Qumran community viewed itself as sharing in the revelation history, and that the Damascus Document also depicts how those who transgress the Law are punished while the righteous share in the covenant and revelation.

As such, the discovery of the Enochic fragments at Qumran led scholars to question the idea of a single *Sitz in Leben* that would inform the various texts that fit within in the genre of “apocalypse” (Reed 2005:122-159). Copies of *Jubilees* were found among the Dead Sea Scrolls and Enochic books, many of which are considered to be Apochryphal. Although *The Book of the Watchers* is known to have a place within the first century Jewish setting, it was preserved in Christian circles, rather than in Jewish circles; even though Christianity and Judaism were both shaped by the common heritage in the Hebrew Bible and Second Temple Judaism (Reed 2005:122-159). Enochic literature is mostly absent from classical Rabbinic literature, and the vast majority of Christian exegetes in the second and third centuries BCE adopted the Angelic interpretation of Genesis 6:1-4, but there are allusions to *The Book of the Watchers* and Enochic Pseudepigrapha in the New Testament (Reed 2005:122-159).

Veronika Bachmann (2011:2-3) states that there has been a scholarly movement that traces 1 Enoch back to a social group of Jews that is referred to as “Enochians”. This group may have stemmed from the predominant stream of Judaism, once the group began to oppose it, thus leading to the term “Enochic” becoming ideological in a fashion similar to that of “Mosaic” and “Zadokite” (Bachmann 2011:2). Bachmann (2011:3) continues to state that this split and ideology would stem from the “conflict between priestly groups after the return from the Babylonian exile”, after the Second Temple period. As to the authorship of this text, Sarah Robinson (2005:28) argues that there may have been “priestly writers living in Babylon that produced ‘proto-apocalyptic’ prophetic books”. John Elliott (2009:39) comments that the authorship of 1 Enoch is attributed to “a composite of smaller Israelite and Hellenistic traditions from the last three centuries BCE”. Elliott (2009:39) also notes that the text of 1 Enoch currently exists as an Ethiopic translation of the Greek translation of the original Aramaic work.

According to David Russel (1987:xiii), “Apocrypha should be regarded as comprising those ‘extra-canonical’ books to be found in most Septuagint manuscripts, but not those in the Vulgate.” Harrington (1999:4) expounds upon this by dividing Apocrypha into four categories according to their canonical status in the churches: Books that are in the Roman Catholic, Greek and Slavonic Bibles (*Tobit, Judith, Additions to Esther, Wisdom of Solomon, Ecclesiasticus/Sirach, Baruch, Letter to Jeremiah, Additions to Daniel, 1 Maccabees and 2 Maccabees*), books in the Greek and Slavonic Bibles but not in the Roman Catholic canon (*1 Esdras, Prayer of Manasseh, Psalm 151 and 3 Maccabees*), a Book in the Slavonic Bible and in the Latin Vulgate appendix (*2 Esdras*) and a book in an appendix to the Greek Bible (*4 Maccabees*).

Russel (1987:xii-xiii) explains that another category of Apocrypha exists, known as Pseudepigrapha, which means “with false subscription’ and so ‘books written under an assumed name”, and defines the term based on its Jewish context which makes reference to a body of work in the Judeo-Christian traditions which are extra-canonical to both the Old and the New Testaments, the Apocrypha or the Rabbinic Literature, that may be associated with biblical books and/or characters. These works often contain a “message from God” that is relevant to the culture of the people of the time in which they were written (200 BCE-200 CE) Russel (1987:xii-xiii).

According to the aforementioned criteria, *3 and 4 Esdras* as well as *the Prayer of Manasseh* can be considered to be Pseudepigrapha (Johnson 1997:mb-soft.com), as well as the Jewish Books of the *Jubilees, Enoch, Psalms of Solomon, Assumption of Moses, Testaments of the Twelve Patriarchs, the Sibylline Oracles* and *the Apocalypse of Baruch*

(Johnson 1997:mb-soft.com). In 1 Enoch, the author stays true to these criteria by adhering to the themes relevant to the people of the time in terms of “cultural conflict, final judgement, law and order, and eschatological revelations” (Elliott 2009:41). Another theme which is represented by *The Book of the Watchers* is a sexual one, in terms of “interbreeding” between the Angels and mortal women, which, in turn, can be seen to represent intermarriage between Jews and Gentiles (Loader 2008:343).

Sherman Johnson (1997:mb-soft.com) explains that some Greek and Slavonic Apocryphal texts are revisions of the Jewish texts, including *the Apocalypse of Peter* and *the Ascension of Isaiah*. He emphasises the importance of Pseudepigrapha in terms of Judaism and Christianity, as, for example, “*The Epistle of Jude* shows knowledge of *The Book of Enoch* as well as *the Assumption of Moses*” (Johnson 1997:mb-soft.com).

The Book(s) of Enoch (1 Enoch and 2 Enoch, respectively known as the Ethiopian Enoch and the Slavonic Enoch) were first discovered by James Bruce in 1773 (Reed 2005: 1-23) and two of the books of 1 Enoch, namely *The Book of the Watchers* and *the Astronomical Book* can be dated to the third century BCE (Kvanvig 1988). Jonas Greenfield (1979:98-99) states that Milik postulated a Hebrew Book of Enoch as being 3 Enoch, which is a compilation by a German Jewish copyist which includes *the Book of the Giants*.

Johnson (1997:mb-soft.com) states that, although it originated in Palestine, *The Book of Enoch* has been preserved in its Ethiopic translation, although it was originally written in Aramaic. From a literary point of view, it has been arranged into three parts:

1. The Original Work (Grundschrift), ch. i.-xxxvi.; lxxii.-cv. (dated c.175 BCE);
2. The Parables, ch. xxxvii.- liv. 6; lv. 3-lix.; lxi.-lxiv.; lxix. 26-lxxi. (dated prior to the Birth of Christ, perhaps from the time of Herod the Great);
3. The Noachian Sections, ch. liv. 7-lv. 2; lx.; lxv.-lxix. 25, ch. cvi., and the later conclusion in ch. cviii.

The Book of Enoch focuses on a form of Judaism that is based in the Mosaic Law, appealing to the myth of evil and the punishment thereof. It alerts people to the fact that the day of judgement is coming. Enoch is the seventh pre-flood patriarch of the Bible, and received revelations about the future through symbolic dreams (Vanderkam 2007:www.st-andrews.ac.uk).

Russel (1987:24) explains how *The Book of Enoch* is composed of five parts, and claims that “the book, in its final form, is artificially contrived to form five books, perhaps on the analogy of the Pentateuch or the Psalms.” These five parts are: *The Book of the Watchers*,

the Epistle of Enoch, the Astronomical Book, the Book of Dreams and the Book of Admonitions (Russel 1987). Dix (1925:29-42) states that because of the similarity in terms of numbering and content of the five Enochic works and the Pentateuch, that it is possible that the Enochic corpus was modelled upon the Torah (Dimant 1983:15).

In *The Book of the Watchers*, the author is presented as God's spokesperson and prophet, receiving a revelation through a vision which allows him to see the judgement of the wicked and justification of the righteous. "The wicked" are the 200 Angels, known as the Watchers, who are led by Semjaza and Asael⁵, who lust after mortal women, copulate with them, and spawn giants, who, once having been shown how to make the instruments of war, corrupt the Earth. Michael and the Archangels intervene to save mankind. Sariel is sent to warn Noah of the flood, and Raphael is sent to bind Asael, while Michael and Gabriel are sent to destroy the children of the Watchers, and Enoch is sent to pronounce judgement upon the Fallen Angels, who ask him to petition on their behalf to God, but they receive neither peace nor forgiveness. Enoch is also shown visions of Heaven, as well as the place where the Fallen Angels will be punished, and of the *Sheol* where the dead are separated into compartments according to the degree of punishment necessary for retribution. Enoch is then taken to see the garden of righteousness, the three gates of Heaven, and as he sees these, he praises God's glory (Russel 1987:24-34). *The Book of the Watchers* is not comprised of a "single act of authorial creativity", but is rather a work that has undergone multiple stages of authorship, redaction and compilation (Reed 2005:1-23).

The Epistle of Enoch is comprised of allegories, each of which represents a vision in which Enoch is transported to Heaven. The first parable tells of the coming judgement of the wicked, the second refers to the day of judgement as the day when the Chosen One will sit on the throne of glory (The Chosen One being the Son of Man.) The third parable the resurrection of the righteous is foreseen, as they inherit the Earth along with the Chosen One (Russel 1987:24-34).

The Astronomical Book is an astronomical thesis on the measurement of time based on solar movement, and the reliability of the solar year, as well as an account of astronomical upheavals that signify the end of days (Russel 1987:24-34).

The Book of Dreams foretells of the destruction of Earth through a flood, caused by the sins and actions of the Fallen Angels, as well as a vision of the history of the Earth, dating from Adam to the time of the Maccabees, and foretelling of the time of the Messianic Kingdom (Russel 1987:24-34).

⁵ Asael is also referred to as Azazel.

The Book of Admonitions introduces the Apocalypse of Weeks, and confirms it with Heavenly tablets. In this book, the history of Enoch's day is divided into ten equal parts, called weeks, which ends in the climax of the rebel Angels' judgement and the creation of new Heavens in an infinite age (Russel 1987:24-34).

The Book of Enoch is of the apocalyptic genre, which encompasses a visionary being shown a symbolic sequence in a dream that has to do with the end of time (Vanderkam 1984:1-264). There is an inherent theme of deliverance of a present evil world.

For the purpose of this study, only *The Book of the Watchers* is used in the examination of Othering and the fall of the Angels. Annette Reed (2005:1-23) introduces the ideas of Angelic descent, illicit instruction and the origins of evil of *The Book of the Watchers* as an "exegesis and expansion of Genesis 6:1-4⁶" in terms of the descent of the Watchers from Heaven and their copulation with human women and the ensuing violence of their offspring. The Watchers also impart secret and magical knowledge unto the women, and encourage the "antediluvian proliferation of sin", and as such form part of the origins of evil (Reed 2005:1-23).

The Book of the Watchers presents the fall of the Angels in terms of caution against the dangers of sexual impurity, the corrupting potential of knowledge, and the antediluvian proliferation of violence (Reed 2005:24-57), although the theme of sexual impurity serves as the main background for the fall of the Angels. Secondary to that is the teachings of Asael, which is seen to catalyse human wickedness by "some breach in the supernatural sphere" which serves as an explanation for how certain types of knowledge, such as divination, first came to be adopted by humans, especially since certain categories of wisdom are forbidden by the Torah (Reed 2005:24-57). The Asael tradition may have been influenced by the Greek myths about Prometheus, whereby rebellion against Heaven by the introduction of new skills to mankind leads the perpetrator to be bound in punishment.

The fall of the Angels is interpreted and processed differently by the Archangels, Enoch and God, respectively. This plays to the sympathies of the audience, as the sins represented by the Fallen Angels are also sins committed by their fellow man, and as such, each reaction that is represented shows an understanding by the author of his audience.

⁶ "When humans began to multiply on the face of the Earth and daughters were born to them, the sons of God (בני האלהים) saw that the daughters of men were fair; and they took wives from them as they chose ... the Nephilim were on the Earth in those days, and also afterward, when the sons of God came in to the daughters of men, and they bore children to them. These were the Gibborim of old, men of renown" (Reed 2005:1-23).

The Archangels show concern for their brethren, even though they are outraged at the acts committed. Their concern stems from “the departure of their brethren from the dwelling place and activities proper to their kind” (Reed 2005:24-57). Enoch is concerned with the effects of the Fallen Angels’ behaviour on mankind, “lamenting ‘all the deeds and of godlessness, wrongdoing and sin’ that humans learned from Asael” (Reed 2005:24-57).

As God is represented as omniscient, how He addresses the fall of the Angels could be seen as the ideal way in which to understand the commission of sin for the audience. God addresses the following aspects of the Angelic descent: the implications on the proper order of the cosmos; the ramifications of the birth of the Giants beyond the antediluvian era; the shared culpability of men, women and Angels; the inversion of the ideal relationship between identity and activity that properly delineates the Heavenly and Earthly realms (Reed 2005:24-57).

The implication of God’s addressing these themes is that sex is to be understood as something which is acceptable for those beings who perish, but not for immortal beings. Related to that is the fact that the mixed flesh of the Giants, the mixture of flesh and spirit, is demonic (Reed 2005:24-57). The descent of the Angels can be juxtaposed directly with the ascent of Enoch, and thus serves as an instruction about sin and punishment; *The Book of the Watchers* therefore contains the paradigm for ethical action.

As far as the character and actual personhood of Enoch is concerned, Devorah Dimant (1983:19-25) postulates that the two main sources for biographical information on Enoch are Jubilees and 1 Enoch. There are clear similarities between Jubilees and the Genesis story, with certain amplifications. What is also significant are that the main features of Enoch in the Enochic writings also include his wisdom, teachings, writing down and transmitting of knowledge (Dimant 1983:24).

In the Jubilees, Enoch’s birth and lineage are explained. Enoch is the son of Baraka and Jered. It is said that Enoch was the first man on earth who had learnt to read and write, and thus had access to knowledge and wisdom. Enoch wrote “the signs of Heaven” in a book in order to show the seasons and months of the year, and he was the first to write a testimony (Dimant 1983:19-25). Enoch continued to testify on the behalf of families in the community – an attribute which serves him to testify on behalf of the Watchers to God, in *The Book of the Watchers*. Enoch then experiences a dream where he is shown the Day of Judgement for the sons of men, which he also wrote down, in a form of testimony (Dimant 1983:19-25). Enoch married Edni, who bore him a son, Methuselah (Dimant 1983:19-25).

Enoch is said to have been “with the Angels of God” for six “jubilees of years”, during which time he was shown all of creation, and was petitioned by the Fallen Angels to testify on their behalf (Dimant 1983:19-25). Enoch testified against the Watchers, though, because of their sin of copulation with mortal women, leading to the spawning of the race of Giants (Dimant 1983:19-25). Enoch is then taken to the Garden of Eden, as an honour to him and also so that he could recall and testify to the deeds of man until the Day of Judgement, and it is there where he writes down the “adjudication and judgement of the world and all the wickedness of the sons of men” (Dimant 1983:19-25). Because of Enoch’s writings, God sends a flood through Eden.

There is a theory, presented by Amar Annus (2010:278), that there are parallels between Enoch and Enmeduranki, from the Babylonian scribal milieu, as the Mesopotamian Enmeduranki was also the seventh king (Enoch is the seventh son of Adam); Enmeduranki founded a guild of diviners and received revelations, similar to Enoch (Annus 2010:278).

Amy Richter (2010:9) introduces the idea of the “Enochic Template” for the origins of evil in the created order of Earth. This template is juxtaposed to the Adamic Template and the Transitional Template, and contains the following elements (Richter 2010:9-10):

1. Humanity is already present on Earth;
2. Human women are born;
3. From Heaven, some Angels see the mortal women and desire to procreate with them;
4. These Angels bind themselves to one another in order to copulate with the mortal women;
5. These Angels descend from Heaven, and fulfil their desire of sexual intercourse with the mortal women, and also teach them magic;
6. The result of this is the spawning of a race of bastard Giants;
7. These Giants engage in violence and lawlessness against humanity;
8. Humanity implores Heaven to remedy the violence and bloodshed;
9. The Archangels relay the humans’ pleas to God, who dispatches the Archangels to bring the Fallen Angels and Giants to justice;
10. The immortal spirits of the dead Giants form the origin of demons who continue to plague humanity.

While the other two texts relevant to this study (*Inferno* and *Paradise Lost*) do not wholly conform to this template, they share the first five elements, and as such are comparable.

For the purposes of this study, *The Book of Enoch* is considered as the foundation work of literature about the Fallen Angels, and as such, its influence on *Inferno* and *Paradise Lost* shall be discussed, respectively, later in this Chapter. The fall of the Angels will be considered in terms of their sexual misconduct with human women as well as the transmission of knowledge that was not deemed appropriate for human audiences.

3. *Inferno*

Dante Alighieri was born into a noble, though impoverished family in Florence, Italy, in 1265 CE (Esolen 2004:vii). During his lifetime, Florence was in the midst of a dispute between the imperial authority, backed by the feudal aristocracy and the pope (Amari-Parker 2006:7). Dante's family followed the pope, but even within that following, a schism occurred and a Black (Ghibellines) and White (Guelphs) faction emerged respectively.

It is presumed that Dante received his early schooling from the Franciscans and the Dominicans, and when he was older, Dante studied rhetoric with the Guelph scholar Brunetto Latini (Esolen 2004:vii). Dante was also under the mentorship of Guido Cavalcanti (Esolen 2004:vii).

Dante followed the White faction, which stood in opposition to Pope Boniface VIII, but, unfortunately, he and his faction were banished by the Black faction in 1302 CE (Amari-Parker 2006:7). Dante Alighieri died in exile in Ravenna in 1321 CE.

Peter Brand (1986:239) stresses the importance of reading Dante's *Comedy* in the context of his time in order to justify the way that his work has been categorised as "primitive, barbarous or Gothic" (Brand 1986:327): "The Middle Ages lacked '*la morale des premiers siecles de la philosophie et celle des premiers siecles du cristianisme*' [according to] both Homer and the Bible". Brand (1986) continues that because of this, Dante was not relevant to the needs of modern societies, and as such, the niche for his works became difficult to establish. The negative judgements bestowed upon Dante were born out of political chaos. Brand (1986:328) also states that, "given the crudity, violence, and ignorance of medieval society. Dante's poem could hardly fail to bear the marks of its barbarous age. 'He addressed a barbarous people in a method suited to their apprehensions'".

The way that Dante addresses his audience is through the re-appropriation of "canonical scripture by creatively interpreting the ambiguity of the Hebrew and Christian Bibles and Roman Catholic Doctrine in such a way as to re-present conceptions of Hell, Purgatory, and Heaven through textual imagery and rhetorical ability" (Barnes 2011:2).

Dante's work, *the Divine Comedy*, is influenced by Aristotelian philosophy, neo-Platonist philosophy, natural philosophy, theology and literary classics (Amari-Parker 2006:7). Elizabeth Wilkinson (2011:85) explains that Dante and Milton had a shared scholarly understanding of numerous books, which include works by Virgil, Ovid, Statius, as well as the biblical texts included in the Psalms, the Gospels, and the Book of Revelation.

Anna Amari-Parker (2006:7-8) contextualises *Inferno* in its place within *the Divine Comedy*, and *the Divine Comedy* as a whole, by firstly pointing out that it was the first book to be authored in the *vulgare* as opposed to Latin. *The Divine Comedy* is a book in three parts, or three "*cantiche*", namely *Inferno*, *Purgatorio* and *Paradiso*. Each of these three titles are foreshadowed in the opening of *Inferno*, as it presents a "microcosm of the entire work and its topography prefigures the three realms of the soul's afterlife: the dark wood, the barren slope and the blissful mountain" (Amari-Parker 2006:8). The *cantiche* are written in a poetic form which consists of a "verse scheme of three-line stanzas with interlocking rhyme patterns" (Amari-Parker 2006:7-8), which is known as "*terza rima*".

Dante's poem juxtaposes the base with the divine in terms of "human privation, injustice and imperfection with divine freedom, justice and perfection" (Amari-Parker 2006:8). There is an element of realism in the poem, stemming from the autobiographical sense of the realism of the characters, their failures and their triumphs. The poem focuses on the concept of freedom of choice and of critical thinking, as well as rational thought, portrayed by the "human soul choosing salvation of its own free will" (Amari-Parker 2006:7-8).

The poem has a universal appeal, as it makes use of both the poet and the pilgrim in narration in order to reach the reader on a personal level; as the sin described is the sin of every sinner, the sin of the audience and of the author and of the people of the time (Amari-Parker 2006:7). "There is no denying the grim, oppressive majesty of his Hell, full of the terrible sight of human nobility and beauty ruined. Hell gives us many a high tragedy, and some brute burlesque too ..." (Esolen 2004:xiii).

Dante addresses the concept of sin as having either malicious intent, or as being without malice, and depicts its punishment in Hell accordingly, exemplifying the theme of *contrapasso* (the logical relationship between punishment and offence) (Amari-Parker 2006:8). "Church doctrine unfolds within a dark, noisy, smelly and antagonistic panorama where teachings are witnessed through the actions of sinners" (Amari-Parker 2006:8). Anthony Esolen (2003:xii) furthers this notion by highlighting Dante's love for justice as follows: "Now, it is one thing to analyse what justice is: the giving of each his due ... or, the treating of everyone identically ... It is another thing to hunger and thirst for justice, and to

put the expression of one's hunger and thirst under such severe artistic restraints that their well-directed force causes one's readers to hunger and thirst for justice too". For Dante, spiritual justice lies with the papacy, ordained by both God and by society, and the duty of the papacy is to guide man to attain "something like peace in this life and beauty in the next" (Esolen 2003:xiii). "Discussion of sin and its just punishment leads to the discussion of the hope and mercy of redemption" (Esolen 2007:xiii).

Dante's passion for justice is based upon the three basic tenets that "things have an end", "things have meaning", and that "things are connected" (Esolen 2003:xiv). Part of this meaning and connectedness is the concept of time, as Esolen (2007:xxii) remarks "it is chillingly put that in Heaven there is eternity, while in Hell there is time – endless time, wearying time, with only such petty and inconsequential change as to mark time, yet within essential sameness, now and forever, cut off from its origin and goal in eternity. It is to suffer the burden of, without dwelling in, time".

This idea of time and eternity relates to the question of the immortality of the soul, and this forms the core of *the Divine Comedy* in earnest. Dante would have been influenced by the philosophies of Aristotle and Plato, who felt that "the evidence of the soul's immortality is inherent in the soul's activity" (Esolen 2007:xxiii). The souls that ascend to Heaven are blessed with eternity, while the souls of the damned are doomed to "a strange knowledge and ignorance" in Hell, whereby there is a forecast of coming events that is available to the souls in Hell, however, the souls lose sight of these events as they become more immanent (Esolen 2007:xxiii). These souls lose the memory of what they have foreseen, though, and thus lose this use of their imagination for remembrance, causing an "inversion of the typical action of the human mind", nullifying the "natural, time-related, threefold ability of the mind – memory, perception and imagination, linked by Augustine to the Trinity" (Esolen 2007:xxiii).

In Dante's representation of Hell, the damned souls are punished in accordance to their sins, each in a different circle of the topography of Hell. The following summary is based on the translation of the poem by Tony Jones (2005). Dante introduces the sinners in a descending order of least to most depraved, as he moves through Hell itself. As Dante's Narrator and Guide enter Hell, they encounter the souls of the recently departed who are making their way towards the River Acheron to cross into Hell proper. They also find there the Fallen Angels, who form the subjects to be investigated in this dissertation, who will not be allowed entry into Hell proper, and who, instead, are caught in the Ante-Hell Vestibule for eternity. This region prior to the Acheron is the upper level of Hell (Ante-Hell).

The First Circle of Hell lies beyond the Acheron, and serves as Limbo. It is unlike the rest of Hell inasmuch as it has clean air and light, which is representative of Reason. As Dante depicts the descent into Hell, it becomes darker with each level. Limbo is the place where un-baptised babies go upon death, as well as the souls who were not necessarily wicked, but who did not proscribe to the religious ideology of the time, such as atheists and philosophers.

The Second Circle of Hell is the dwelling place of the lustful, where the souls are punished by a damned, tumultuous storm, which leaves the souls blowing around in the wind in the dark.

The Third Circle is where the Gluttonous souls reside, where a storm of decay leaves a foul mixture of odorous rain and snow in its wake, where the souls are caught in the putrefied paste, in a bloated state of decay themselves, under the watchful eyes of the three-headed dog Cerberus.

The Fourth Circle houses the Hoarders and Spendthrifts, and it is full of shadows. The souls are divided into mob-like groups who each strain against huge diamonds, the weight of which represents the souls' material wealth in life. These two groups, dressed in rags, collide with each other and are forced to push their respective weights apart, only to collide again.

The Fifth Circle, where the Wrathful and the Sullen are kept, is represented as a foul-smelling swamp that is shrouded in a thick fog. These souls relentlessly attack each other, bound to their rage towards others as well as to themselves, as they mutilate their own bodies by biting themselves. The bubbles that rise up from the swamp represent the souls of the sullen, who have been buried under the water of the River Styx.

Across the Styx the fog starts to clear, but the heat increases, as the Upper region of Hell ends and Nether Hell begins. Here lies the city of Dis, where there is a wall which houses the bureaucrats within, who are doomed to ceaseless mundane tasks. There are also the Furies who call upon Medusa to turn the idle into stone.

The Sixth Circle of Hell is found within the City of Dis proper, and this is where the Heretics are found. The first part of the city is lined with the tombs of heretics, which radiate heat to varying degrees. There are pits of fire between the tombs, and the air is hot and dry. The second part of the City of Dis contains a white marble mausoleum within which the air is cool and music plays. This is the prison for unbelievers, each found behind a slab of marble.

The Violent are found in the Seventh Circle of Hell, guarded by the Minotaur. This Circle is divided into three rings, each representative of a different form of violence: The First Ring is represented by the River Phlegethon (a river of boiling blood), and holds the tyrants and murderers; the Second Ring holds the souls who are guilty of committing violence against themselves, and the Third Ring holds those who committed violence against God and nature.

The Eighth Circle of Hell, Malebolge, is the place where the Fraudulent are found. These souls are guilty of Malice. This Circle is guarded by Geryon, which represents the personification of the sin of Fraud. This Circle consists of ten Bolgias (regions), each of which holds a different class of the Fraudulent: Bolge i houses the panderers and seducers; Bolge ii holds the flatterers; Bolge iii keeps the simoniacs; Bolge iv is the place of the soothsayers, sorcerers and fortune tellers; Bolge v holds the barrators and grafters; Bolge vi keeps the hypocrites; Bolge vii imprisons the thieves; Bolge viii holds the fraudulent counsellors and deceivers; Bolge ix is where the sowers of scandal and discord are found, and Bolge x keeps the falsifiers. Past the Bolgias, but still within the Eighth Circle is the Well of the Giants.

The Ninth Circle of Hell, Cocytus, is where the Traitors dwell. There is the frozen pool of Cocytus, and there is no warmth, and the wind sweeps up the souls of Hell who have wandered there, and takes them back to their proper place if they do not belong in that Circle. This Circle has four regions, also based on different forms of treachery: Caina holds the traitors to kindred; Antenora holds the traitors to their country; Ptolomea holds traitors to their guests or host, and Judecca holds the traitors to their benefactors. Lucifer himself is frozen within Judecca, with his chest above the ice.

In order to exit from Hell, it is necessary for Dante's Narrator to climb down Lucifer's body, and to climb down for so long that he starts to feel as if he is climbing upwards, at which point the Narrator would have reached the centre of the Earth which serves as the centre of gravity. The Narrator then makes his way up to a hollow tomb, and a grotto which is the exit of Hell and the entrance to Purgatory.

Allan Gilbert (1945:302) raises valid points as to the difficulty of charting the Inferno as Dante asks what the quantifiable size of Hell actually is. Gilbert (1945:302) continues his interrogation as follows:

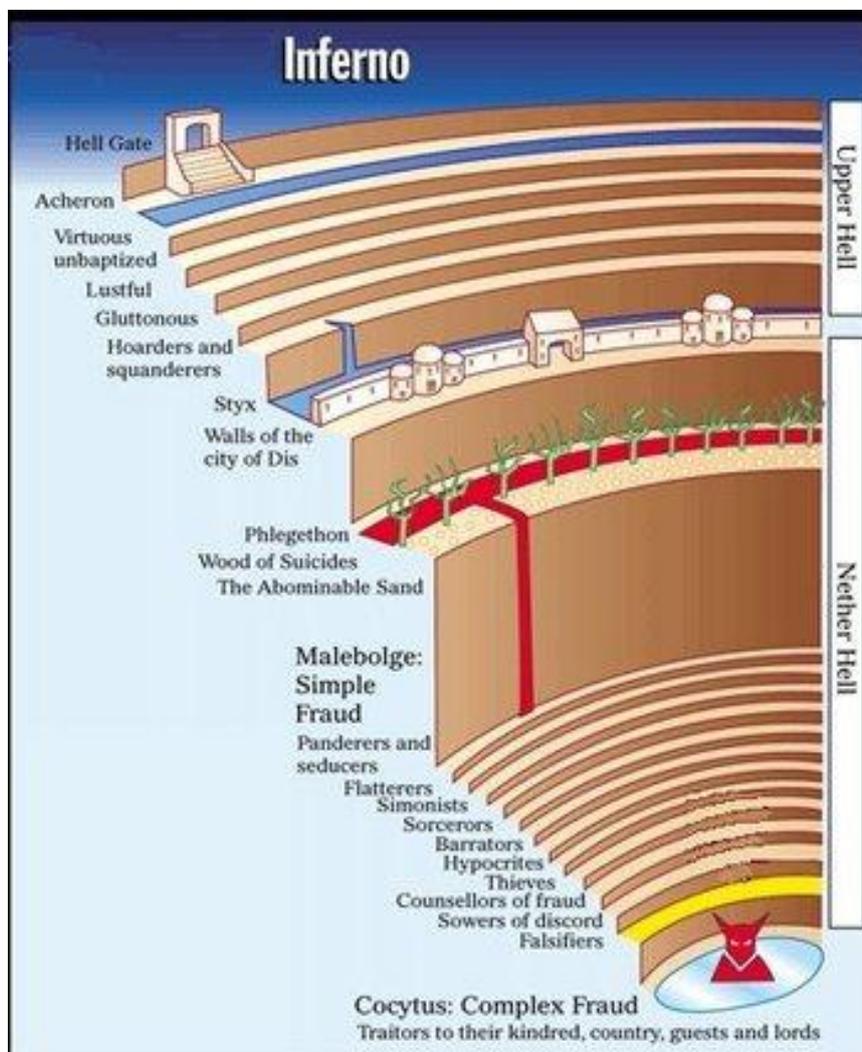
We may have the length of two of the valleys of Malebolge and the breadth of one, but that does not tell the size of the cone higher up. Is the diameter of the first circle a thousand miles, two thousand, three thousand? What is the size of

any of the terraces? They seem to give plenty of room for what-ever Dante wishes to put there, as there is plenty of room in the under-ground realm of Morgana the Fairy for any adventures Boiardo relates of Orlando, but we have no measurements of any sort. The length of the descents is not specified; in fact we are uncertain whether there is one between Circle Two and Circle Three.

These questions, however relate directly to Firstspace typography, which is not necessarily the most important aspect of the narrative, as the Secondspace associations and Thirdspace Othering are far more important to the reader. Thus, Hell can be plotted, in general terms, at least, to show the different levels and the general tapering element to the centre of gravity.

The following representation is annotated in terms of the division of the layers and the sinners that are found within them:

Figure 1: The Circles of Hell



Sourced from http://enigmathemeunmasked.blogspot.com/2011_05_01_archive.html

This graphic representation shows Hell to be an “all-encompassing” space, with Firstspace typography, Secondspace associations, as well as Thirdspace Othering. This will be discussed in detail in Chapter 4, but it is relevant to note that Dante’s Hell, as well as Enoch’s *Sheol* and Milton’s Hell are all narratively represented as “real” places which comprise a part of each author’s universe, which consist of the tiers of Heaven, Earth and an Underworld. Dante’s *Inferno* was originally illustrated by Gustave Doré, who not only gave the reader a picture of the landscape of Hell, but also of the suffering that each Circle brought unto its inhabitants, which contextualised the imagery to the reader in a way that possibly makes *Inferno* more accessible than the other two texts.

4. *Paradise Lost*

The following biographical details are summarised from Edward Le Comte (1981:vii-xxxii). John Milton was born on the 9th of December 1608 CE, in London, England. Milton was born into a wealthy Puritan family, and as such he received an education from both private tutors and St Paul’s academy. Milton furthered his studies at Christ’s College, Cambridge, from 1625 CE to 1632 CE. After completing his Master’s Degree, Milton travelled to France and Italy. He returned to England in 1640 CE.

In 1642 CE, civil war broke out in England, between the Puritan Roundheads and the Royalist supporters of Charles I, during which time Milton married Mary Powell (who would leave him and then return in 1645 CE). Milton’s own involvement in this struggle is depicted in his writing during the period of 1641 CE to 1660 CE, such as his adherence to Oliver Cromwell’s Commonwealth. In 1649 CE, the year in which Charles I was executed, Milton became the Secretary in Foreign Tongues to the Council of State.

In 1650 CE, Mary Powell, who had just given birth to her and Milton’s third daughter died, and after that, their only son died as well. Milton’s eyesight was lost completely, having been very poor since 1644 CE, he became blind in 1650 CE. Milton kept writing and publishing, however, especially documents which contained his concern for the church government. Following the Restoration in 1660 CE, Milton was placed under house arrest for a period of six months.

In 1667 CE, Milton published the first edition of *Paradise Lost*, which contained ten books. This edition does not contain most of the material that represents events subsequent to “the Fall”, and is mainly based on the justification of God’s actions to man, and to represent political justice. Milton published *Paradise Lost* in its complete twelve book edition before his

death in 1674 CE. *Paradise Lost* came about as “part of the intellectual movement of the time” (Greenlaw 1920:327).

Like *the Divine Comedy*, *Paradise Lost* was written and published during a time of political and social chaos and melancholy during the years 1666-1667 CE. There were significant economic crises, political upheaval, and military crises as well, which all affected the power of the monarchy (Van Maltzahn 1996:481). The general sense of instable uncertainty in England was understood to be “the heavy burdens which God had chosen to impose upon the nation clearly indicated His displeasure” (Van Maltzahn 1996:481-482).

This idea of God choosing to make people suffer through crisis upon crisis can be seen as one of the main justifications of Milton’s motive behind writing *Paradise Lost*, as the epic tries to justify the ways of God to mankind (Collett 1910:88). Topics such as God’s responsibility for evil would have been a topic for discussion in the seventeenth century, and is relevant enough for Milton to use this as one of the central themes of his epic because he was concerned with what “the world was really like”, especially in terms of theology (Fowler 1987:35). For Milton, the creation of both good and evil are explored in order to answer the questions of the “metaphysical challenges posed by God” through a narrative representation of traditionally theological concerns (Fallon 2012:35). The narrative invites intellectual examination and encourages a dialectic of sorts, while theology is an area that it not known to be questioned by the common man.

That God is causing suffering can be related to the idea in a schism between God and man, which Charles Coffin (1962:2) addresses as follows, in terms of the human-Divine relationship that forms a circle of “association, dissociation, and preparation for re-association”. The poem introduces the idea of man’s existence being linked to a higher power’s existence by virtue of obedience. This link is shown to be fragile, though, but not irreparable if broken, as “although the consequences are ‘death’ and ‘all our woe’, restoration of the primal connection with God is promised upon the advent of history called the ‘greater man’” (Coffin 1962:2).

The broken link between man and God can be seen to be the direct result of the fall of man, which is in itself a contentious topic, as it may be that “man fell to a condition in which those propensities were natural to him” (Bell 1953:864). “The Fall”, whether the result of man’s nature or by temptation by the Devil, forms part of the main outline of the epic, which also includes: “Lucifer’s pride, rebellion and fall; the creation of man; the plot of Lucifer to secure revenge by the ruin of man; the temptation, fall and expulsion [of man]” (Greenlaw 1920:321).

Paradise Lost essentially rests on two foundations, according to Edwin Greenlaw (1920:322), which are, firstly, philosophy, inasmuch as the justification of God's ways to man, fitting man into a scheme of nature, and supplying the philosophy of life; and secondly, the exposition of the theme of Nature itself. In order to build upon these foundations, Milton utilises medieval theology, the philosophies of Plato and Aristotle, and the idealism of Ficino, Castiglione and Spencer (Greenlaw 1920:322). Milton's work deals primarily with the theme of salvation, and this is a theme that had developed in the Middle Ages in the religious dramas, as well as hero legends and myths that comprised Greek drama and epic (Greenlaw 1920:325).

W.H. Peck (1914:258) points out that the poem is an allegory "dealing with the political, religious and social conditions of Milton's time", and continues to say that Satan is both the protagonist and the antagonist of *Paradise Lost*. Representations and allusions in the poem include Satan representing the Roman Church – both monarch and tyrant (Chow 2012:8) – while Adam and Eve symbolise the Christian and Protestant churches. Throughout the poem there is an allusion to the ideal of a combined church and state, which would ideally be a "pure religion" (Peck 1914:259).

Paradise Lost can be seen as a moral allegory, as opposed to merely political theology, and can also be classified as a non-sectarian epic, and as part of the genre of hexaemeral literature, which, according to Grant McColley (1939:181-182) "include[s] discussion of the attributes of God, of the Angels and the fall of the apostates, of the creation of the world and man, of his fall, restoration through the Incarnation, and of the last Judgment ... a 'celestial cycle,' a trilogy which describe[s] the rebellion and battle in Heaven, the creation of the world, and the fall of man". In a way, *Paradise Lost* could also be seen to be a Mystery Play, with its focus on salvation (Greenlaw 1920:324-325), as such it becomes "an allegory embodying an idealistic system of ethics" (Peck 1914:249) and it becomes "truer to Milton's purpose to regard *Paradise Lost* as a sermon" (Hanford 1917:186). For Greenlaw (1920:320), this is characterised by the "union of mysticism and the practical virtues of the active life".

The allegory of morality is directly related to the human soul, as morality serves as obedience to God, and thus, eternal life for the soul. Milton makes use of Plato's philosophy, whereby the soul is divided into three basic principles, which consist of one rational part, and two irrational parts (Greenlaw 1917:202). "The irrational principles are anger (or spirit) and sensuality. Temperance is the harmony resulting when the rational spirit rules" (Greenlaw 1917:202). Milton's use of metaphor enables the Angels and devils, and abstract concepts such as Sin and Death, as well as the divine persons, to convey psychological insight into

human behaviour as he explores the “transition from innocence to experience” (Fowler 1987:32).

Milton’s universe follows the trend of Plato’s *Timaeus* inasmuch as it being animate and it is comprised of Neoplatonic pieces, “or from canonicals handed down by medieval Christian Platonists (Fowler 1987:29). Milton uses literal interpretation of Scripture in order to write his epic. “He evidently accepts the Biblical account of the creation and the fall, and the miracles, and he believes in the reality of Angels, good and evil” (Peck 1914:261). Milton uses myth as “comparisons with the Fallen Angels and with Eden, Adam and Eve – lead out from the timelessness of Prelapsarian existence to history, which begins with the Fall” (Collett 1970:89) and “in using the myths and emphasising their fiction, Milton is following the Aristotelian precept of poetic imitation” in terms of Prelapsarian metaphor and simile (Collett 1970:93). “Milton’s description of the revolt of Lucifer is merely adapted to human comprehension; it is a material symbolism of historical facts in the supersensuous world (Peck 1914:263).

For Peck (1914), the history of myth can be divided into three stages, which consist of the era of unquestioning belief, followed by doubt, and culminating in a secular age where myth is disregarded or allegorically interpreted (Peck 1914:262). Milton wrote *Paradise Lost* during a shift from the first to the second stage, while his poem could be seen to be an example of the beginning of the third stage, in terms of the allegorical presentation of religious themes that are meant to portray real-life circumstances. Milton’s introduction of Satan, namely the placement of the character in “Chaos” is reminiscent of Dante, as well as being culturally relevant to Milton’s audience. The realism with which Satan is portrayed also gives the character humanity; so as not only to represent the Roman Church, but also to represent the individual in society, who embodies the possibility of rebelling against “the standard moral balance of Christianity” (Chow 2012:8).

Paradise Lost has a seemingly Pyramidic structure, according to John Shawcross (1965:704-705), as Satan’s rise to power is matched by his physical rise from the depths of Hell, up through Earth, in order to attempt to reach his former glory once again. The converse to this rise of Satan is the Fall of man, falling from grace into perversion. The only hindrance to the theme of descent is the hope and promise of mercy and redemption (Shawcross 1965:704-705).

The above structure shows that Milton’s concern with the investigation into the causes of evil, namely, the fall of the Angels, and the fall of Man. This is evidenced by the “Action mov[ing] from an already fallen society ... up through confusion, to the clarity of Heaven and

then back through a universe with Satan already in it, back through the Fall, to the creation of a pristine universe” (Fowler 1987:32). Milton uses the basic structural features of the first ten books where the presentation of action in Hell is demonic and disorderly; and can be seen to be a parody of the holy and harmonious action in Heaven. This is a feature Milton had previously utilised in his work, *Comus* “by opposing a disorderly antimasque of evil figures to a harmonious main masque of good figures” (Demaray 1967:32). This opposition is devised so that “everything in Heaven has a devilish counterpart. There is an Infernal Creation, an Infernal Trinity, even a Satanic travesty of Incarnation” (Fowler 1987:34).

Paradise Lost is an epic in twelve parts, of which each of the Books open with a brief summary that prepares the reader for the poem proper. The following summaries are based on Alastair Fowler’s edition of *Paradise Lost* (1987):

Book I introduces the subject of man’s disobedience and the subsequent loss of Paradise, and “touches the prime cause of his fall, the serpent, or rather Satan in the serpent; who revolting from God, and drawing to his side many legions of Angels, was by command of God driven out of Heaven with all his crew into the great deep” (Fowler 1987:39).

Book II depicts Satan questioning whether or not to launch an attack to retake Heaven, and seeks council of his legions, who decide that he must find another world to conquer. Satan thus ascends to the gates of Hell, and then to “the great gulf between Hell and Heaven” where he passes through the gates, directed by Chaos (Fowler 1987:90).

Book III depicts God as He witnesses Satan’s ascent to the newly created Earth, and shows the Son with God. God is depicted “foretelling the success of Satan in perverting mankind; clear[ing] His own justice and wisdom from all imputation, having created man free and able enough to have withstood His temper; yet declares His purpose of grace towards him, in regard he fell not of his own malice, as did Satan, but by him seduced” (Fowler 1987:140). God does, however, declare His offence at man’s aspiring to Godhead, and as such declares “all his progeny to death ... unless someone can be found sufficient to answer for his offence, and undergo his punishment” (Fowler 1987:140).

Book IV is where Satan first sees Adam and Eve and finds out that they have been forbidden to eat from the Tree of Knowledge. Uriel descends on a sunbeam to warn Gabriel of the escaped evil, which Gabriel vows to find in the morning. Angels sent to guard the humans find Satan attempting to tempt Eve in a dream, and bring him to Gabriel. Satan flees from Paradise (Fowler 1987:190).

Book V opens with Eve confessing her dream to Adam. Raphael comes down to Paradise, to give Adam a message about his enemy, and relates to them the first revolt in Heaven and how Satan drew his legions to him (Fowler 1987:256).

Book VI has Raphael continuing his tale of how Michael and Gabriel had been sent to fight against the rebel host, and he describes their first fight, which ends in triumph thanks to the Messiah, for whom victory had been reserved (Fowler 1987:311-312).

Book VII presents Raphael telling Adam “how and wherefore this world was first created” (Fowler 1987:355).

Book VIII opens with Adam asking about the celestial motions, and Raphael answers doubtfully, and encourages Adam to search for “things more worthy of knowledge”. The conversation continues with Raphael relating his memories since his creation, and after repeating his admonitions, he departs (Fowler 1987:395).

Book IX is where the serpent finds Eve alone, and while Eve wonders how a serpent came to speak, she is tempted by him to eat the fruit of the Tree of Knowledge. Eve brings this fruit to Adam as well, who swears to perish with her. They then “seek to cover their nakedness, and fall into accusation of one another” (Fowler 1987:433).

Book X reveals that man’s transgressions have become known, and that the Archangels have left Paradise. God sends His Son to judge Adam and Eve, who clothes them in pity before returning to Heaven. Satan boasts of his success, and his audience hisses at him, as he and the audience are transformed into serpents. God foretells victory over the rebel host, and Adam pledges revenge on the serpent, and along with Eve seek repentance and supplication (Fowler 1987:506-507).

Book XI presents the Son of God interceding for mankind, and God accepting his prayers, but states that man can no longer dwell in Paradise. Michael and a band of cherubim are sent to evict Adam and Eve, and Michael grants Adam knowledge of the future, and gives him a vision of what will happen till the flood occurs (Fowler 1987:563).

Book XII shows Michael continuing the vision of that which shall come to pass after the flood. The humans leave Paradise and a giant flaming sword block appears behind them, with the cherubim guarding the entrance to Paradise (Fowler 1987:609).

For the purposes of this dissertation, the focus will fall on Book i, and the focus on the characters of *Paradise Lost* is based on the state of rebel host just after their expulsion from Heaven.

5. Intertextual Influence between *The Book of Enoch*, *Inferno* and *Paradise Lost*

For the purposes of this study, *The Book of Enoch* is considered to be the “foundation” of the story of the Fallen Angels, and, as such, its influence upon the Other two texts will be investigated. Henry Hayman (1898:37-38) introduces *The Book of Enoch* as that which remains of a larger body of apocalyptic works and hierosopic literature which influenced Jewish, Christian, and Muslim religion. While *The Book of Enoch* exists as an extra-canonical text, apart from the Old Testament and Septuagint, its content related to the origin of sin has a far-reaching influence, as can be seen in the Talmudical scriptures (Hayman 1898:37-38). Its main focus, similar to the Apocryphal gospels, is centred upon that which is omitted or reserved from the canon, namely, “Angels, Demons, various projections of the Messianic reign in different eschatological combinations, subterranean geography, and celestial physics” (Hayman 1898:38). It is important to note that traces of 1 Enoch can be seen in Dante’s *Inferno* and Milton’s *Paradise Lost*.

What *The Book of Enoch* introduces in the first place, is the idea of punishment in a place outside of Earth. As the text had been written to show divine culpability to a human audience, one can assume that this system of morality would relate back to the religion of the people of the time, namely, the Jews. Alan Bernstein (1986:80-81) contextualises the Jewish belief in Hell as the separation of good and evil in terms of a final judgement rendered upon all souls, living or dead. This judgement would lead to a resurrection of the dead, followed by the separation of the just from the wicked the way that “sheep are separated from goats” (Bernstein 1986:80). The judgement of all the souls would lead to an eternity of everlasting life for the just, and everlasting shame and contempt for the wicked. The wicked souls would be banished to a portion of *Sheol*, broken down into “*Abaddon* (Destruction), *Bor* (the Pit), and *Gehinnom* (the Valley of *Hinnom*). *Gehinnom*, or *Gehenna*, was a ravine outside of Jerusalem where, according to the prophet Jeremiah, the bodies of victims were thrown after being sacrificed to Baal by backsliding Jews” (Bernstein 1986:81). In 1 Enoch, *Gehinnom* is portrayed as the place of eternal damnation.

The Hell(s) represented by Dante and Milton are, in large part, based on this Jewish construction, as “the idea of a central place of torment for the damned was adopted by the Christians, as was the term *Gehenna*” (Bernstein 1986:81). This is where Dante’s interpretation of a place of “penance without profit” shows Enoch’s influence. The situation of Hell is another point of influence, as “the idea that Hell is located outside the Earth rather than within it was to regard Hell as located within a chaos beyond Heaven and Earth” (Bernstein 1986:81).. Such a belief is common to both *Paradise Lost* and in 1 Enoch” (McColley 1938:31-32). As for Dante, Hell is at the ends of the Earth, and as such, not truly

part of it, and therefore, for the purposes of this study, Dante's situation of Hell is deemed to be included in the category of "chaos between Heaven and Earth".

While the Fallen Angels are not characterised in detail by Dante in *Inferno*, their sin corresponds with the sins of the Fallen Angels in *The Book of Enoch*, and forms the basis for the comparison between the Othering(s) in the texts. The comparison of the Angels in 1 Enoch and *Paradise Lost* is easier to achieve, since Milton describes the Fallen Angels in greater detail than Dante.

One of these characterisations that can be used to show intertextual influence is that of Asael, as McColley (1938:30) postulates that Milton's characterisation of the Asael figure has a foundation in rabbinical constructs, as the Enochic Asael "could appropriately 'claim as his right' the 'proud honour' of bearing the 'mighty standard' of the Satanic host" (McColley 1938:30).

There are other narrative parallels between *The Book of Enoch* and *Paradise Lost*, which include the story of the Giants (the offspring of the women who were impregnated by the Fallen Angels), as well as the Fallen Angels pledging themselves in allegiance to their respective leaders, Satan in *Paradise Lost*, and Semjaza in *The Book of Enoch* (McColley 1938:33).

The basic comparisons that are to be drawn in this dissertation consist of the space of Hell, as it is described as a Firstspace topographically, in terms of its Secondspace associations with suffering, and its Thirdspace Othering, which is seen in the space itself as a *heterotopia*, and in the behaviour of the characters that are presented there. All three of the aforementioned texts adhere to these characteristics, and can therefore be compared in terms of space and behaviour.

6. Summary

This Chapter introduced and summarised the content of the three texts that will be analysed in this dissertation, namely, *The Book of Enoch*, *Inferno* and *Paradise Lost*.

Each of these texts was contextualised in terms of the time of authorship, the belief system of the people of the time, and the motivation of the author with regard to his audience. The basic summary of each text is as follows:

1. *The Book of Enoch*

Fragments of this text were originally found at Qumran, and can be placed within the context of first century Judaism, and this text is considered to be a Pseudepigraphal document.

There are two separate Books of Enoch, the Ethiopian Enoch, Slavonic Enoch and a compilation by a German Jewish copyist has been proposed to be the third Book of Enoch. For the purposes of this study, only the first book is analysed.

The Book of Enoch is based on the Mosaic Law, appealing to the myth of evil and the punishment thereof. This is presented through visions that are granted to Enoch, who sees the Fallen Angels in their *Sheol* and is requested to petition for mercy on their behalf.

2. *Inferno*

Dante Alighieri was born in Florence, Italy, in 1265 CE, to a family that followed the Pope, even during the struggle between the Ghibellines and Guelphs.

The Divine Comedy, the first book to be written in the Italian *vulgare* instead of Latin, was begun in 1308 and contains three *cantiche* – *Inferno* (Hell), *Purgatorio* (Purgatory) and *Paradiso* (Paradise).

Inferno captures the concept of sin as having either malicious intent, or as being without malice, and depicts its punishment in Hell accordingly, exemplifying the theme of *contrapasso*. “Church doctrine unfolds within a dark, noisy, smelly and antagonistic panorama where teachings are witnessed through the actions of sinners” (Amari-Parker 2006:8).

3. *Paradise Lost*

John Milton was born in 1608 CE, in London, England to a wealthy Puritan family. Following travels to Italy and France, he returned to England in 1640 CE. During the 1642 CE Civil War, Milton’s own involvement in this struggle is depicted in his writing during the period of 1641 CE to 1660 CE, such as his adherence to Oliver Cromwell’s Commonwealth.

Paradise Lost is an epic poem that can be considered as “part of the intellectual movement of the time” (Greenlaw 1920:327), which attempts to justify God’s actions to man, as well as to show man’s place in the great scheme of Nature, as well as to investigate the causes for the Fall of Man.

There were two published editions of the epic, the first in 1667 CE, and the second in 1674 CE.

Each text was then broken down into summaries of its constituent parts, in order to provide a holistic understanding of the work as a whole before it is analysed in terms of the microcosm

that will be used for the purposes of this study. This breakdown consists of the five books (chapters) which comprise *1 Enoch*, the twelve circles of Hell in *Inferno*, and the twelve books of the second publication of *Paradise Lost*.

The intertextual influence was then discussed with regard to the Space of Hell in terms of its situation and purpose, and in accordance to its topography, associations and potential for Othering (which is discussed in detail in Chapter 4), as well as the characters of the Fallen Angels who are found in each of the representations of Hell, which are to be discussed in terms of Thirthing in Chapter 4.

CHAPTER 3: METHODOLOGICAL OVERVIEW

1. Introduction

The methodology employed in this exploration of Othering in various texts necessitates familiarity with textual theories. The textual analyses of the works in question are comprised of a Narratological Analysis, Hermeneutical Reading, Deconstruction and Critical Spatiality. What follows is an overview and discussion of each of the aforementioned theories and techniques that are to be applied to 1 Enoch, *Inferno*, and *Paradise Lost*, as well as an overview of the classical literary portrayal of Angels, in order to reflect the context for their representations in the three texts.

2. The Traditional Literary Portrayal of Angels

The literature of a people, be it religious or mythological, contains traces of their social values and beliefs, as well as their social structure. This social structure is clear in early Jewish and Christian religious writings in terms of the hierarchy of the host of Heaven.

Handy (1994:149-167) illustrates this by showing the hierarchy of the gods as emulating the hierarchy of the city state.⁷ This hierarchy includes the Angels, who are often portrayed in the Hebrew Bible through their role as divine messengers that communicate with humans. In Ancient Near Eastern religion there are also such divine messengers, although they are not mere divine beings, but actual gods who form the “lowest level of deity in the Syro-Palestinian pantheon” (Handy 1994:149). These messenger deities were neither omnipotent nor omniscient and “were used by the higher gods to carry messages from one deity to another ... without amplifying the content, adding their own comments or in any way inserting themselves into the job” (Handy 1994:149).

An important point made by Handy (1994:149), which mirrors the biblical conditions in terms of the behaviour of Angels is that the messenger deities were not afforded the right of misbehaviour and were expected to do what they were told to do, as they existed only inasmuch as servants to “the higher levels of the pantheon”.

When considering the offspring of the Fallen Angels that are produced in *The Book of Enoch*, similar characters can be found in the religions of Ancient Mesopotamia. Bottéro (2001:63) describes these creatures as follows: “These figures, superior to humans and

⁷ It is important to note that the emphasis on the “messengers” in Handy’s (1994:149-167) work is partly due to the scribes who penned the literature that he uses. Scribes are messengers themselves, and as such pay special attention to the importance of the role of messenger deities.

inferior to gods, had been imagined and distributed with a view of making sense of the evil in the world. Also endowed with superhuman abilities analogous to those of the gods (power, intelligence, immortality), the evil forces were not on the same ontological level, even though their divine character was declared by the divine determinative affixed to their names. But they were never inserted into the lists of the gods”.

Reverend P. Nordell (1889:341-342) shows a correlation between messenger deities and biblical Angels through stating that there are “finite spirits intermediate between God and man” that are to be found in the Old Testament. These spirits are characterised as both good and evil, doing God’s bidding and disobeying Him respectively. “Of their origin no explicit information is given. We know, however, that their creation antedated that of man” (Nordell 1889:342), but their presence in the text indicates a relation between the Jewish text and Babylonian and Persian influences.⁸

In both Christianity and Judaism, the idea of the Angel is derived from the Greek, *ángelos*, which means “messenger”. In Hebrew, *Mal'akh* carries the same meaning, but refers to both “human and Angelic messengers who have a special commission and are seen as the personification of a divine aid” (Maré 1998:6).

Nordell (1889:342) notes the significance of this term, as: “In about one half of its numerous occurrences it is translated “messenger,” being so rendered in the case of human agents entrusted with communications from one person to another. But in the case of spiritual beings sent from God to accomplish his pleasure, or to convey his word to men, the same word is used, the Hebrew having developed no distinct term for a superhuman as distinguished from a human messenger.”

The term *Mal'akh* is expounded upon in Psalm 103:20-22 and Psalm 148:2, where it is transformed to denote these messengers as part of “an inner circle of exalted spirits ... heroes in strength, who stand about Jehovah intent on his word and hastening to fulfil his bidding” (Nordell 1889:342). These exalted spirits can be seen to draw influence from the Ancient Near Eastern messenger deities who were also divine messengers who are intent on serving their governing gods.

Nordell’s (1889:341) categorises Angels as “finite spirits” who exist as intermediaries between God and man, who are characterised by “opposite moral tendencies”. This is

⁸ In Persian religion, dualism of good and evil can be illustrated linguistically. The Indian terms *Asura* and *Deva* formed the foundations for the Iranian words *Ahura* and *Daêva*. *Ahura* is the name given to demons, and can be taken to mean “demons of darkness” which stands in opposition to the *Daêva*, the bright ones (Smith 1904:489). In Persian religion, “evil is no philosophical speculation or abstraction ... it is the constant foe which must be constantly exorcised and overcome” (Smith 1904:497).

expounded upon, as “the good are the servants of God, swift to do his pleasure, the evil are hostile to his government. Of their origin no explicit information is given. We know, however, that their creation antedated that of man” (Nordell 1889:341).

J. Hampton Keathley (1998:3-4) comments on the term “Sons of God”, in relation to Angels by stating that the “Unfallen Angels” are viewed as being “Sons of God” due to the fact that they were created by God, and possess the personality traits that resemble their creator.

The “Sons of God” are referred to in Genesis 6:2 for taking mortal wives from the “daughters of men”. Based on the aforementioned interpretation of the term, the “Sons of God” may be seen to be the Fallen Angels, or Watchers, who are portrayed as committing the same act in 1 Enoch, leading to the birth of a race of Giants (This view is also supported in 2 Peter 2:4-6 and Jude 6-7). The other possible interpretation, Keathley (1998:4) points out, is that the “Sons of God” may also refer to the “sons of the godly line of Seth and the ‘daughters of men’ to refer to the ungodly line of the Cainites”.

For Maré (1998:5), the term “Angel” can be seen to “refer collectively to celestial beings”, even though it encompasses the seraphim, cherubim, thrones, denominations, virtues, power, principedoms, Archangels, and, for the purposes of this study the Nephilim as well. As most religions present a belief in intermediary agents between God and man, Angels occupy a “natural order or hierarchy of beings whose purpose is to reflect the glory of God”, who are intellectual creatures who represent the assimilation of God (Baglio 2009:39).

It is under the premise that God created Angels with the same power of choice as man, that the fall of the Angels can be explained, as these Angels (*Nephilim*), chose to disobey God’s laws and hierarchy, respectively, in the case of the Enochian Angels, and Satan. Within the teachings of the *Catechism of the Catholic Church*, Satan is portrayed as having been created good, originally, by God. By being afforded free will, Satan essentially chooses to become “evil”, by choosing to act in ways which contradict the inherent required love that God instilled within his created beings (Baglio 2009:39).

Because of the freedom of choice granted to the Angels, God tests them with the “beatific vision (the direct experience of God in Heaven)” – while the majority of the Angels and Archangels accept the vision and remain loyal to their love and service of God, a smaller number choose to place themselves above the servitude, and rebel (Baglio 2009:40). The standard interpretation of this act of rebellion is that it is due to the sin of pride. The interpretation of pride in this instance, however, is explained by Thomas Aquinas as being “less a belief that they could become God, which would be impossible, than that they wanted

to be 'as God', beings who could attain ultimate happiness through their own powers" (Baglio 2009:40). After making their choice, these rebel Angels are immediately sentenced to the eternal punishment of the pain of their loss, as they are stripped of their Angelic characteristics of "eternal grace" (Matt. 25:46). Once they Fall, these Angels are cut off from the source of their joy and grace, and are thus transformed into Demons who are bound by hate, a state of being which transforms their bodies, minds and nature (Baglio 2009:40).

Christian tradition portrays Satan as the primary Fallen Angel, standing in a position of authority over the rest of the host of Fallen Angels. This is shown in Matthew 25:41, where reference is made to "the Devil and his Angels", Luke 11:15, where Satan is called "the ruler of Demons", as well as in the Book of Revelations 12:7-9, where the reference is "the dragon and his Angels". Even though the aforementioned passages deal directly with modern Catholic doctrine, if one were to substitute "Semjaza" or "Azazel" for "Satan", the story of the fall of the Angels would read the same. As such, this representation of the basis of the fall of the Angels will be used in this dissertation as the context against which the three texts' representations of the Angels are analysed.

3. Narratology

The analysis of a narrative necessitates the basic understanding of what a "narrative" is. Manfred Jahn (2005:2-3) explains a narrative as "a form of communication which presents a sequence of events caused and experienced by characters". If these events are verbally transmitted, that is done by a story-teller, or narrator. The narrator's "voice" becomes the textual voice that the reader experiences in his/her "mind's ear" just as vividly as the reader can visually imagine the events of the story unfolding. This "narrative voice" is present in all novels to a certain extent (Jahn 2005:3).

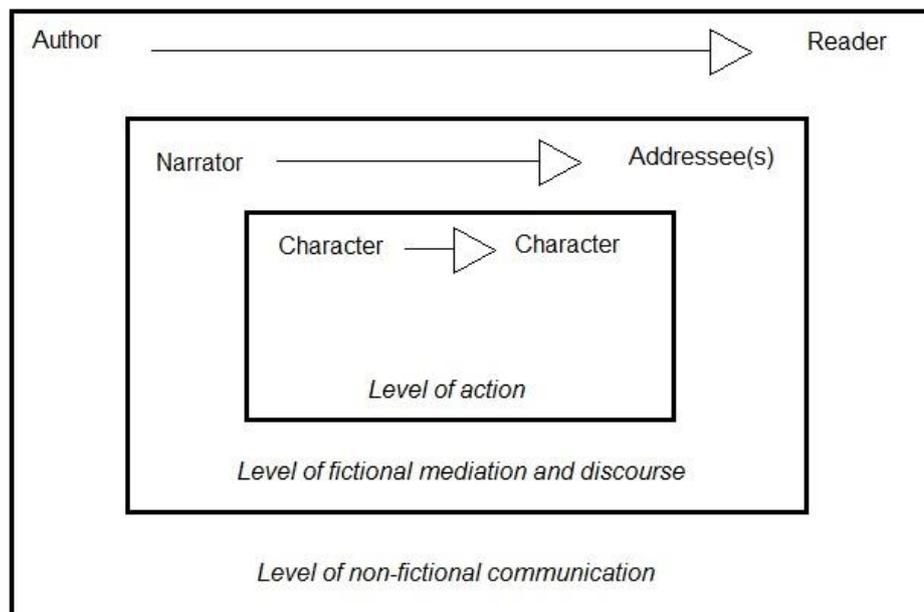
This creates the basis for narrative discourse. Narrative criticism and discourse is centred upon the "literary artistry of the author", and how the author utilises various methods to tell a story. These methods include "plot, characters, dialogue and dramatic tension" (Osborne 1991:153). These methods interact in order to create dimensionality within a text.

Narrative interpretation, according to Grant Osborne (1991:154), consists of two aspects, namely, "poetics, which studies the artistic dimension or the way the text is constructed by the author; and meaning, which re-creates the message that the author is communicating". The narrative has a "functional structure", wherein the "how" (poetics) leads to the "what" (meaning), and thus serves as a "transaction between the narrator and the audience on whom he wishes to produce a certain effect by way of certain strategies" (Osborne 1991:154).

Within this communication between author and audience, the “voice” is that of the narrator, and the “voice markers” encapsulate the following: the content matter of the text inasmuch as the “culturally appropriate voices for sad and happy, comic and tragic subjects” (Jahn 2005:3-4) (though precise type of intonation never follows automatically); subjective expressions which indicate the narrator's education, his/her beliefs, convictions, interests, values, political and ideological orientation, attitude towards people, events, and things; and pragmatic signals which attune the reader to the narrator's awareness of an audience and the degree of his/her orientation towards it (Jahn 2005:3-4).

Jahn (2005:5) illustrates the communication that takes place in the narrative voice as follows:

Figure 2: The Standard Structure of Fictional Narrative Communication



Standard Structure of Fictional Narrative Communication

This illustration breaks down how the author inserts his persona into the text without being present within it. This creates the “implied author”, and this presence “is critical in order to tie us to the historicity of the story, to keep central the original intended meaning of the text”. The narrator is the “invisible speaker” in the text, and “tells the story and at times interprets its significance” (Osborne 1991:155). The author uses implicit commentary to tell the story through rhetorical techniques which guide the reader through the drama of the narrative. These techniques entail repetition, theme, the sequence of actions, type-scenes, and gaps in the narration. These techniques are employed by authors with a specific

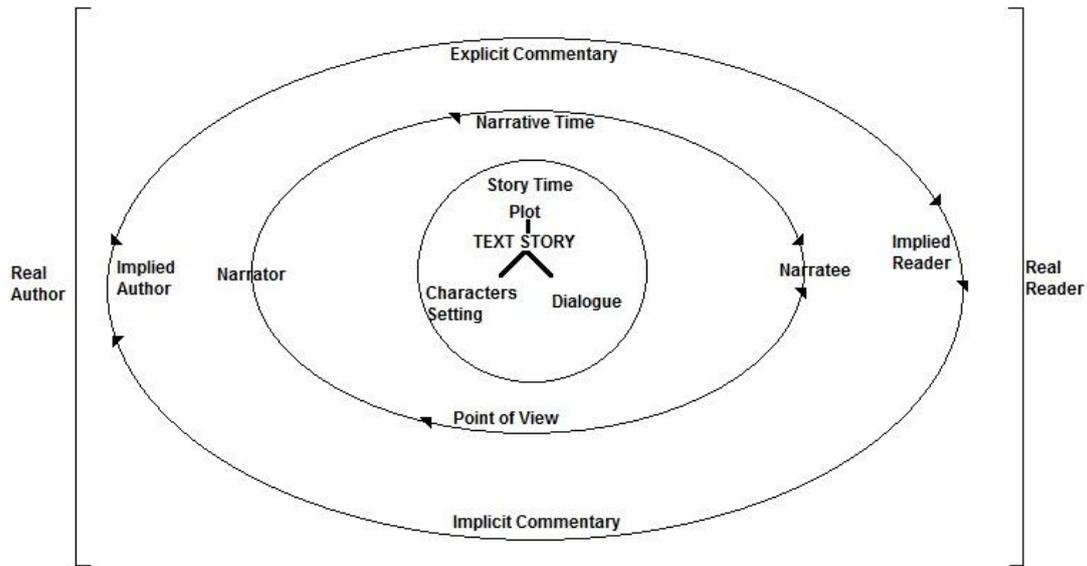
audience in mind, and thus the distinction has to be made between the “implied reader” and the actual reader, for whom it may be harder to establish context for the imagery and style employed in the narration (Osborne 1991:162).

Within the communication of a text, spoken in narrative voice, there are five dimensions working together at any one time in order to guide the reader in numerous directions simultaneously (Osborne 1991:156). These dimensions are: Psychological (where the narrator gives the reader information about the thoughts and feelings of the characters), Evaluative or Ideological (where the narrator’s point of view denotes right and wrong), Spatial (the narrator is omnipresent and moves freely from place to place to tell the story from numerous vantage points), Temporal (where action is considered in terms of the past, present or future), and Phraseological (the dialogue of the narrative).

These dimensions function within the structure of the narrative itself in terms of its plot, and within its plot, through the characters and the setting. The plot of a narrative “encompasses the united sequence of events that follow a cause-effect order; these build to a climax that involve the reader in the narrative world of the story. The basic element of plot is conflict” (Osborne 1991:158). The plot is driven by the actions of the characters in the narrative, and as such, characterisation requires, according to Aristotle, that characters should be morally good, suitable, lifelike and consistent. Realistic characters portray the story in such a way that the audience identifies with it, thus making it applicable to the reader. Characterisation depends on description by the narrator to portray the characters effectively (Osborne 1991:158-160).

The plot and characterisation play off within the setting of the narrative, which comprises of three categories, namely: Geographical, Temporal, Social or Historical. “The setting serves many functions. Generating atmosphere, determining conflict, revealing traits in characters who must deal with problems or threats caused by the settings, offering commentary on the action, and evoking associations and nuances of meaning present in the culture of the readers” (Osborne 1991:160). The holistic representation of the aspects of Narrative Criticism, according to Osborne (1991:155) can be depicted as follows:

Figure 3: Aspects of Narrative Criticism



3.1 Narratological Analysis Overview

The Narratological Analysis presented here is based on a combination of the theories of Rimmon-Kenan (1983), Fokkelman (1999) and Genette (1980).

3.1.1 Presentation of the Narrative

Narrating Time

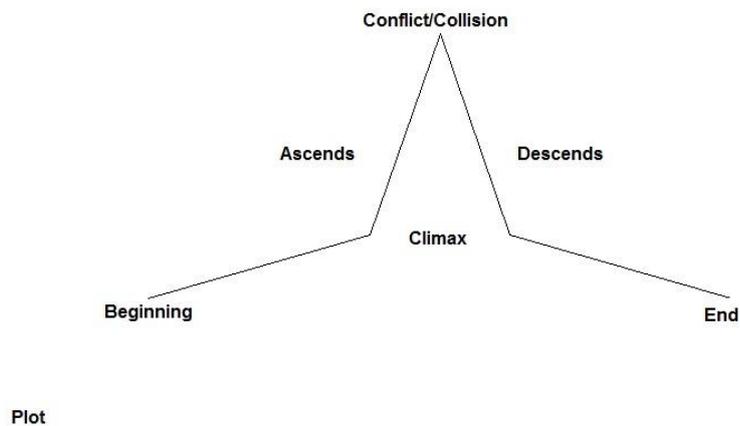
Narrating time is the outward presentation of the narrative, as it encapsulates the amount of space that a particular narrative is made up of in terms of the number of words, sentences, paragraphs and chapters used in the telling of a story. This can be seen as the superficial part of the presentation of a narrative, as it examines the outward structure of a text in order to determine how long it takes the reader to read the text. Narrated time gives insight into the author's intent in terms of his description of events that take place in the descriptions with regard to the length of sentences, how many words they contain and how much space they take up in paragraphs.

3.1.2 Structure/Plot

The structure of the narrative is the textual arrangements of the events, categorised in terms of incidents, scenes and acts. These categories form the compositional “building blocks” of the narrative, as they interrelate to show cause and effect, parallelism and contrast. They follow on from each other as follows: events or incidents occur to comprise a scene, and scenes combine to form an act, and the acts form the narrative.

The plot of a narrative refers to the story line and is the result of an organised system of events presented in temporal succession, and generally a plot has a clear beginning and end. The plot is based on conflict within the story, which is depicted and described by ascending and descending tension and actions, which affect the fulcrum of the climax, in other words, where the climax occurs within the text as far as the swivel point of action is concerned, as there is a build-up towards the climax, the climax itself, and then the descent of action. This can be illustrated as follows (Fokkelman 1999:73-96):

Figure 4: Schematic Representation of Plot Development



3.1.3 Style

A stylistic analysis comprises of the investigation of the aspects of language, representation and meaning, in order to establish the way in which the author uses words to portray scenes in order to create meaning for the reader. The interaction of these three components of style places the text within a certain genre of writing.

Language

Language consists of the words that make up the sentences of the narrative. Language also embodies the sound and rhythm of the words and their meaning in terms of contiguity (between the literal and non-literal meanings; i.e. metonymy and synecdoche); similarity (between literal and non-literal meaning; i.e. metaphor and simile); opposition (between the literal and non-literal meanings; i.e. irony and rhetorical questions).

Representation

The representation is the world described within the narrative and can be broken down in accordance with the incidences, scenes and acts.

Meaning

Meaning entails views, values and concepts that are embodied in the narrative and is expressed through speech and action of characters and the events that they are a part of. Meaning is emphasised by the repetition of words in terms of duplication (where the key words establishes a relationship between separate stages of the narrative, conveying the essential point directly), resumption (where several words recur after the interposition of other words or sentences to create continuity with the original thought), and envelope (where the same group of words appears in the same form or with only minor alterations at the beginning and end of a passage). Word order also effects meaning, for example, accumulation of nouns and verbs and inversion.

3.1.4 Characterisation

Characterisation entails the presentation of characters by the text, and is thus a textual aspect, whereas the analysis of characters is an aspect of the story. Characters are presented to convey the message of the story through their action and/or inaction. The characters are presented in two ways, namely direct shaping and indirect shaping (Rimmon-Kenan 1983:30-42).

Direct Shaping of Characters

In ancient texts, the direct shaping of characters occurred by way of their outward appearance and inner personality (direct characterisation through character traits, and mental traits and emotions and knowledge).

Indirect Shaping of Characters

Uncovering and discovering the nature of the character requires active participation on the part of the reader, and is portrayed through the speech and actions of the character in the story.

3.1.5 Focalisation

Focalisation comprises of the point of view of the text, in terms of the point of view from which the plot of the story unfolds in its events, scenes and acts. Focalisation includes traits that are psychological, perceptual and ideological in nature (Rimmon-Kenan 1983:85). The key questions of focalisation are centred around who sees (the focalisator) and what he/she sees (the focalised). The narrator is generally the focalisator, although a character in the narrative can also fill that role (Rimmon-Kenan 1983:87). The relationship between the narrator and the characters takes one of three forms, where the narrator knows more than any one of the characters, the narrator knows what the characters know, or the narrator knows less than the characters.

Focalisation is either internal (character acts as focalisator) or external (narrator is the focalisator) (Genette 1980:189-190).

Focalisation can be summarised as follows, in terms of the traits identified above:

Table 1: Summary of Focalisation

PERCEPTUAL	Time	Internal Focus is only on the present.	External Focus is in the present, past and future.
	Space	Restricted to one place.	Panoramic view, more than one place at one time.
PSYCHOLOGICAL	Cognitive	Internal Knowledge restricted to own situation.	External Unrestricted knowledge.
	Emotional	Subjective insight into characters' emotions.	Objective insight into characters' emotions.
IDEOLOGICAL		Internal Specific ideology of the character.	External Representative of prominent ideology of the time.

(Genette 1980:189-190).

3.1.6 Story

The story consists of the unfolding of an event, or a series of events that usually follow in chronological order, and are driven by characters, time and space.

Events

Bal (1978:26) describes an event as “an act of one character against another character that changes the direction of the story”. This shifts the fulcrum of the narrative, through static events which are provided by the narrator to create context and dynamic events which are depicted through the actions of characters, and the events are either determinative or connective.

Characters

According to Fokkelman (1999:55-73), characters can be classified as heroes, helpers and opponents. Characters “come alive” in the story through their descriptions, and are developed in terms of their complexity (on a scale from simple to complex), development (on a scale from static to dynamic), and their penetration into the inner being (in terms of clear ideas from inside or unclear external ideas) (Rimmon-Kenan 1983: 41-42).

Narrated Time

Narrated time belongs to the story dimension and refers to an aspect of time in the story itself, in other words, the development of time as narrated. Within the parameters of narrated time the following elements play important roles, namely order, duration and frequency play.

Order

Stories are not necessarily told in terms of a chronological order of events, and as such, narrated time is anachronistic, often looking back (analepsis) or forward (prolepsis) (Genette 1980).

Anachronisms inherently have two dimensions, namely reach (the gap in time between the present point in time and the analepsis/prolepsis) and extent (the fact that anachronisms cover some duration of the story, and how long the narrated event in analepsis/prolepsis lasts) (Genette 1980: 36-49). Anachronisms are also either internal, external, or a mixture of the two.

Internal anachronisms consist of heterodiegetic and homodiegetic categories. Heterodiegetic anachronisms concern a “new” story line that is embedded in the present one. It often introduces a new character or gives information about a known character. Homodiegetic anachronisms are embedded in the same story line; and function to complete (fill in earlier gaps in the story) or repeat (purposeful repetitions of what has been told).

External anachronisms are outside of the present narrative, and reach back before its starting point and may end beyond the scope of the present narrative. Mixed anachronisms reach back to before the narrative's starting point and their extent arrive at a point that is later than the beginning of the present narrative, or they start at a point in the present narrative and have a reach beyond the end point of that narrative.

Duration

The duration of a narrative explores the relationship between narrated and narrating time. This encapsulates the speed at which the story develops and the space needed for it to be told in the text in terms of paragraph space, for example. The duration influences the rhythm of the text, and Gerard Genette (1980:95) identifies four features of rhythm that develop in terms of duration. They are: pause (descriptive passages in which no action takes place), scene (dramatic actions described in dramatic ways where story time and narrated time correspond), summary (narrative summarises a long period of time in a short way) and ellipses (jumping over large periods of time, and the narrated time is smaller than the story time).

Frequency

Frequency entails the relationship between events which occur repetitively in a story and the number of times that they are repeated in the narrative; asking the question of how many times the event actually happened and how many times it is reported. The four types of frequency are: singulative (an event happens once and is narrated once), anaphoric (narrating numerous times what happened the same number of times), repeating (narrating numerous times what happened only once) and iterative (narrating once what happened numerous times) (Genette 1980:114-116).

Space

Stories do not take place in vacuums. They occur somewhere and involve someone. The "somewhere" is a specific space within the narrative that plays a meaningful role in the story, as the reader connects the story to the space, and thus furnishes his/her understanding of the narrative and the characters involved (Bal 1978:133-144). Within a narrative, events are governed by their positions within the time and space of the story. These features produce a dimension of reality to which the reader is taken through the narrator's description or through a description given by another character who serves as a messenger.

Space comes to life in a story and is shaped by the characters and the descriptive references to places. Places are not foregrounded in stories, they rather serve as the

backdrop against which events and character development unfold, but their background function serves as a paramount guide in understanding the culture of the author and the time of the authorship of the text. This is discussed in more detail under Critical Spatiality.

3.1.7 Narrator

Gerard Genette (1980:217) postulates that the narrator is best described in relation to the story that he/she tells, because the narrator is part of the story but a part of it as well as simultaneously. The narrator can stand in four temporal relations to the story, namely: subsequent narration (classical past tense narration), prior narration (prophetic or apocalyptic narration, future tense), simultaneous narration (present tense narration), and interpolated narration (narrating and story alternate in such a way that the story has an effect upon the narration) (Genette 1980:217).

The narrative levels within a story can contain the narrator in the following ways: intradiegetic (part of the story), extradiegetic (telling the story “From above”), homodiegetic (a character in the story he/she is telling), and heterodiegetic (uninvolved in the story). Within these levels, the narrator’s presence is either overt or covert.

4. Hermeneutics

4.1 Understanding as Reconstruction

The foundation of Hermeneutics is “the science which delineates principles or methods for interpreting an individual author’s meaning” (Osborne 1991:5). Hermeneutical interpretation assumes a gap between the familiar world of the interpreter and the meaning that resists “assimilation into the horizons” into his world (Linge 1977:xii). Historically, the science of Hermeneutics, as employed by Chladenius and Flacius, for example, arose from a lack of understanding of a text, where “the normal situation for them was that of an immediate and unimpeded understanding of the subject matter of the text” (Linge 1977:xiii). Thus, Hermeneutics served as a pedagogical tool in the cases where understanding was impeded, and was the exception rather than the rule.

The philosopher Schleiermacher shifted the focus of not understanding a text to “the natural priority for *misunderstanding*” (Linge 1977:xiii). Schleiermacher explains that misunderstanding comes about due to an assumption that understanding is something that occurs naturally, if one were to assume that misunderstanding occurred naturally, and that understanding should actively be sought and pursued. Misunderstanding is natural because of the fact that there is no one, universal meaning for each word that is common to everybody’s vocabulary at any given time. Misunderstanding takes place because of “the

changes in word meanings and world views that have taken place in time, separating the author from the interpreter” (Linge 1977:xiii). Schleiermacher’s Hermeneutics, therefore, focus on the fact that a text does not say what it appears to be saying to the interpreter, and that a reconstruction of the context of the history and life of the author is necessary in order to understand the author’s intent, and thus the meaning of the text.

Schleiermacher’s focus on misunderstanding and restructuring of contexts served as the foundation for Dilthey, who similarly “identified the meaning of a text or action with the subjective intention of its author” (Linge 1977:xiii). Dilthey’s Hermeneutics, however, expanded in interpretation, as it applies to texts as well as artefacts that form part of the “historical world” and his focus was on the scientific understanding and universal methodology in the application of Hermeneutics in the human sciences (*Geisteswissenschaften*).

Dilthey aimed to use understanding as the way to recover the “original life-world” that texts and articles and artefacts belonged to, in order to understand the author of a particular text “as he understood himself” (Linge 1977:xiv). The task of understanding becomes a form of subjective projection as a “self-transportation”, in terms of which the interpreter bridges the gap between his own life-world and that of the author’s. An important facet of both Dilthey’s and Schleiermacher’s theories is that the knowledge and life-world of the interpreter has an innately “negative value” (Linge 1977:xiv). The crux of these Hermeneutical philosophies are, as postulated by Linge (1977:xiv) as actively ridding historical understanding of prejudice.

4.2 Understanding as Mediation

Hans-Georg Gadamer’s Hermeneutics shifts from the negation of the interpreter’s own past. Gadamer states that one’s past is not accidental or subjective, and can thus not be negated. To Gadamer, the past is an ontological condition, and “the knower’s own present situation is already constitutively involved in any process of understanding” (Linge 1977:xiv). This means that an individual’s world view, and his prejudices effectively open him up to the past, instead of block him off from it.

The interpreter’s past is the necessary condition to him/her being able to understand a text. The interpreter’s past is what gives rise to bias in understanding. “Shaped by the past in an infinity of unexamined ways, the present situation is the ‘given’ in which understanding is rooted, and which reflection can never entirely hold at a critical distance and objectify” (Linge 1977:xv).

For Gadamer, the “Hermeneutical situation” is to be historical, and that “to be historical means that one is not absorbed into self-knowledge” (Linge 1977:xv). This is where the shift from prior perspectives becomes the most evident, as Linge (1977:xv) states: “The role of the past cannot be restricted merely to supplying the texts or events that make up the ‘objects’ of interpretation.

As prejudice and tradition, the past also defines the ground the interpreter himself occupies when he understands”. Understanding, then, is not a question of reconstruction, but rather one of mediation.

According to Linge (1977:xvi) human beings bring the past into the present, even when the past is understood to be an end in itself, the act of understanding itself serves as the “translation of past meaning into the present situation”. Because “understanding is an event, a movement of history itself in which neither interpreter nor text can be thought of as autonomous parts” (Linge 1977:xvi).

Heritage and tradition are the mediation through which the past makes itself present, and shapes an interpreter’s horizon. The past is not a mere collection of objects that are “duplicated” by the interpreter, but they serve as an “effective history” which makes it possible for the interpreter to have a conversation, and an interaction, with the text that he/she is reading, in order to facilitate understanding.

Prejudices that mark an individual’s “Hermeneutical situation” are “the concretisations that mediate the text” to him/her, and “constitute [his] immediate participation in this effective history” (Linge 1977:xvii). Gadamer aims to elucidate the human context of the interpreter within the realm of scientific method and understanding, thereby accounting for the “repeated attempts at critical understanding” (Linge 1977:xviii).

4.3 The Fusion of Horizons

For Gadamer, the past is a “source of possibilities of meaning” as opposed to an object of investigation. The lack of passive investigation implies that the past, as transmitted through a text, can be interacted with, in an active and goal-directed manner. This interaction, according to Gadamer, takes the form of a conversation. A Hermeneutical dialogue, or conversation occurs between the interpreter and the text and, like any true dialogue, requires equality and active reciprocity (Linge 1977:xx).

The conversation presupposes common subject matter, which is centred upon what the text is conveying to the interpreter and interpreters of subsequent successive generations.

Understanding the text requires “present participation” in what is said (Linge 1977:xx). The purpose of this interaction is not to reconstruct the author’s life-world, but rather to focus on the subject matter (Linge 1977:xx-xxi), since the act of interpretation has an inherent characteristic of dialogue through which the interpreter tends to concentrate on the other person rather than the subject matter that needs to be interpreted.

By engaging in interpretation in this manner, rather than engaging in it with the other person, the true sense of communication is hindered. Hermeneutical conversation, therefore, requires the interpreter to be open to allowing the text to assert its meaning and viewpoint through confronting “the Otherness of the text” (Linge 1977:xx-xxi), and by purging the prejudices that this process foregrounds. While what occurs is a “collision with the Other’s horizons”, it is a vital occurrence inasmuch as it enables the interpreter to become aware of his/her own “consciousness of effective history”, which allows for the existence of “openness to new possibilities that is the precondition of genuine understanding” (Linge 1977:xxi).

The aim of the interpreter must be to question that which fundamentally motivates the text; “the question that it seeks to answer and that it poses again and again to its interpreters” (Linge 1977:xxi).

Openness is critical to the Hermeneutical priority of the question, as it has its basis in the ancient Greek dialogues of Socrates and Plato, each of which emphasises the logical structure of openness (Gadamer 1989:362). Openness is an essential element in experience, and within the concept of experience, the structure of the question is implied (Gadamer 1989:362). The structure of the question can be broken down into something being either “this or that”, something being right or wrong; and therefore openness of being either this or that is the essence of the experience of the question.

“Questions always bring out the undetermined possibilities of a thing. That is why we cannot understand the questionableness of something without asking [authentic] questions” (Gadamer 1989:374). The concept of a thing which has possibilities can be extended to mean a human being, in the Heideggerian sense of *Dasein*, and as such, “a person who thinks must ask himself questions” in order to find his own meaning, because *Dasein* is a being for whom Being is a question. This question forms part of the transitory *a priori* of Hermeneutics, because the being will question his own historicity in terms of his language.

What emerges from a question “in its truth is its *logos*”, and this transcends the preunderstandings of each of the participants in the dialogue. The *logos* of a question may then also be considered to be a transitory *a priori* of the Hermeneutical experience, along

with historicity and linguisticity, since the truth learned is also reliant on the context of the question, but remains a truth nevertheless.

This truth, though, must be a truth for both participants in the dialogue, because the fusion of horizons is based on “working out a common meaning” (Gadamer 1989:368).

When it comes to interpreting a historical text, the questioner is not necessarily the interpreter, because the text poses a question to him; and in order for the interpreter to understand the text, he has to understand the question that it asks (Gadamer 1989:369-370). This is where the fusion of horizons becomes truly visible because there is more to the question than what is at face value, because there is the unsaid, what lies behind what is said that the interpreter needs to take cognisance of the context of the text, the context of its author, the context of the author’s intentions for the text, the context of the interpreter and the current context within which the text is read are all vital to the understanding of the text.

Questions themselves are bound to historicity. They do not exist outside of time, and are contextually linked to the time in which they are asked (Gadamer 1989:375). Bearing this in mind, “the meaning of a sentence is relative to the question to which it is a reply, but that implies that its meaning necessarily exceeds what is said in it” (Gadamer 1989:370). It is important to note, however, that understanding the text does by no means entail a reconstruction of the question, because that is impossible.

“The sense of a text in general reaches far beyond what its author intended. The task of understanding is concerned above all with the meaning of the text itself” (Gadamer 1989:372). That is why it is necessary for “Every historian and philologist [to] reckon with the fundamental non-definitiveness of the horizon in which his understanding moves”; there is a course of events which brings new meanings and truths to light in any text, through different periods of time (Gadamer 1989:373). “The texts are drawn into a genuine course of events in exactly the same way as are events themselves”, and this is what can be described as a history of effect, wherein the “the actualisation of understanding can be regarded as a historical potential of what is understood” (Gadamer 1989:373).

Without reconstruction, the task of the interpreter is to mediate between the past and the present by keeping his own historicity and tradition in mind, as well as that of the text itself. He must also understand the text as “an answer to a real question” (Gadamer 1989:374). “For Gadamer, the meaning of the text cannot be restricted to the *mens auctoris*. Tradition builds upon what he calls the ‘excess of meaning’ that he finds in the text, an excess that goes beyond the author’s intention, explicit or implicit, for what he creates” (Linge 1977:xxv).

4.4 Language

Language is more of an end in itself than a means to an end, or a tool, as it were. Language is not a tool that humans learn to use, then master, and then disregard. Every linguistic attribute attained by a human being will stay rooted in the mind, to be used over and over whether consciously or subconsciously, for as long as that person communicates. “In all our knowledge of ourselves and in all knowledge of the world, we are always already encompassed by language which is our own” (Linge 1977:xxix).

The fact that every human being has their basic understanding of their world founded upon the language they are taught by their parents, for example, and that this language is carried over from past generations reflects the basic Hermeneutic assumption that underpins both Gadamer’s and Heidegger’s theories that “language and understanding are inseparable structural aspects of human being-in-the-world’ (Linge 1977:xxix). Language becomes something ontological to human interaction and understanding of the written word. The human use of language is not “self-founding”, as humans are perpetually oriented to the world through their understanding of language.

Interpretation, in turn, is completely dependent upon language, and is thus also not self-founding, because it is only through language and tradition that human understanding and contextualisation can take place (Linge 1977:xxix).

Language is the universal medium of understanding. But, because language changes over time and generations associate different meanings to different words and contexts, language can be seen as a transitory *a priori* of understanding and existence and being-in-the-world, as “language, in its life as conversation, constantly presses against the limits of established conventions and moves between the established meanings and usages that are at its basis and the new that it strives to express” (Linge 1977:xxxi).

Linguisticity, along with tradition, form the foundations upon which man’s interaction with his world are built. This being-in-the-world forms the basis of Heidegger’s philosophy. Heidegger’s early philosophy, specifically in terms of phenomenology is greatly influenced by that of Edmund Husserl, who, as the “initiator of the movement” instigated the inquiry into the “unexplored continent of consciousness” (Safranski 2002:73). This influence becomes especially clear when Husserl’s statement that “consciousness is always conscious of something” is taken into account, as it leads to the subsequent definition of Phenomenology as the fact that “consciousness is not ‘inside’ but ‘outside’, alongside what it is conscious of” (Safranski 2002:75).

Heidegger admits to Husserlian influence at his Marburg lecture in 1925, where he identifies the point at which he can improve upon Husserl's philosophy by positing his own (Safranski 2002:82). Heidegger's philosophy takes a similar point of departure as that of Hegel's, inasmuch as the support of the fact that life and philosophy are both "essentially historical" and posits the importance of the history of language which enables man to "recover the meanings that were lost in the Western Metaphysical tradition", where the study of the person was corrupted by the emphasis on scientific reason and technology (West 1996:97).

Heidegger posits the notion of *Dasein* in his work *Being and Time* by exploring what it means to be "from the perspective of the kind of being for whom Being is a question" (West 1996:100). *Dasein* may be directly translated as "being there" but also implicitly as "being here", indicating that the human being is on planet Earth at a certain point in time, and also that he is immersed in his world's time and space. This stands in direct opposition to the theory of Descartes, as previously mentioned, because the world of *Dasein* is not "a realm of neutral things or objects but rather the referential totality of *Dasein's* own direct involvement" (Linge 1977:xlv). It is through this immersion into the world that man finds meaning in his experience.

In order to find meaning while being in the world, it may be assumed that *Dasein* does not reach its status as the being to which beings should aspire to be without its own set of obstacle to overcome. As such, being in the world implies more than merely being comfortable in a world over which a being has total control; rather, it implies a "thrownness" into circumstances over which the being has no control, but has to function within (Linge 1977:xvii). This immerses the being into his or her world, because in order to live a meaningful life within circumstantial parameters requires an exploration of the circumstances in order to seek the possibilities of surpassing them.

The concept of immersion into the world is linked to the historicity of life, because every meaning that man attributes to something is based on his inherited perspective in terms of that particular thing. This inherited perspective is what Gadamer refers to as a preunderstanding, which can be explained by virtue of the fact that "understanding always depends, in part, on social standards which evolve historically and which the individual neither creates nor controls" (Wachterhauser 1986:5).

There is a question that arises from this inherited past, and it is one of relativism that every perspective of reality must be correct because every person experiences it differently? Heidegger claims perspectivism, whereby even though people see reality in different ways, they are still seeing and experiencing the same reality (Wachterhauser 1986:26). Once

again Heidegger's theory opposes that of the objective observer of scientific tradition, because the observer is a real participant in the world.

Participating in the world implies a practical relationship to objects in the world, which are not merely present in *Dasein's* sphere, but are ready-at-hand to be used in a meaningful way (West 1996:101). These objects become meaningful in terms of the task they are used for in order to be fulfilled, and are thus not just "neutral objects" as Descartes saw them. The immersion of *Dasein* into its world seems to immerse the world in the meaning that *Dasein* seeks and makes, showing a reciprocity of thrownness for surely an artist's paintbrush did not choose to be that specific artist's tool, but together with the artist, as an extension of his hand, the brush and the artist create beauty and meaning together in their end-product.

Language is one of the things ready-at-hand for *Dasein*, as meaningful discourse is created by the interaction of man with words (Grondin 1994:102). Language is also part of the inherited history of man, and is thus inseparable from man. It connects people to one another over time and space. Heidegger also posits that it is language that makes rational activity possible, and enables man to understand things as more than mere objects "to which we react blindly and mechanically" (Wachterhauser 1986:28).

Dasein is nothing new, nor does it belong solely to any individual; leading to the notion that *Dasein* is more than merely being here or there, but that it also encompasses "being with Others" as Heidegger describes it to be "irreducibly situated and intersubjective" (West 1996:101). The primary relation of *Dasein* to the world it finds itself thrown into, is one of care, precisely because beings are not detached observers to the world, but rather participants in it; leading to the conclusion that the being becomes inseparable from the world and *vice versa*. By not separating the "I" from its world, Heidegger avoids solipsism as "the world is always the one I share with others" (West 1996:101-102).

Authenticity is aimed at the future, and so *Dasein's* very nature shows its historicity, as it is influenced by the past, living in the now with goals toward the future. The formulation of goals is to Heidegger a feature of consciousness and going hand in hand with being future-orientated is the fact that our actions toward our goals are limited by our inherited pasts (West 1996:103).

Heidegger's intense focus on the experience of Being appears to be something that is difficult to relate to, even though one would think that one "experiences" every day. But Heidegger's experience leads to "something between the full expression of a lived situation on the one hand, and the self-distancing, objectifying abstract talking about it on the other. This is a self-transparency of life in its separate moments" (Safranski 2002:101).

4.5 Hermeneutics and Social-Scientific Criticism

Any culture, ancient or modern, is formed and developed on the principles of its fundamental values, beliefs and practices. Since ancient cultures no longer exist in a modern-day setting, it is impossible to observe their cultural heritage directly, and so, modern-day scholars turn their attention to ancient texts, which depict the values, beliefs and practices of cultures in order to understand the world from which their own society evolved. Thus, the language and recorded history of a society are interpreted Hermeneutically, and thus, inherently in a Social-Scientifically Critical way in order to contextualise the documents of the past for the audiences of the present. Social-Scientific Criticism is formally defined as “the phase of the exegetical task which analyses the social and cultural dimensions of a text and of its environmental context” (Elliot 1993:7).

According to Pilch and Malina (1998:xv-xxix), “every culture colours the way its members perceive and interpret reality. Though reality is always the same, cultural interpretations of it differ.” These interpretations orbit around the centripetal force of the values of a culture; and are made tangible through institutionalising said values, making them culturally recognisable symbols through “endowing an object with meaning, which creates a mood and motivation for humans” (Pilch & Malina 1998:xv-xxix).

A community’s values influence the matrices of an individual’s psyche and personality development, due to the fact that they shape the individual’s behaviour and thus, motivation (Pilch & Malina 1998:xv-xxix).

The values of any given community are enshrined in their narratives and stories, their religious documentation and poetry. Thus, because no literary work is independent from that which has gone before it, the worldviews of the writers of the past bleed into the views of the writers of the present, creating a fusion of the thoughts and beliefs that form the foundation of the text. The present-day writer continues the tradition of the writer of the past (Gadamer 1989:358). The influence of the writer on the written text can be attributed to the fact that the writer is totally influenced by his or her culture. These interpretations become the reality that is written down. Pilch and Malina (1998:8-209) identify the main values that are relevant to ancient cultures. These values can be summarised as follows:

Table 2: Ancient Cultural Values

Value:	Overview:
Altruism	A value related to “giving”, for example, giving surplus food or services to those who have nothing.
Assertiveness	Qualities related to boldness, openness, frankness and self-confidence in speaking.
Authoritarianism	Values rooted in the social experience of authority being sanctioned by force.
Change/Novelty Orientation	These values encompass the doubting of the value of tradition by manifesting disloyalty toward it.
Clothing	This value shows that clothing is not merely a bodily covering but an indication of one’s status and role in the community, and is thus to be reviewed in terms of honour and shame.
Communicativeness	This is reflected in the concrete images of the mouth and ears, which are boundaries of the human body.
Compassion	This value is rooted in kinship obligations, and is specific to given interactions.
Compliance	This value encompasses the willingness to conform one’s actions to the wishes of another or to cultural standards.
Curiosity	This value betrays impatience with the <i>status quo</i> and interest in illicit pleasures.
Deception	This value emphasises the fact that appearances are deceptive, that interiors do not necessarily match exteriors.
Defeat	This is a secondary value to honour and shame and is relative to the person or nation who is defeated. Defeat equates to shame.
Dramatic Orientation	This value finds expression in the words and deeds of an individual and is used for maintaining Honour.
Dyadism	Individuals are valued in terms of another person or thing, for example, clan, family, nation etc.
Emotion	Free and unrestricted emotional expression in human interactions is a core value, as it marks a person as authentically human.
Faithfulness	This value is relative to persons. Faithfulness is reliability in interpersonal relations (loyalty).
Family-Centeredness	An aspect of kinship, which is derived from Honour and Shame, tradition and land.
Fate	The value of perceiving the events in one’s life as determined, in as much as that human beings are subject to nature.
Freedom	This enables an individual to choose to be free from obstacles in order to attain some end or goal.
Gratitude	This value describes the debt of interpersonal obligation for unrepayable favours received.
Hands-Feet	This value focuses on the human capabilities of purposeful activity.
Healing	This is a cultural strategy for restoring a person to well-being.
Honour and Shame	As a concept, honour is intrinsically tied to a community, or tribe. For example, if someone stems from the Beni Hassan tribe, he thinks, acts and dresses as a Beni Hassan. His actions reflect on the honour of the tribe. If he acts honourably, the tribe is honoured. If he acts shamefully, the whole tribe is shamed.
Humility	This value directs people to stay within their inherited social status.
Love	A value of a group attachment and group bonding.
Meekness	This value is based in humility coupled with non-violence.
Nudity	Nudity is linked with sin and shame, purity and pollution in myth and practice.
Ordering	A value encompassing the entire range of cosmic and human relationships whereby one is embedded in a family, society, culture and universe.
Parenting	This is a secondary value by means of which parents socialise their offspring in the core value of family – a kinship reality.
Pity	This value leads a person to perform a significant kindness for another person who is in need.
Prominence	This is an evaluative label used in acclaiming a person or thing to be of a certain social worth.
Purposiveness	Effective ends and causes of the individual lead to eventual satisfaction of the wants of the group.
Self-Sacrifice	This value includes the expectation that individual interests and desires are held second to the common good and common concerns of the tribe.
Torah Orientation	This value focuses on the law being a systematic statement of social norms, which enshrines beliefs and values of the group.
Trust	This value is rooted in the security that derives from a solidly reliable interpersonal relationship.
Wholeness	This value emphasises the importance of being complete in body, thought and action.
Worshipfulness	This value encompasses the respect that is due to divine beings.
Zeal	This is an internal emotional disposition and corresponding external behaviour which perseveres and maintains honour.

(Pilch & Malina 1998:8-209)

5. Deconstruction

Following from Heidegger and Gadamer's critique of Western Metaphysics, Derrida focuses his critique on the favouring of spoken language over written language. There is no temporal or spatial distance between the speaker and the speech, and therefore intent and understanding follow more naturally. The written word, however, is distanced from the author, and as such the written word becomes something that can be read by anyone at any time, even after the author's death. "This inclusion of death, distance and difference, is thought to be a corruption of the self-presence of meaning, to open meaning up to all forms of adulteration which immediacy would have prevented" (Johnson 2004:ix).

Based on this disparity, Johnson (2004:ix) describes Derrida's work as an attempt to represent the opposition of terms based on the juxtaposition of presence and absence. It is important to note that within speech, there are already a variety of representations and immediacies which are absent in writing, and as such, there is a marked and structured "difference and distance" (Johnson 2004:ix). There is an inherent discrepancy between *meaning* and *being*, as "a word is divided into a phonic *signifier* and a mental *signified*" (Johnson 2004:ix).

This discrepancy in a "signifying act" is what Derrida refers to *différance*⁹, and this *différance* "inhabits the very core of what appears to be immediately present" (Johnson 2004:ix).

By virtue of this inherent gap, the self-implied presence of meaning is an illusion that is produced by the "repression of the differential structures" from which it springs. This illusion, this absence of *prima facie* meaning shows that presence implies distortion (Johnson 2004:x-xi). This illusion and absence is illustrated in written language through the theory of Deconstruction, starting on the premise "*il n'y a pas de hors-texte*" (there is nothing outside of the text) (Johnson 2004:xiv-xv).

Deconstruction itself is related not to destruction, but rather to analysis, by way of "the careful teasing out of warring forces of signification *within the text itself* ... [implying] that a text signifies in more than one way, and to varying degrees of explicitness" (Johnson 2004:xv).

This shows up discrepancies in meaning where a statement, on a figurative level, is at odds with its literal meaning, leading to misunderstanding because of presuppositions that make its conclusions unclear. For Derrida, signification implies putting a sign with its own connotations in place of another sign with its own connotations, thus having the sign "put in the place of the thing itself, the present "thing" here standing equally for meaning or referent"

⁹ From the French verb *différer*, which means both "to differ" and to "defer".

(Derrida 1982:8-9). In this regard, something absent is presented by something other which is present, thus “the sign represents the present in its absence”. The present being what it is by virtue of what it is not and being signified as such falls into the axiom that within everything that is, there is something that is not, in relation to it. For the canonical books in the Bible, there are Apocryphal works that fall outside of the biblical parameters. For the Angels in Heaven, there are humans on Earth and Demons in Hell. For good there is evil, for right there is wrong. Each thing that is defined by that which it is not, is the Other; and this Other can be analysed in terms of its aberrations from and alternatives to that which is.

Othering is explained and exemplified by Plato through the emphasis on the development of Being, namely, “the fixity of Being, and the mobility of Becoming” (Reese 1996:587). It is important to note that Plato denies the idea of nonbeing, as he interprets the negation of Being as Othering (referring to some Other Being). “Thus, negation is interpreted as ‘Othering’” (Reese 1996:587).

This discrepancy between what is and what is not, is evident in textual form, since that which is not written is Other to the text (Derrida 1981:67-186). This textual Othering is one facet of the possible ways of indicating the implicit and explicit *différance* of that which is not. Within a narrative in a text, there are things which are said, things which are implied, and things which are omitted altogether. This “eternity of the unsaid” is another form of Othering.

When the meaning of a text is neither fully present nor absent, the meaning is never fully present in itself. It is thus not fully determined (nor determinable) by the author, because “meaning depends on a potentially infinite array of possible contexts and interpreters, and so leads to what Derrida calls ‘dissemination’, and endless dispersion and multiplication of meanings” (West 1996:185).

Similar to the principles of Hermeneutics, Deconstruction also requires a relationship between the writer, reader and the text, but in Deconstruction the relationship is more focused, initially, on the author and the text. “The reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he doesn’t command of the patterns of the language that he uses”. It signifies the structure that the critical reading should produce (Johnson 2004:xv). Deconstructive reading therefore assumes the following (Johnson 2004:xvi):

- that the rhetoric of an assertion is not necessarily compatible with its explicit meaning;
- that this incompatibility can be read as systematic and significant *as such*;
- that an inquiry that attempts to study an object by means of that very object is open to certain analysable aberrations;

- that certain levels of any rigorous text will engender a systematic double mark on the insistent but invisible contradiction or difference which is necessary for and in the text's very elaboration.

For Derrida, writing is a something that has the potential of presenting/illustrating an ideal object, and therefore, a truth. Truth is an issue that Plato was concerned with inasmuch as it serves as "an idea of a pure self-authenticating knowledge" (West 1996:182). Truth, as an ideal of knowledge, is attainable through logic and deduction, according to Plato; logic and deduction that can be applied to science and mathematics as well, and are discovered through the practice of the Socratic Dialogue.

This dialogue, however, is based on the fact that "there is no evidence for the truth superior to the conviction and certainty of one's own immediate consciousness, and anything less than the immediate self-presence of truth represents a falling away from its purity and certainty" (West 1996:183). It is this self-evident requirement that makes Plato suspicious of writing, because there is no *prima facie* truth that is universal. For Plato, writing serves its purpose in preserving memory, but because of its temporal distance between author and reader, it threatens the "authority" of the teacher who speaks. Writing animates the truth in a different way to the speaker, and as such speech has a "father-son" relationship to writing.

Derrida identifies the paradox in Plato's theory, because "although [Plato] denounces writing as a source of error, writing is nevertheless an essential means for the transmission not only of truth in general but even Plato's particular claims about the dangers of writing" (West 1996:183). Derrida sees the epitome of Plato's paradox come alive in the word *pharmakon*, which can be translated from the original Greek to mean both "poison" and/or "cure". This duality and ambiguity of the written word necessitates a method of reading and understanding that delves deeper than deduction and face-value consciousness of truth. As such, a Deconstructive reading is designed to foreground the relation between logic and rhetoric and the unread "margins" of a text, which encapsulate images and metaphors, even "words that are present in their absence" inasmuch as inference and implied meanings (West 1996:183-184).

"To Deconstruct a piece of writing is therefore to operate a kind of strategic reversal, seizing on precisely those unregarded details (casual metaphors, footnotes, incidental turns of argument) which are always, and necessarily, passed over by interpreters of more orthodox persuasion" (West 1996:184). This does not mean the *prima facie* language or meaning of a text get disregarded in the pursuit of nuances; on the contrary, "to pass from an obvious to a latent language, one must first be rigorously sure of the obvious meaning" (West 1996:185).

6. Critical Spatiality

Victor Matthews (2008:165-168) briefly contextualises Spatial Theories in *More Than Meets the Ear*. Spatial theories explore the how the physical attributes of a particular place and its inherent space comes to life through the perceptions and attributions made to it psychosocially by the inhabitants of that space at any given time. This encapsulates the physical location proper, individual cognitive associations as well as cultural meanings that are explored in terms of the social dynamics that occur within it subjectively and reflectively.

A space is just a location until it is given meaning through association and action by somebody in it, thus creating a cognitive and emotional topographic map of sorts. This implies that space is both real and imagined, at once, and that space becomes powerful inasmuch as its attributes dictates the behaviours that will be tolerated within it.

For Edward Casey (1993:13), a place can be seen to be “prior to all things”, while a place can be thought of as entirely vacuous, without bodies or events, or even time, they are inherently full of the potentiality of inhabitation by bodies or events. While place can exist without bodies in it, bodies cannot exist without being in a space. Similarly, any event in time needs to take place in a certain space – “there are no *nonimplaced occasions*” (Casey 1993:13). Existence, material or immaterial, experienced or observed, is an *implaced* phenomenon. “Even Chaos has a shape and a place into which that shape fits ...” (Casey 1993:13).

The idea that everything and everybody is to be bound to space, can be construed as space being a social *a priori*, to an extent. Space becomes a “condition for all living things” (Casey 1993:15). The social attribute to spatial interpretation is what spurred the need for a Critical Spatial reading, as Modernism and the move to Postmodernism saw a change in space and time experiences, according to Flanagan (1999:15-43).

Postmodern Spatial Theory is primarily based on Foucault, Lefebvre and Soja, who share the common premises that space and place are socially produced, situated within relations of power, and that alternative spaces can be seen as places of resistance, struggle, or change (Flanagan 1999).

These basic premises can be broken down as follows in terms of the types of spatial experiences (Flanagan 1999:15-43):

- Spatial Practice: *espace perçu* (perceived space), which serves as the medium and outcome of human activity, behaviour and experience;

- Representations of Space: *espace conçu* (conceived space), which serves as the mental spaces that represent power, ideology, control and surveillance, and whereby resistance to these relations make them visible;
- Representational Spaces: *espace vécu* (lived space), which are spaces that are directly lived, spaces of freedom and change.

The Representational Spaces are the spaces in which Otherness becomes prominent, because it is there where the power dynamics of the space's inhabitants become lived. The Othering within a space ties in with the Deconstructed Other, and forms the basis for this study, which seeks to find the Other in Places of Otherness. This Otherness, however is not *a priori* to a physical place. It comes about purely from a psychosocial attribution, and then, intrinsically, through the psychosocial relations of power and knowledge (Flanagan 1995:15-43). Through social practice, representations of space occur, which lead to the existence of representational spaces.

Within the context of being in a space, Heidegger's Being-in-the-world resonates, and as such, Hermeneutically, spatiality becomes as relevant to Being as historicity, and sociality and as such, the Othering that occurs within a social system in a space leads to an escape from "binarisms, dialectics and opposition that leads to a closed logic" (Flanagan 1995:15-43). The term "Thirthing" is inherent to Lefebvre's Critical Spatiality, which can be broken down in terms of Firstspace, Secondspace and Thirdspace, illustrated below according to key features taken from Flanagan (1995:15-43):

Table 3: Key Features of Firstspace, Secondspace and Thirdspace

Firstspace	Secondspace	Thirdspace
Human occupation of the surface of the Earth;	Ideational;	Strategic reopening and rethinking new possibilities that shift epistemology to ontology;
Built environment;	Made up of projections into the empirical world from conceived/imagined geographies;	Ontological rebalancing through the introduction of a radical scepticism toward all established epistemologies;
Read at two levels: objective, accurate descriptions of surface appearance, and special explanations of psychological, exogenous social and biophysical processes;	Material reality is processed and comprehended through thought; <i>res cognito</i> , "through things";	Political choice and lived space;
Dominated geography;	Explanation becomes reflexive, subjective, introspective, philosophical and individualised;	Strategic locations, places of resistance;
Positivist, materialist;	Domain of artists and architects who present the world through their imaginations;	Dominated spaces;
Space of the physical world;	Cognitive maps;	Ideology and politics and power;
Alone, it is fundamentally incomplete and partial.	Spatial workings of the mind.	Chosen spaces for struggle, liberation and emancipation.

(Flanagan 1995:15-43)

The importance of the Thirdspace comes to the fore inasmuch as “the spatiality that is claimed and whose recognition is desired in stories must be the territoriality of a segmented society. It is a ‘people space’, not bordered territories; and it is Thirdspace, the lived space of outsider peoples” (Flanagan 1995:15-43). This inherently implies the Other, and as Foucault sees it, constructions of force through knowledge, which create Other spaces like the *heterotopia*, which is outside the normal movements of life, like a cemetery (Berquist 2003). An important feature of the Othered space would be its boundary, or border, as it is through the border that the Thirdspace becomes effectual.

These Other spaces are oftentimes invisible, and would conceivably have been ignored by ancient people by virtue of the fact that their “societies obscured these places’ existence through practices of avoidance and ideologies of denial” (Berquist 2003:14-29). These Othered spaces show the importance of the perception of inner space in relation to Others, as Davies (2003) illustrates in terms of the Qumran community and their Otherness as a Jewish community; as the Qumran texts can be seen to occupy a space between Torah-focused Judaism and Christianity, by offering an apocalyptic interpretation of early Christian history.

The use of space in a text often leads to the space, in all its capacities, becoming a dimension of the text itself, and thus becoming subject to the reader’s interpretation of it as a topographic geography, a socially constructed space and a lived space. As Ernest Van Eck (1995:4-155) points out, though, space creates a reality of its own, even though it exists only in language, it is still functional on various levels, including being a space against which character action occurs, and being represented by character and narrator through perception; as well as functioning within the creative mind of the reader. The space is thus both objective and subjective (Van Eck 1995:4-155).

The use of space in narrative requires for the “observer to be restored” so that the reader can envision, within his own preunderstandings and horizons, how the characters experience the space, and thusly fuse the spatial horizons after observing and understanding them. It brings about an “exploration of what experience means ... how people construct a sense of a place” (Berquist 2003:14-29). What remains vital, however, and what ties in with Deconstruction, is to note the observer’s effect upon the observed in terms of the physical, mental and social constructs of the space in question; as space is in itself neither objective or passive (Berquist 2003).

The difficulty with reading into the space of another time, through another's eyes and mind, is the problem of accurately "reconstructing the intended meaning" (McNutt 2003:30-50). This necessitates the Hermeneutical experience of the question.

McNutt (2003) expands upon Lefebvre's Thirdspace power-relations in terms of the relationships between centres and peripheries, and the power of the spatial divisions, dominated spaces and their counterspaces. In segmented societies, without permanent governmental authorities, power becomes dependant on how the segments relate to one another in terms of membership, kinship and, in turn, genealogy. The Othered people, such as smiths and artisans (who possess "secret" knowledge and power that "animates the universe") are respected and feared, or treated with ambivalence tinged with fear, often living in separate areas to the populace. These can be seen as counterspaces, if the Othering was volitional (McNutt 2003:30-50).

6.1 Thirdspace, Thirling, and Thirling-as-Othering

"Lefebvre was the one to first theorise *difference* and *Otherness* in explicitly spatial terms ... by insisting that difference be contextualised in social and political practices that are linked to *spatio-analysis*, the analysis, or better, the knowledge (*connaissance*) of the (social) production of (social) space" (Soja 1996:34-35). For Lefebvre (1991:410-411), space is the element which unifies the "materials and resources" that are inherent to the "social-political arena", by "substitute[ing] itself for each factor separately by enveloping it" (Lefebvre 1991:410-411). Space, therefore, serves as a "medium, milieu and intermediary", as an active participant in the events which take place within it.

Soja (1996:60) explores Thirdspace in more in-depth manner, introducing Thirling-as-Othering in Lefebvre's terms of it being "a 'moment' that partakes of the original pairing but is not just a simple combination or an 'in between' position along some all-inclusive continuum", and continues to explore this as follows:

The spatialised dialectic 'no longer clings to historicity and historical time, or to a temporal mechanism such as thesis-antithesis-synthesis or affirmation-negation-negation of the negation'. Thirling produces what might best be called a cumulative *trialectics* that is radically open to additional Otherness, to a continuing expansion of spatial knowledge (Soja 1996:61).

The idea of the *trialectics* can be traced to the dualistic reflexive thought of opposites, such as the relationships between subject-object, continuity-discontinuity, open-closed, as seen in the paradigm of Western philosophy. This binary opposition has become ineffectual, though,

as the signifier and the signified is inherently more than a relation between two terms. “One always has Three. There is always the Other” (Lefebvre 1980:225, 143).

The parallels between spatial Othering and the Deconstructed Other are apparent when reading Lefebvre, and as such, the space and Other in a text come together as a departure point for investigation. In all of Lefebvre’s work, Soja (1996:58) points out that the textual constraints of language and writing create their own pattern of a “‘reading’ rather than an ‘inhabiting’, [and] a ‘discourse’ rather than a practical ‘knowledge’ of space”.

Thirdspace fuses the physical of Firstspace and the emotional of Secondspace into a “double illusion” that becomes a social space with two distinct features; one being that it a field which can be separated from the physical and mental, and two, that it becomes an “approximation for an all-encompassing mode of spatial thinking” (Soja 1996:62). Social space has an inherent “encrypted reality” that is brought to life in every interpretation of it, whether through writing or art or recollection ideas about the space and its associations fetishise it, to an extent, and this is engendered in Lefebvre’s theory, as he notes that the mental and physical fields of space, real and imagined, concrete and abstract, are all inherent in a social understanding of space, as Firstspace, Secondspace and Thirdspace simultaneously constitute “three moments of social space” that are always present simultaneously.

The key to Thirdspace, though, is that while it is present alongside the other two modes of space, it encompasses them, as Thirdspace shows how the space is directly *lived* and how it is dominated and subjected (Soja 1996:62-68). Thirdspace is initially neutral, with no inhabitant privileged *a priori* (Soja 1996:68).

The power relations and thus the Othering that occurs in a given Thirdspace are directly linked to the history and the society that inhabits it. Echoing Heidegger’s *Dasein*, Thirdspace contains the presupposition of being-in-the-world of “historical-social-spatial beings who actively participate individually and collectively in the construction/production – the ‘becoming’ – of societies” (Soja 1996:73). This again necessitates an understanding of the Hermeneutical functioning of societies and their texts in order to place their “being” in an appropriate spatial context, for example, in terms of which spaces a people thought of as holy, as opposed to *heterotopias*.

Within the Thirdspace and its *tabula rasa* for the creation of power relations, Social-Scientific Criticism may lend some insight into the process of a culture’s Othering procedure, as it illuminates the principles of honour and shame within any given group of people at a time.

Social-Scientific Criticism of the social values of the people of the Ancient Near Eastern and Mediterranean regions shows that values generally encompass a society's concepts of what is right in terms of their principles. Values are made tangible through institutionalising them, and are characterised through culturally recognisable symbols, by way of "endowing an object with meaning, which creates a mood and motivation for humans."

A community's values influence the development of an individual's psyche and personality, due to the fact that they shape the individual's behaviour and motivation (Pilch & Malina 1998:xv-xxix). As much as objects become imbued with meaning, places take on similar significance, for example, temples, where only the "holiest" of priests are allowed into the inner sanctum of the building, while some of the populace may not even be allowed in the temple complex itself. This spatial "discrimination" enshrines the "cultural politics of difference" (Soja 1996:86).

"Those who are territorially subjugated by the workings of hegemonic power have two inherent choices: either, accept the imposed differentiation and division, making the best of it; or mobilise to resist, drawing upon their putative positioning, their assigned 'Otherness', to struggle against this power-filled imposition" (Soja 1996:87). This forms the crux for the study at hand, as these two options of Otherness are depicted in 1 Enoch, *Inferno*, and *Paradise lost*, respectively. "These choices are inherently spatial responses, individual and collective reactions to the ordered workings of power perceived, conceived, and lived space" (Soja 1996:87).

In this study it will be indicated that *heterotopias* and spaces of Otherness are encompassed in the Underworld, *Tartarus* and Hell. These are as much "placeless places" as their Utopia (Heaven) is. The fact that the spaces in question are virtual spaces, necessitates an application of Foucault's use of the mirror, which is a "placeless place". The mirror allows for a person to see him/herself in a place where the interpreter is not actually placed, "in an unreal, virtual space that opens up behind the surface" (Foucault 1986:24). Behind the glass, the person becomes a shadow, becomes an Other ("where it exerts a sort of counteraction to the position" that the person occupies), to show the self where it is actually absent. Because of this Otherness, the mirror's place is not in reality, making it a *heterotopia* (Foucault 1986:24).

The Thirdspace *heterotopias* involved in this study comply with Foucault's principles, as set out in Soja (1996:159-162)¹⁰:

1. *heterotopias* are found in all cultures, every human group, in primarily two forms, namely "crisis" (those in a state of personal crisis are Othered from the rest of society) and "deviation" (those whose behaviour is deviant from "required" norms);
2. *heterotopias* can change their function and meaning over time, according to the "synchrony" of the culture in question;
3. *heterotopias* are capable of juxtaposing in one real place several different places, "Several sites that are in themselves incompatible" or foreign to one another;
4. *heterotopias* are linked to time (*heterochronies*) as "invented" places which both abolish and preserve time and culture and appear to be temporary and permanent;
5. *heterotopias* always presuppose a system of opening and closing that simultaneously makes them both isolated and penetrable, different from freely publically accessible places;
6. *heterotopias* function in terms of the space that remains outside of them.

It is conceivable that *heterotopias* could be equated to places of Chaos, to stand outside of the order of the "natural" world. This idea is supported by the notion that the existence of order implies its Other, and because order is something that is manufactured by a society inhabiting a certain space, that which they deem to be Other in terms of their social norms could be construed as Chaotic. For Casey (1993:18-19), places of Chaos are "both differentiated and differentiating". These spaces, though, serve to "displace" the Othered inhabitants from their original space, and this feeling of displacement is often represented (in narratives) in terms of the Othered psychology of those inhabiting the *heterotopia*. The narrative technique of using a Pathetic Fallacy is often employed to show the "transferability of sense between human beings and landscapes" (Casey 1993:192).

¹⁰ Soja (1996:162) critiques Foucault's work as "incomplete" and "inconsistent", but for the purposes of investigating placeless Other spaces in this study, the concept of heterotopias can be applied as a theoretical framework from which interpretation and Deconstruction can commence. The wording and meaning here is unclear.

7. Summary

Within the four dimensions of a written narrative, the historical and psychosocial worldviews of the author and intended audience can be explored in terms of the following forms of analyses:

1. Narratological: Exploring the story from a textual, Interpretivist point of view that examines the united sequence of events that lead to the climax of the story, and examine the conflict in terms of the narration of the narrative, which is centred in the author and audience's time, geography, sociology and historicity. The actual geography of the author and audience is important from a Social-Scientific viewpoint standpoint, but the space within the text itself forms the basis for this study.
2. Hermeneutical: Based on Gadamer and Heidegger, this method of interpretation is used in order to create a context for the texts that are to be examined, in order to come to understand the "original life-world" that the texts belonged to, in order to understand the author of a particular text in his own context, and to thus explain the use of certain similar themes and imagery in the writing of the different texts over time.
3. Derrida's Deconstruction analyses the forces of signification *within the text itself* [implying] that a text signifies in more than one way, and to varying degrees of explicitness. The problem of having meaning "lost in translation" is addressed by this theory in terms of that which is not written being Other to the text. The concept of Othering, however, takes on a more immediate relevance, though, as the Othering within the narrative itself is the problem at hand.
4. Critical Spatiality: Focusing on the Othering inside of the space of the narrative, using the Narratological, Hermeneutical and Deconstruction theories as a preunderstanding in order to explore the power relations in the Othered spaces within the texts.

CHAPTER 4: THE ANALYSIS OF *THE BOOK OF ENOCH*, *INFERNO* AND *PARADISE LOST*

1. Introduction

The initial reading of the texts require a Narratological contextualisation of the specific lines and quotations that are to be investigated and analysed. This contextualisation places the relevant quotations in the contexts of the “books” and “canto” that they fall into, which are to be seen as the “chapters” of the texts in question. These “chapters”, however, are analysed as independent units for the purposes of this study.

Following the Narratological contextualisation, the “chapters” are explored in terms of their Hermeneutical attributes, as well as their values and practices in terms of Social-Scientific Criticism.

The Deconstructive reading of the text deals specifically with Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*, with the focus on Othering through language and presentation.

The Critical Spatial interpretation is applied in order to elucidate the Othering in the stories themselves, and to answer the research question in terms of Soja’s (1996:87) statement that “those who are territorially subjugated by the workings of hegemonic power have two inherent choices: either, accept the imposed differentiation and division, making the best of it; or mobilise to resist, drawing upon their putative positioning, their assigned ‘Otherness’, to struggle against this power-filled imposition” and that “these choices are inherently spatial responses, individual and collective reactions to the ordered workings of power perceived, conceived, and lived space” (Soja 1996:87).

2. Narratological Analysis of 1 Enoch; *The Book of the Watchers*

For the purposes of this analysis, *The Book of the Watchers* will be introduced and contextualised in terms of the Ethiopian Book of Enoch in a précis form, analysed in isolation from the rest of the text of 1 Enoch, as an independent narrative. Due to the fragmentary nature of the original Qumran documents, the original text will be analysed in conjunction with the translation by Charles (2000).

The version of the text used in this dissertation is 4Q201 (4QEn^a ar), edited by Milik [*BE* (frg. 1)] and Stuckenbruck [*DJD XXXVI* (frgs. 2–8)]. These fragments are labelled as *DSSR 3, D. Texts of mixed Genre, Book of Watchers.3, D.*

2.1 PRESENTATION OF THE NARRATIVE

2.1.1 Narrating Time

The superficial outward appearance of the text, which is presented through the Narrating Time (number of words, sentences, paragraphs, and pages) is difficult to analyse for 1 Enoch, due to the fragmentary nature of the fragments found in the original Aramaic, the sentence structure is difficult to discern in earnest. For this reason, the structure of the translation will be used as a template for the gist of the structure of the narrative. In the translation done by Charles (2000), the Narrating Time can be broken down as follows:

The Book of 1 Enoch, *The Book of the Watchers* consists of 36 chapters. Each chapter consists of a number of verses, which are shown below:

Table 4: The Chapter-Verse Breakdown of 1 Enoch

Chapter	Verses	Chapter	Verses
1	9	20	8
2	3	21	10
3	1	22	14
4	1	23	4
5	9	24	6
6	8	25	7
7	6	26	6
8	3	27	5
9	11	28	3
10	22	29	2
11	1	30	3
12	6	31	3
13	10	32	6
14	25	33	4
15	12	34	3
16	4	35	1
17	8	36	3
18	16		
19	3		

2.1.2 Structure/Plot

The Ethiopian Book of Enoch consists of five parts, throughout which the prophet Enoch is presented with a vision of the Watchers, during which he is allowed to view “the judgement of the wicked and the justification of the righteous” (Russel 1987:24-34). The Watchers that Enoch sees are the Fallen Angels, of which there are 200. They are led by Semjaza and Asael who lust after mortal women, copulate with them, and spawn giants, who, once having been shown how to make the instruments of war, corrupt the Earth. “That Angels should

come to Earth and have connexion with human wives implies a previous rebellion and sin on the part of the Angels. Many of [the names in *The Book of Enoch*] are appropriate to Angels. The degradation of these names to demons is in accord with the theory that they are Fallen Angels” (Barton 1912:160).

Russel (1987:24-34) explains in brief that the Archangels intervene with the deeds of the Watchers in order to save mankind. Sariel is sent to warn Noah of the flood, and Raphael is sent to bind Asael, while Michael and Gabriel are sent to destroy the children of the Watchers. Enoch is sent to pronounce judgement upon the Fallen Angels, and they ask him to petition on their behalf to God, but they receive neither peace nor forgiveness. This petition is made as some of the Fallen Angels have not lost their faith in God, nor in the hope of redemption. As God will not listen to their pleas, they require Enoch to act as their intercessor (Kvanvig 1988:40-158).

As part of Enoch’s ascension to Heaven, prior to his actions of prophet and intermediary, Enoch is shown visions of Heaven, as well as the place where the Fallen Angels will be punished, and into the *Sheol* where the dead are separated into compartments according to the degree of punishment necessary for retribution. Enoch is then taken to see the garden of righteousness, the three gates of Heaven, and as he sees these, he praises God’s glory (Russel 1987:24-34).

The first part of *The Book of Enoch*, namely *The Book of the Watchers* is contextualised by Reed (2005:6) as follows: “In many ways *The Book of the Watchers* fits the category of an expansive biblical retelling. Consistent with the growing authority of the Torah in post-exilic Judaism and the increasingly elevated role of the scribe in his capacity as Torah-interpreter, this apocalypse frames its extrabiblical material about Enoch and the Fallen Angels as exegesis, by means of quotations from Genesis that serve as markers at key points in the apocalypse”.

The textual arrangements of the events of *The Book of the Watchers* can be broken down as follows in terms of incidents (occurrences of smaller significance within a certain scene) and events (significant occurrences within a certain scene):

1. Enoch has a vision where he is led, by an Angel, to the place of the whirlwind, and to a hill which has a summit as high as Heaven, as he sees lightning and hears thunder, and at the end of the summit he sees a bow of fire, arrows and a sword of fire (Event);
2. Enoch is taken to the water of life (Incident);

3. Enoch is taken to a river of fire, and once he has seen the rivers, he sees the “Great Darkness there where all flesh wanders” (Event);
4. Enoch sees the repositories of the winds, the cornerstone of the Earth, and the winds that act as the pillars of Heaven; the winds that turn the Heavens; the winds upon the Earth (Incident);
5. Enoch moves towards the south and acknowledges the place of the seven hills precious stones; the middle one reaching up and serving as the throne of God (Incident);
6. Enoch then sees a great abyss in the Earth with columns of Heavenly fire; and [sees] columns falling. Above this abyss there is a place without firmament of Heaven above it and no foundation beneath it, with seven trembling stars, and he knows this to be the prison of the stars and of the host of Heaven (Event);
7. Enoch is told by Uriel that the Fallen Angels are kept in that prison, and tells him of their crimes (Incident);
8. Enoch goes to this place and finds it to be desolate and awful, and sees the stars tied together, and he asks about the sins of the Fallen Angels that have caused them to be imprisoned there and is told that those imprisoned are those who disobeyed God’s will (Event).

The aforementioned incidents and events can be separated into the following Scenes:

1. Enoch’s exposure to the environment of Heaven;
2. Enoch’s exposure to the prison;
3. Enoch’s education about the Fallen Angels.

2.2. STYLE

2.2.1 Language

The language used in the narrative does not conform to poetic norms (text “patterned into lines either of metric verse or free verse” Abrams 2009:288), and is written as a recollection told to an audience in sentences of varying lengths which show introspection, reflection, dialogue and description, in the form of a prose poem (Abrams 2009:288).

The climax of this narrative is Enoch coming to the prison of the Watchers, which serves as an emotional climax for the Narrator (Enoch) as well.

The issues of cause and effect are dealt with as Uriel explains the Watchers’ crimes and

their ensuing eternal punishment, and are thus presented in moral terms.

Even though incidences of parallelism are common in Hebrew and Semitic poetry, there are no such incidences in the translated text.

There is no comprehensive composition to *The Book of the Watchers* in isolation from *The Book of the Giants* which encompasses 1 Enoch, as the text is comprised of scenes which all centre around exposure (to Heaven, Prison, and the Fallen Angels); while the text could be seen to be part of a comprehensive composition when read within the context of *The Book of Enoch* as a whole.

2.2.2 Representation

Enoch's exposure to the environment of Heaven

The representation of the Narrator's vision is viscerally descriptive of the scenery, which is given in terms of both splendour and horror in order to create the juxtaposition that is an implication of a pathetic fallacy, through comparing the vision of Heavenly majesty (1 Enoch 1 to 1 Enoch 5) with the abject awfulness of the notion of the final judgement (1 Enoch 10).

Enoch's exposure to the prison

The waters and winds become harsh and hostile as opposed to regal and holy, as they serve as the prison for the Fallen Angels in an immortal prison (1 Enoch 12:).

Enoch's education about the Fallen Angels

The Narrator asks his Angel guide why these Angels have been imprisoned and why their punishment is so harsh and is matter-of-factly answered by Uriel, and is left to reconcile this vision and its inherent juxtaposition (1 Enoch 12 to 1 Enoch 13).

2.2.3 Meaning

Table 5: Examples of Meaning in *The Book of the Watchers*

Duplication	Representation of nature, especially in terms of the rivers, winds and pillars and their juxtaposition in terms of the holy and the profane as represented through the pathetic fallacy of nature's state reflecting the emotional state of the characters.
--------------------	---

2.3. CHARACTERISATION

2.3.1 Direct Shaping

While the characters of the Angels are not overtly discussed in terms of their appearance in 1 Enoch, it is possible that the intended audience of the text would have an interpretation of the appearance of Angels based on a preunderstanding of these divine creatures. This image would be influenced by notions of perfection (as divinity and divine creatures are made to be beautiful and perfect). The Angels, prior to their fall, would all be creatures which exemplify Heavenly splendour in appearance, but after their fall, it would be reasonable to assume that the mental image of the Angels would change, to something stripped of Heavenly beauty and perfection, with resonating images of darkness and Demons.

2.3.2 Indirect Shaping

Table 6: Indirect Shaping of characters in *The Book of the Watchers*

Character	Nature of character
Enoch	Pious, curious, mortal (1 Enoch 1).
Uriel	Righteous, teaching, honourable, immortal (1 Enoch 10).
Semjaza	Lustful, lawless, godless (1 Enoch 7 to 1 Enoch 8).

For the purposes of this study, one example of each set of characters has been used to show Indirect Shaping. These characters are Enoch, the human protagonist of the narrative, Uriel, the leader of the Archangels, and Semjaza, the leader of the Fallen Angels. Uriel and Semjaza represent the characteristics which are common to the Angels under their respective commands.

2.4. FOCALISATION

The point of view is that of the Narrator (Enoch), who is a participating character in the narrative, thus a First Person Narrator, and is thus a form of internal focalisation.

The Perceptual Focalisation are internal for both categories of space and time, as the space and time is experienced from the Narrator's point of view and carried over to the audience as such.

The Psychological Focalisation consists of internal cognitive focalisation, and external emotional focalisation, due to the fact that the Narrator is emotionally affected by his surroundings.

The Ideological Focalisation is external, as the narrative represents the apocalyptic

Judaism of the people of the Qumran region at the time.

2.5. STORY

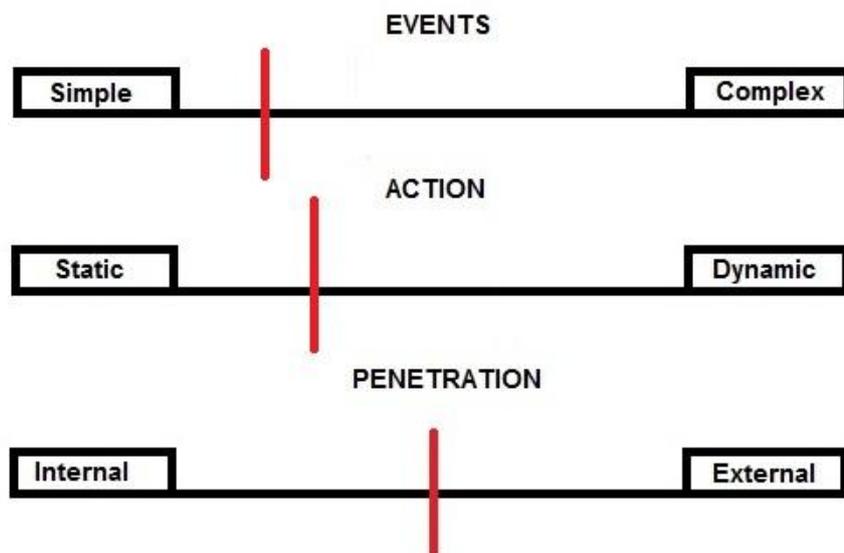
2.5.1 Events

The first significant event is the Narrator's exposure to the beauty and the terror of the inherent duality of Heaven and the prison which serves as the *heteroropia* where the Watchers are kept for eternity. He is curious about their acts that led to this severe form of punishment and the Othering that they have been forced into, into a profane Thirdspace in Heaven itself.

For the most part the events of this book are simple, as it serves to initiate the characters and the audience into the idea of a Heaven that simultaneously serves as a Hell. The action is fairly static, as the book is mostly concerned with spatial descriptions. The penetration is both internal and external, as the Narrator has an internal reflective response to the external stimuli of his environment, as Enoch feels anxious when exposed to the Watcher's prison as opposed to being in awe of the Heavenly realm.

The Events can be plotted as follows:

Figure 5: The Event Classification of *The Book of the Watchers*



The events of *The Book of the Watchers* are simple events, as they are primarily represented through the narration of Enoch's vision. Enoch's interaction with the Fallen Angels is restricted to dialogue. Through this narration of events, the action of the text is more static than dynamic, as the events are narrated rather than depicted through the direct action of character interaction. The penetration of the text is

balanced between the known internal representation of the reactions of Enoch and the Fallen Angels to the external presentation of the vision that is bestowed upon Enoch by God, which includes the vision of Heaven, the vision of the final judgement of man, and the interaction with the Fallen Angels.

2.5.2 Characters

Table 7: Character Classification in *The Book of the Watchers*

Heroes	Helpers	Opponents
Enoch	Archangels	Watchers/Fallen Angels

The hero of the narrative is the human protagonist, Enoch, who is the character around whom the action is centred. The helpers are the Archangels, as they uphold the correct behaviour in terms of God's will, similar to Enoch's own behaviour. The opponents are, therefore, the Fallen Angels, who defy God's will.

2.5.3 Narrated Time

2.5.3.1 Order

The narration happens outside of time, as the Narrator receives his vision in a dream, while he is asleep in "real time" in the macrocosm of the text and can therefore be seen as an internal heterodiegetic anachronism.

2.6. SPACE

The space that the narrative takes up on the papyrus fragments found at Qumran is broken down into fragments and columns, as follows:

Table 8: Breakdown of the Qumran Fragments found in Qumran Cave IV

Fragment	Lines	Words
1	92	803
2	4	16
3	2	5
4	1	1
5	2	3
6	1	1
7	1	1
8	4	18

The space depicted in the narrative is space divorced from *terra firma*, as it is presented in the Narrator's vision. This vision is granted to him by God, and so the grandiose description of Heaven and the fantastically dismal description of the prison that holds the Watchers.

The splendour of Heaven is described as a place where images of fire appear, where the winds blow strong, with a hill, the summit of which reaches Heaven. The terrain shines, and there is thunder and lightning, as well as arrows of fire at the end of the lightning and a bow of fire from which they spring, a sword of fire, and lightning. The Narrator is taken to the water of life to the east, and to the fire of the west, where the sun sets. There is a river of fire in a sea which flows westward. The rivers there all flow towards a dark place, where there are mountains of black clouds and the Deep (the prison).

The Narrator sees where the winds start and where the end, he sees the cornerstones of the Earth, and how the four winds serve to hold up the Heavens as pillars of foundation. He sees the clouds carried by the winds of Earth and the path of the Angels.

The Narrator sees seven hills of precious stones, three to the east made of coloured stone, pearl and antimony, three to the south made from red stone. The middle pillar is made from alabaster and supports the sapphire throne of God. There is fire burning atop the hills.

The Narrator then sees an abyss, with columns of fire moving up and down, with no firmament above it and no foundation beneath it – a floating void – devoid of animal life and water, where seven stars tremble. He is told that this is the eternal prison of the host of Heaven, and that the stars are imprisoned for rising in time, thereby disobeying God.

Enoch moves towards this *heterotopia* and describes it as void. Within this place is the actual prison of the Watchers, which flickers as if it is burning, completely enshrined in the abyss with columns of fire going into it, with no distinguishable origin. The place is, itself, painful.

2.7. NARRATOR

The Narrator is a third person narrator who has an overt presence in the narrative and is extradiegetic, narrating the events without being part of them. As the Narrator is aware of and communicates the emotional states of the characters in the Narrative, as well as all of the events in the narrative, the Narrator is an omnipotent Narrator.

3. Narratological Analysis of *Inferno*; Canto III

For the purposes of this analysis, Canto III of *Inferno*, authored by Dante Alighieri and translated by Anthony Esolen (2002), will be analysed in isolation from the rest of the text of *Inferno*, as an independent narrative. Both the Italian text and its English translation are based on Esolen (2002:22-31).

3.1 PRESENTATION OF THE NARRATIVE

3.1.1 Narrating Time

There is no clearly defined sentence structure, as the text is a poem. There are clear distinctions between the direct speech of conversation between the narrator and characters, and the general narration of the poem. The narration and conversation take up fairly equal amounts of space in the text itself.

In terms of the author's intent, the distinction between the gates' inscription and the narration of the journey is made evident through their central placement on the page, as well as the fact that the inscription is written out in capital letters, while the remainder of the Canto is written in sentence case. This feature is unique to Esolen (2002:22-31). This draws the reader's eye to the words, and creates the impression that the text itself will be a perilous journey to undergo while reading, as the inscription occurs early in the text, and can be seen to be the gates to the textual Hell that is presented in the poem.

3.1.2 Structure/Plot

As an independent text, the third Canto of *Inferno* is set with two travellers – the Narrator and his guide – standing in front of the gates of Hell, with no contextualisation as to how they arrived there, or why their journey took them to those gates.

In and of itself, Canto III in isolation does not contain many incidents or events, as it deals with the entry into Hell through the gates that initiates the journey through the various circles of Hell as is illustrated throughout the Other Cantos. However, being analysed in isolation, every movement and interpretation made by the characters will be placed in the context of incidents and events in order to construct a structure and/or a plot for the Canto.

The textual arrangements of the events of the Canto can be broken down as follows:

1. The Narrator and his teacher stand before the gates of Hell. The Narrator reads the inscription, and vocalises that doing what the gates instruct will be hard for him. The teacher then tells the Narrator that they have arrived at the place that he had spoken

about and that the Narrator would have to abandon hope and distrust in order to continue on his journey (Incident).

2. The teacher leads the Narrator through the gates (Event), where the Narrator hears the screams of the suffering souls (Incident), which causes him to weep (Incident).
3. The Narrator asks his teacher about the souls who scream in suffering, and the teacher explains who they are and why they are there, and why they suffer (Incident). At this point, the Fallen Angels are identified by the teacher: “ ... Angels who were for themselves alone / not rebels, and not faithful to the Lord ...” (lines 38-39).
4. The Narrator sees a banner flying, followed by a line of souls, of which he recognises Pope Celestine V, who “made the great denial” (lines 58-60) (Event). There is more conversation about the nature of the souls behind the gates (Incident).
5. The Narrator and his teacher walk until they reach the banks of the River Acheron (Event).
6. The Narrator and his teacher see an old man in a boat approaching them from the river. He calls out to the souls of the dead, and addresses the Narrator, who is still alive (Event).
7. The boatman, Charon, instructs the Narrator and his teacher to find another boat to take them across the river (Incident).
8. The Narrator and his teacher watch as the souls of the dead climb aboard Charon’s boat, disembark on the other side of the river, and how new crowds gather at the riverbank to make the same journey (Incident).
9. The ground of Hell shakes with an earthquake and the air flashes with red, causing the Narrator to fall (Event).

The aforementioned incidents and events can be separated into three Scenes:

1. Entering through the gates of Hell;
2. Walking through Hell’s entryway to the Acheron;
3. Witnessing the crossing of the Acheron by the souls of the dead.

This Canto, given its “transitory” nature in the entirety of *Inferno*, does not have a plot in itself, except that of the entry into Hell by the Narrator and his teacher.

There are no significant climaxes in Canto III, as there is no discernible physical action of conflict. The characters are merely walking along a path and standing on a riverbank.

There is an initiation of an emotional climax for the Narrator, who is clearly affected by the sounds of the screams of the souls of the dead, but this climax is never reached in its

entirety, even though there is progression in the narrative.

Issues of cause and effect and contrast are illustrated in the dialogue between the Narrator and his teacher, who speak of the souls of the dead and how they came to be punished in Hell.

Cause and effect are thus discussed in moral terms, as is contrast, in terms of the behaviour of the righteous as opposed to the actions of the sinful.

There is no comprehensive composition to Canto III of *Inferno* read as an independent text in isolation from the rest of *Inferno*.

3.2 STYLE

3.2.1 Language

The sentences and the words of which they are comprised start with the nine lines of poetry which are said to be the inscription on the gates of Hell, as read by the Narrator. They open with simple present tense, first person statements, namely, “*Per me si va ne la città dolente, / per me si va ne l'eterno dolore, / per me si va tra la perduta gente.*” “I AM THE WAY INTO THE CITY OF WOE, / I AM THE WAY INTO ETERNAL PAIN, / I AM THE WAY TO GO AMONG THE LOST.”

The next three lines explain an origin, of what the reader can assume to be Hell itself, or merely the gates, depending on the interpretation of the text. “*Giustizia mosse il mio alto fattore; / fecemi la divina podestate, / la somma sapienza e 'l primo amore.*” “JUSTICE CAUSED MY HIGH ARCHITECT TO MOVE: / DIVINE OMNIPOTENCE CREATED ME, / THE HIGHEST WISDOM, AND THE PRIMAL LOVE.” The history of the gates, or of Hell itself is further explained in the next two lines; “*Dinanzi a me non fuor cose create / se non etterne, e io eterno duro.*” “BEFORE ME THERE WERE NO CREATED THINGS / BUT THOSE THAT LAST FOREVER – AS DO I.”

The final line of the inscription serves as a warning to the travellers who seek to pass through the gates of Hell: “*Lasciate ogne speranza, voi ch'intrate.*” “ABANDON ALL HOPE YOU WHO ENTER HERE.”

After the warning, the narration of the journey starts in earnest, also in the first person, present tense. The Italian text, as well as the English text, has stanzas of three lines each. For the purposes of this analysis, only the Italian text will be investigated, as the translation may contain words and rhymes that differ to the original text.

In the Italian text, stanzas follow a *terza rima*, a verse scheme of three-line stanzas with

interlocking rhyme patterns. The rhyme scheme stays consistent, while the rhyme in each stanza is unique and thus individual, so only the structure of the scheme is repeated throughout the Canto. There is an average of 13 syllables per line in each stanza, which creates an unnatural poetic rhythm, as there is no metre that it fits into without needing alteration. This gives the text an appearance of conversation and recollection, as opposed to being a *prima facie* poem. All the speech in the Canto is expressed as dialogue, as direct speech. This maintains the present tense of the narration, and also of the immediacy of a conversation. There are few literary or poetical devices in this Canto for the same reason.

3.2.2 Representation

The representation of the text can be broken down in accordance with the scenes that have been identified above.

The Gates of Hell

The Canto opens with the inscription of the gates that lead into Hell. The proclamation made is in the first person, and gives the impression that Hell itself is a living thing, with a mind, with language. The gates are not described in terms of their physical appearance. This may be a strategy devised by the author to allow any reader from any culture to interpret the gates in terms of his/her context of society, time, beliefs and aesthetics. Even without a description, the gates represent a means to breach the realities of that which lies on either side, opening into the ultimate *heterotopias*, as Hell is a space that is Othered from Heaven and from Earth. They have the dual function of letting out, letting in, keeping out and keeping in. Following the argument that Hell is a living thing, the gates may be representative of a mouth, which serves the same purpose in a physical body. This relation to the body can be justified in terms of Merleau-Ponty and Husserl, who explain that any space is first interpreted in terms of the body:

All the places of space proceed from [my body], not only because the location of Other places is conceived starting from the place of my body, but also because my body defines the optimal forms where we look in the microscope, there is a strange teleology of the eye that means that this eye is appealed to instinctively by an optimal form of the object. The activity of the body defines this form; therefore the idea of a *Rechtgind* is established in us, from which all knowledge will be formed ... the idea of norm has been founded by my body. The Absolute in the relative is what my body brings to me (Husserl 1999:75).

By breaching the gates and entering into the Underworld, the Narrator and his guide go into the place where souls dwell in pain, and descend into a secret world below the world they have come to know and dwell in.

The Path to the Acheron

Once inside Hell, the Narrator has a sensory deprivation and awakening experience, as in the dark, he can hear moans and wailing. The immediate effect is that of empathy and sympathy, as he weeps for wailing, even though he does not understand the words. He is awakened in a tactile sense by the sand that he feels colliding with his skin as the wind blows.

He asks his guide who the wailing people are, and it is here that the Fallen Angels are identified as those who have been Othered from Heaven, for being rebellious and thus Other than what angels should be. They have been cast out of Heaven, and have been disfigured by their fall, again Othering them from the beauty which is beholden to Angels, and they are forced to stay in this preliminary state of Hell, as Hell will not receive their souls, thus Othering them from below, as they have been Othered from above.

The Other people that the Narrator sees are walking single file towards the shores of the Acheron, where they will be ferried across into Hell proper. The Narrator feels that these souls are worthless, and sees them as if they were in a state of putrefaction with flies and wasps and maggots assailing them, bleeding and crying. The Narrator sees other people, gathered on the riverbank and asks his guide why they seem enthusiastic about crossing the river, and the guide responds in a way that implies “wait and see”. The Narrator is embarrassed by asking what appears to be a question not worthy of a response, and he follows his guide to the Acheron in silence.

The River Acheron

When the Narrator and his guide reach the riverbank, they see a boat approaching, steered by an old man who announces to the crowd that he is the one who will take them into the darkness of Hell, but he marks the Narrator and makes it explicitly clear that he will not ferry a living soul and that the Narrator needs to find another “lighter” boat to take him into Hell. He has to find another way in, for he is Other to this place. The Narrator’s guide calls the ferryman by name, Charon, and hushes him, effectively.

The Narrator senses that the gathered crowd is afraid of Charon, and they hurry into his boat, and they depart as another group of damned souls gather on the riverbank. The Narrator’s guide explains that the people are in a hurry to get into Hell proper because they are doing what is just by going into their punishment.

At that point of the explanation, the Narrator feels an earthquake (hellquake) brought about by past sins and atrocities and a bolt of red lightning strikes; and the Narrator falls down,

unconscious Othered into slumber as a good soul in a place where no good is allowed to be.

3.2.3 Meaning

Table 9: Examples of Meaning in Canto III

Duplication	<ul style="list-style-type: none"> How the Narrator phrases his recollection of addressing his guide in questions; 	<ul style="list-style-type: none"> Maestro ...
Resumption	<ul style="list-style-type: none"> The inscription on the Gates of Hell; 	<i>Per me si va ne la città dolente, per me si va ne l'eterno dolore, per me si va tra la perduta gente.</i> (I am the way into the city of woe, I am the way into eternal pain, I am the way to go among the lost)

3.3. CHARACTERISATION

3.3.1 Direct Shaping

The category of Inner Personality co-insides with the Nature of the Character under Indirect Shaping, and will thus be classified in Table 11.

Table 10: Direct Shaping of Characters in Canto III

Character	Outward Appearance
Narrator	The Narrator's appearance is not presented in the text.
Narrator's guide	The guide's appearance is not presented in the text.
Fallen Angels	The Angels are heard to wail and are said to have had their beauty marred when they fell from Heaven.
People in Ante-Hell	Bloody, covered in flies and wasps and maggots, crying, dirty, haggard.
Charon	Old, emaciated, with long white hair,

3.3.2 Indirect Shaping

Table 11: Indirect Shaping of Characters in Canto III

Character	Nature of character
Narrator	Curious, nervous, unsure of himself, shy, empathic.
Narrator's guide	Wise, stern, self-assured.
Fallen Angels	Scorned, miserable, suffering.
People in Ante-Hell	Eager to enter into Hell, but scared and tortured, some repentant, some ambivalent.
Charon	Angry, impatient, tired.

3.4. FOCALISATION

The point of view is that of the Narrator, who is a participating character in the narrative, thus a First Person Narrator, and is thus a form of internal focalisation.

The Perceptual Focalisation is internal for both categories of space and time, as space and

time is experienced from the Narrator's point of view and carried over to the audience as such, as the Narrator explains his thoughts and feelings as well as the events in which he participates, as well as the events that he observes.

The Psychological Focalisation consists of internal cognitive focalisation, and external emotional focalisation, due to the fact that the Narrator feels for and is affected by the emotions of the Other characters, such as the weeping and wailing of the damned which causes the Narrator to feel anguish on their behalf.

The Ideological Focalisation is external, as the narrative represents the Christian ideology of the time, which is exemplified within in the social values of honourable and shameful behaviour as explained in Pilch and Malina (1998:8-209), shown in Table 2.

3.5. STORY

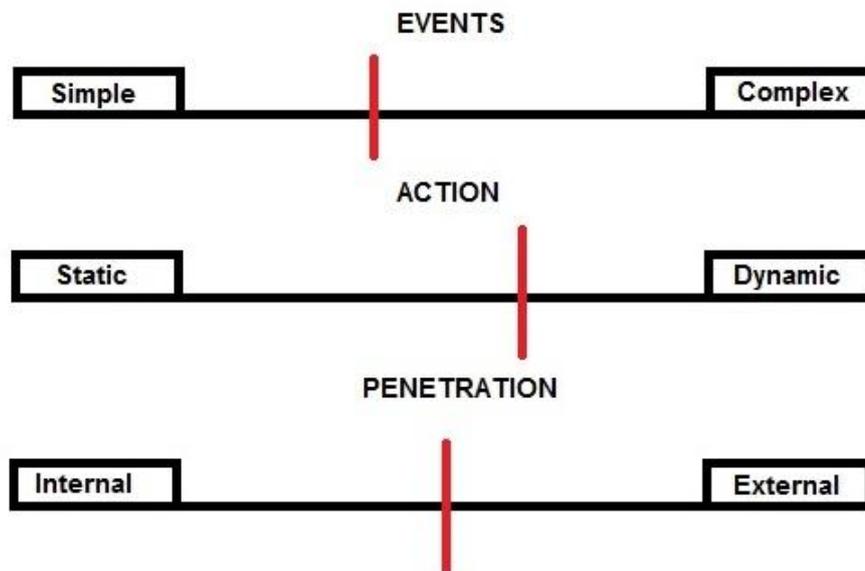
3.5.1 Events

The first significant event is the Narrator's reaction to the inscription upon the Gates, which leads him to show fear and uncertainty. His guide silences him, and his cowardice. When the two enter through the Gates, the Narrator is jarred by the sounds of suffering around him, in the dark, harsh, windy conditions. As he questions the guide about the inhabitants of this part of the Underworld, he becomes saddened and curious and self-righteous, as he starts to judge the people that he sees moving towards the riverbank.

The passage into Hell proper is halted for the Narrator by Charon, who will not ferry a living soul across the River Acheron, and the Narrator is told to find another means of crossing over. The Narrator then experiences the "Earth" trembling, red lightning, and he is struck unconscious.

The Events can be plotted as follows:

Figure 6: The Event Classification of Canto III



For the most part the events of this canto are simple, as it serves to initiate the characters and the audience into the idea of Hell. The action is fairly dynamic, up until such time as the Narrator is halted on the riverbank and is then struck down. The penetration is both internal and external, as the Narrator has an internal reflective response to the external stimuli from the other characters

3.5.2 Characters

Table 12: Character Classification in Canto III

Heroes	Helpers	Opponents
Narrator	Narrator's guide	Charon
		People in Ante-Hell
		Fallen Angels

The Narrator is the protagonist of the narrative, as he is a first-person Narrator, thus making him the hero. The Narrator is guided through Hell by Virgil, his guide, which makes his guide the helper of the narrative. The characters that the Narrator and his guide encounter in Hell are their opponents, as they are the damned souls of the dead as opposed to the living hero.

3.5.3 Narrated Time

3.5.3.1 Order

The order of events is chronological, as the Narrator's journey is told in a logical, sequential order of encounters that occur during the descent through the gates of Hell, into the Ante-Hell, and to the first river, Acheron.

3.5.3.2 Duration

This canto serves as a simple introduction to Hell for the Narrator and for the audience, as it does not present the reader with all of the stages of Hell, and merely shows the entrance and the initial entry into the subterranean realm, up to the River Acheron.

3.6. SPACE

The space of the narrative is presented as 136 lines of poetry. There are three introductory stanzas, of three lines each which serve to illustrate the inscription of the gates of Hell, and then one continuous stanza throughout the rest of the Canto which details Dante's journey through the gates. It is important to note that this single stanza is seen in Esolen (2002:22-31), but not necessarily in all publications of *Inferno*.

In the original Italian, Canto III is comprised of 909 words. The English translation has a total of 1103 words.

The space inside of the narrative is presented as intimidating, dangerous and hostile. The Gates themselves speak to the characters and the audience with a warning of abandoning hope and thereby affirming the desolate and maudlin atmosphere into which the Narrator is about to enter into, as a living soul.

Once the Gates have been breached, the sky is starless, the terrain is difficult to traverse, the wind blows sand at the Narrator, as if affirming the hostile attitude towards living souls. This is a pathetic fallacy, whereby the environment encompasses and demonstrates the general emotional state of being of the characters inside of the narrative; as seen through the discomfort of the dark, of the tumult of the wind, which mimics the tumult of the emotions of the damned souls. The trembles and lightning that cause the Narrator to fall down unconscious also affirm the hostile environment of the *heterotopias* of Hell.

The River Acheron is depicted as vast, and impossible to cross except for being ferried by Charon who will not ferry living souls.

3.7. NARRATOR

The Narrator is a first person narrator who has an overt presence in the narrative and is homodiegetic, as the narrator tells the story from his point of view as he experiences events. Because the Narrator is a part of the narrative, and tells the story from his perspective alone, without providing insight into the inner-workings of the minds of other characters, this Narrator is not omnipotent, nor is he omniscient.

4. Narratological Analysis of *Paradise Lost*; Book I

For the purposes of this analysis, Book I of *Paradise Lost* (“The Argument”) will be analysed in isolation from the rest of the text of *Paradise Lost*, as an independent narrative. This part of *Paradise Lost* is isolated from the rest of the poem, as it deals with the fall of the Angels directly, while the rest of the epic contains details of the fall of man and its ensuing events. As this study is only concerned with Fallen Angels, only Book I is relevant.

4.1. PRESENTATION OF THE NARRATIVE

4.1.1 Narrating Time

Paradise Lost is an epic poem in free verse (no discernible rhyme-scheme). It is classified as an epic poem, as it “a long narrative verse on a serious subject, told in a formal and elevated style, centred around a heroic or quasi-divine figure on whose actions depend the fate of the human race” (Abrams 2009:97). Book I consists of 798 lines of free verse poetry, with the lines consisting of alternating syllables of 10 and nine per line, respectively.

4.1.2 Structure/Plot

Book I introduces the moral question of sin, both of man and of Satan and the Fallen Angels, and the consequences thereof, and opens in a place of Chaos, where it is dark and desolate, where Satan and his Angels have fallen from Heaven; where Satan rouses his legion and speaks to them about regaining Heaven as well as Earth, and thus the palace of Satan is built out of the Deep. This is the prime example of Thirthing-as-Othering, and of how the Othered community makes a space its own.

The plot can be broken down as follows:

1. The Narrator introduces the theme of disobedience and the fall and how Heaven came into existence (Incident);
2. The Narrator then sets out to tell this tale which has never before been told “in prose or rhyme” and addresses this to God in a form of apostrophe (Incident);
3. The Narrator tells of the circumstances of fall of Satan and his host of rebel Angels to “bottomless perdition” (Incident);
4. The Narrator tells of Satan’s thought process after the fall, of what he had lost, his torments (Incident);
5. Satan surveys his fallen surroundings, a furnace, with no light, in a “region of sorrow”, where there is no hope and no peace and no rest, where he is now with his host of rebels. There are strong whirlwinds and floods of fire (Event);

6. Satan's second-in-command is named as Beelzebub, and they appraise each other in silence until they come to recognise one another, because their appearances have changed during the fall (Event);
7. The two speak of regaining Heaven in opposition to God (Incident);
8. A place beyond the Deep (Earth) is acknowledged, and Satan decides that Earth is where he and his rebels will rule by seducing man (Event);
9. Satan flies through the Deep up towards Earth and lands on a hill, leaving smoke and stench on the Earth where his feet touch it, followed by Beelzebub, and they plan their earthly *coup* and the Other rebels are called and rise up to meet their summons (Event);
10. The Fallen Angels start to roam the Earth and serve as "devils to adore for deities" and become known to man under their man-given names, and their Grove is constructed (Event);
11. The Fallen Angels form a collective army, with spears and armour and precision and pride, and await Satan's command to begin the war that will leave them ruling Earth and regaining their power (Incident);
12. The rebels begin to build their temple and they start to meet for their consult (Event).

The plot can be broken down into the following Scenes:

1. The Deep
2. The Plot
3. The Ascent
4. The Summons

This Book has a plot in terms of its action happening *in medias res*, with no introduction Other than the Narrator's brief statements about disobedience which open the narrative. The plot is developed by the actions of Satan, whereby the banished rebel gathers his troops and sets out to conquer a new realm, Earth.

There are two significant climaxes in Book I. The first is Satan's ascent to Earth, and the second is the gathering of his rebel legion and their construction of a temple in Hell.

Issues of cause and effect are implied by the Narrator's introduction and are extrapolated when the Narrator tells of why the Angels fell, of their rebellion and their punishment. The dialogue between Satan and Beelzebub also show that the Angels are aware of their sins and of the punishments thereof, but are still gripped by pride and righteous indignation and thus plot to take revenge against God by ruling Earth and corrupting man. Cause and effect are thus discussed in moral terms, as is contrast, in terms of the behaviour of the righteous

as opposed to the actions of the sinful.

There are incidences of parallelism in the narrative in terms of the descriptions of the characters that comprise the rebel host, whereby the member of the host is named, then his actions are described in order to justify their addition to the host.

4.2 STYLE

4.2.1 Language

The language of Book I is in the style of the Epic, but is written in English, rather than Latin.

The Epic consists of 798 lines, which alternate between ten and nine syllables respectively.

The style is conversational and thus has no discernible rhyme scheme.

Book I opens with the plea of the Narrator as he calls upon the Muses and calls upon God for instruction, because, for Milton, God's providence includes the principles of *Pro videre* (to foresee) and *Pro videre* (to provide).

Milton's world as represented in *Paradise Lost* is heliocentric, as opposed to authors like Donne who had a geocentric focus, and this is illustrated by Satan's comet-like fall, which comes to rest in a dark place, away from the Heavens and away from the sun.

The introduction of the rebel host calls entails derivations of the names of devils of the Old Testament, demons and myth, such as Belial (line 490), and Osiris (line 478). All of these derivations are characterised, but the two primary characters draw particular attention, namely Satan and Beelzebub.

The Book represents the Heroic Ideal, which shows the typography of choice as the classical benchmark for the standard of human behaviour, and can be classified as a choice between honourable or shameful behaviour.

4.2.2 Representation

Representations are broken down in accordance with the identified Scenes:

The Deep

Satan is introduced as the "infernal serpent" whose pride caused him to be cast out of Heaven, along with the rebel Angels who chose to follow him. This host is "hurled headlong flaming from ethereal sky with hideous ruin and combustion down to bottomless perdition, there to dwell in adamant chains and penal fire, who durst defy the omnipotent to arms"

(lines 45-49).

The place of punishment is then described as a “dungeon horrible”, dark in spite of fire, with “regions of sorrow” and unending torture, winds and floods. Satan and Beelzebub, his second-in-command, are then introduced, and they begin to discuss their fall and their possible “redemption”.

The Plot

Satan and Beelzebub have a discussion about their eternal punishment, and how they were cast down by God. Satan, states that their purpose is not to repent, nor to be good, but “ever to do ill our soul delight” and by so doing their evil will pervert good in order to grieve God.

This vengeful ill is to be done through the seduction of man.

Upon reaching this decision, Satan regains his “mighty” stature, and spreads his wings.

The Ascent

Satan ascends from the subterranean place of punishment, as he flies, the Earth erupts as a volcano, Mount Aetna. The Earth is left singed and smoking at the point of his ascendant escape, and he sets his “unblessed feet” down on the stinking ground.

Beelzebub follows him, and they are described as gods that have regained their strength, as Satan proclaims that the Earth is “the seat that we must change for Heaven”. Satan claims himself to be the new possessor of Earth, a place where the rebel host will be free, as opposed to the subterranean *heterotopia*. This proclamation gives them new hope and courage, and Satan becomes armed with a shield and a spear as he ascends steps that lead him to a beach, where he stands by the waters and calls up his legion.

The Summons

Satan calls his host in such a way that “all the hollow deep of Hell resounded”.

The host answer their general’s call, and are introduced one by one, by name and by deed, starting with Moloch, Chemos, Baalim and Ashtaroth, Thammuz, Dagon, Rimmon, Osiris, Isis and Orus, and finally, Belial.

4.3. CHARACTERISATION

4.3.1 Direct Shaping

Only one character, namely, Satan, is described in terms of outward appearance though not in detail. He is mentioned as chained, and then he regains his stature and spreads his wings, but those are not described beyond that mention.

Table 13: Direct Shaping of Characters in Book I

Character	Outward Appearance	Inner Personality
Satan	Chained on the burning lake, winged.	Baleful, vengeful, hateful, ambitious, proud, enraged.

4.3.2 Indirect Shaping

Table 14: Indirect Shaping of Characters in Book I

Character	Nature of Character
Satan	Baleful, vengeful, hateful, ambitious, proud, enraged
Beelzebub	Slightly more afraid of God's power than Satan, but supportive of Satan nonetheless.
Host	Submissive to Satan, and corrupt, in their own respective ways, and thus eager to do Satan's bidding on Earth.

The nature of the Fallen Angels that comprise the rebel host can be seen as a representation of levels of rebellion. Because Satan is so proud and ambitious that he wants to usurp God's thrown, his hatred towards God and his punishment is greater than that of the rest of the host, who, while rebellious towards God, are submissive to Satan, without the wish to usurp the authority of their rebel leader, and thus only have a vicarious wish to usurp God's authority.

4.4. FOCALISATION

The point of view is that of the Narrator, who is not participating as a character in the narrative, thus a First Person Narrator, and is thus a form of external focalisation.

The Perceptual Focalisation is internal for both categories of space and time, as the space and time is experienced from the Narrator's point of view and carried over to the audience as such.

The Psychological Focalisation consists of external cognitive focalisation, and external emotional focalisation, due to the fact that the Narrator presents the emotions of the characters to the audience.

The Ideological Focalisation is external, as the narrative represents the Christian ideology of the time, as shown in the values of honour and shame of ancient times, in Table 2.

4.5. STORY

4.5.1 Events

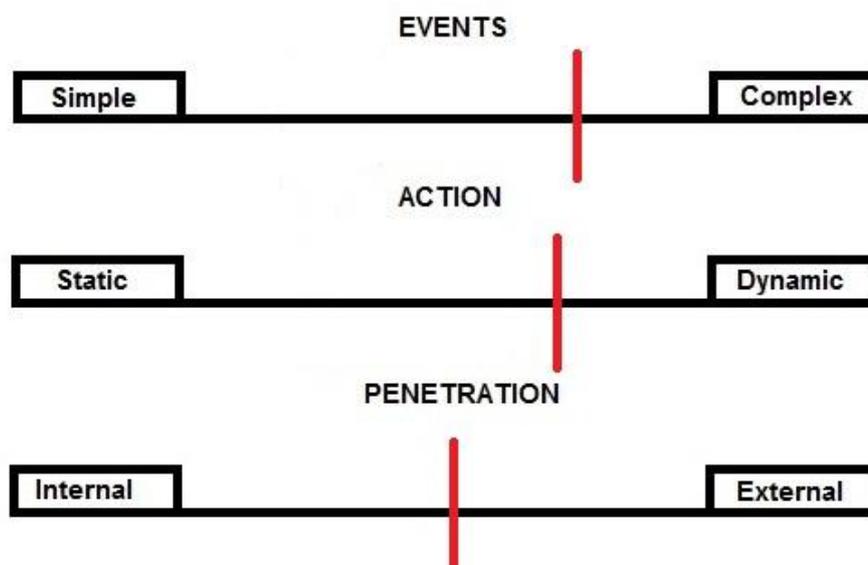
The first event is the invocation to the Muse by the Narrator, as he commands to “sing Heavenly muse, of man’s first disobedience”. This introduction serves as a blessing of sorts upon the Narrator and the author to an extent, to tell this tale.

The audience is then told of how the host came to fall, and is then introduced to the rebel host.

The climax of the Book is the point at which Satan ascends from Hell, resuming his former glorious stature and calls forth his host to take over the Earth and corrupt mankind.

The events are complex inasmuch as they are slightly out of context, as Book I takes place between Book II and III and thus has implied motive and context that the audience has to infer.

Figure 7: The Event Classification of Book I



The events in Book I are more complex, as they are not merely narrated, but are portrayed through the actions and interactions of characters. This renders the action itself more dynamic. There is a balance between the internal features of the feelings and reactions of the characters and the external factors which influence them.

4.5.2 Characters

Table 15: Character Classification in Book I

Heroes	Helpers	Opponents
Satan	Beelzebub	God (implied)
	Rebel Host	

The hero of the narrative is Satan, as he is presented as the protagonist of the story. He is assisted in his goals by the rebel host, who thus become the helpers of the Narrative. Because Satan is rebelling against God and all that is divine, God and the divine become the implicit opponents of the narrative. They are implicit, as there is no direct contact between God and Satan.

4.5.3 Narrated Time

4.5.3.1 Order

There is an inherent homodiegetic anachronism in Book I, as it opens *in medietas res*, and is placed in its proper order between Books II and III, as the background to the Fall is presented after the Fall has occurred. Within the Book itself, the events occur in a chronological order, from the descent, to the call to arms.

4.6. SPACE

The space outside of the narrative is 798 lines without stanzas or breaks.

The space within the narrative starts with a description of Hell, which is a place of punishment, a dungeon, with a fire that produces neither flame nor heat. There is the smell of sulphur, and it is dark, with whirlwinds of fire as well as a burning lake.

When Satan ascends to Earth, the space is described as erupting like a volcano, shattering the ground and erupting with smoke and fire, leaving the ground singed and smelling foul. There are steps which Satan climbs to reach a beach with an “inflamed sea” from where he calls his host.

4.7. NARRATOR

The Narrator is an omnipotent third-person extradiegetic Narrator, as the story is narrated from outside of the text, but the Narrator is aware of and narrates the psychological states of all characters, and narrates all events, as if from above.

5. Hermeneutics and Social-Scientific Investigation of *The Book of the Watchers*, *Inferno* and *Paradise Lost*

The following table shows the ancient cultural values which govern the behaviour of the audiences of each text respectively, which show the similarity of the worldviews of the respective cultures. The explanations of each of these values can be found in Table 2.

Table 16: (Applicable) Ancient Cultural Values (Pilch & Malina 1998:8-209)

<i>The Book of the Watchers</i>	<i>Inferno</i>	<i>Paradise Lost</i>
Assertiveness	Change/Novelty Orientation	Assertiveness
Authoritarianism	Curiosity	Authoritarianism
Change/Novelty Orientation	Defeat	Change/Novelty Orientation
Curiosity	Honour and Shame	Curiosity
Defeat	Humility	Deception
Honour and Shame		Defeat
Ordering		Freedom
		Honour and Shame
		Ordering

The above table shows the values represented in each of the narratives. The basic tenets of the values of each of the texts correspond with the notion of sin (acts against God's will) being punished in such a way as to shame the perpetrators. The Fallen Angels in each instance are banished from Heaven and are sent to places of punishment, the *heterotopias* of the Underworld in response to their change and novelty orientation, assertiveness and authoritarianism that is contrary to the authority of God. Their freedom is taken from them and they are all depicted in a state of defeat, an imposition of humility.

The Hermeneutical Imperative of such a depiction is that the authors were representing the belief in honour and shame in terms of the service of God. The piety of the populations correspond in terms of their representation of punishment for giving into temptation of lust and of power that is beyond the human means.

This representation shows that all three cultures, at all three times held a belief in a henotheistic religion, with God serving as ruler over the Heaven and Earth, with a host of Archangels who serve Him, in dominion over mankind. The Fallen Angels represent the vilification of divinity and this is where a difference becomes apparent, as in Enoch, the Fallen Angels are held in a prison in Heaven. In Dante, the Fallen Angels are banished to a realm Other than Earth and Other than Hell, as the Ante-Hell Vestibule falls between the two.

In Milton, the Fallen Angels are banished to Hell, and then gain access to Earth. While the locations of the *heterotopias* differ, their natures do not, as all serve as Othered spaces. This use of the Othered space shows that the values of the times all made use of the threat

of being Othered from Grace as a tool to ensure honourable behaviour, as Dyadism was an important cultural feature, and being shown up as being Other than the group was shameful in and of itself.

Hermeneutics and Social-Scientific Criticism allow for “interpretive communities”, as identified by S. Moore (1986:710) as being made up “of those who share interpretive strategies ... for writing texts, for constituting their properties”. These communities, in this study, have a religiosity underpinning their narratives, and as such they “show the basic structure of religious faith, what kind of situation gives rise to [their] talk about God, how this talk is meaningful in the context of that situation and what kind of validity can be claimed from it” (Moore 1986:715).

The apocalyptic nature of the narrative is shown by George Nickelsburg (1977:389) in terms of 1 Enoch in such a way that parallels can be drawn between the three narratives, through their use of mythic imagery, which represents the author’s statement about a “particular evil”. In all three texts, this particular brand of evil is the Angels’ rebellion against God – a mythic theme which is shown in Israelite theology, as well as Jewish and Christian theology alike, in Genesis 3, and Genesis 6.

The rebellion portrayed is the violence spurned from the birth of the violent race of Giants as a result of the Fallen Angels’ copulation with the daughters of men (Nickelsburg 1977:389). “The author's use of mythology fits his purpose. He admits the demonic nature of the present evil, and where his people despair of any solution, he asserts that divine help, which alone can save them, is on the way” (Nickelsburg 1977:389).

The nature of apocalyptic literature is that there is a symbolic sequence in a dream having to do with the end of time. This only holds true for 1 Enoch proper, as he is the only character that receives a divine vision. The Narrator in *Inferno* is taken on a journey by a guide and shown the Underworld of Hell, and in *Paradise Lost*, the Narrator sees a vision that is not strictly a dream.

The three texts conform to the apocalyptic norm, however, in terms of their adherence to the tenet that there would be deliverance from present evil to a new and different envisioned world (Vanderkam 1984:23-52).

The basic underlying tenet of all three authors is that one must fear God, and by so doing commit honourable acts in His name, as opposed to shameful acts that defy His word and law and that end up with Him punishing the perpetrator. Silverman (2008:3) points out that during the Middle Ages, the inhabitants of Europe and England were faced with a fear of

purgatory, which was reinforced through sermons, art, and prayer. The Catholic Church instilled this fear within the culture of the people to the extent that the “manifestations of the indulgences associated with it in *Paradise Lost*, more than 150 years after the initial organisation of the Church of England” (Silverman 2008:3). Both Dante and Milton use biblical references as a “model of textual truth” (Benfell 1995:145-146).

Fear of punishment is the apocalyptic wisdom link between the three narratives, which is depicted through the characterisation of the punishment of the Fallen Angels, who are first introduced to the interpretive community in 1 Enoch, which, as Hayman (1898:38) points out, uses Angelology as its point of departure. Dante and Milton follow suit in terms of their Angelological use of the characters, in terms of how they came to be Othered, how they fell.

The fall of the Angels can be broken down into three primary themes, namely, the dangers of sexual impurity, the corruption of potential knowledge, and the proliferation of violence. These are perpetrated by divine beings, which brings about the question of human culpability (Reed 2005:1-23); but the depiction of divinity falling is done to illustrate that nothing is immune to temptation, and that God necessarily shows mercy to those who do honourable deeds and repent for their sins. In Genesis 6 the “sons of God” are human, not Angelic, and this shows the shift from the belief in divine culpability which negates human sin, to human culpability, as depicted in the *Mishnah* (Reed 2005:1-23).

Fowler (1971:32) indicates how the depiction of the characters in *Paradise Lost* function metaphorically, and this can be applied to *Inferno* and 1 Enoch as well, as “[the] metaphorical activity of the poem (Angels, devils, even Sin and Death [and] the divine persons) all convey insights into the psychology of man”. Each of the three texts is concerned with evil as it was understood at the time of writing, and this causes each author to “push his enquiry as far back, as deeply as he can. For the action moves from the already fallen society of devils, sunk in darkness and falsehood, up through confusion, to the clarity of a fall, to the creation of the pristine” (Fowler 1971:32).

The Miltonic Fall of the divine, is explained by Williams (1945:253) as necessary, inasmuch as man’s creation and Fall being predicated by the Fall of Satan.

When Satan summons his followers to council in the North, evil enters the cosmos. Satan's action initiates the whole sequence of the expulsion of the rebel Angels, the creation of man to take their place, the temptation and fall of man, and finally his regeneration by grace (Williams 1945:253).

The fall of divinity in all three texts are necessary to provide a metaphorical example of sin and punishment, and of the Othering involved in that punishment; the banishment from the divine places to the *heterotopias* in order to show the severity of the threat of God’s wrath.

This serves to show mankind that even divine beings like Angels are not immune to temptation and sin and shameful acts, and also that they cannot commit these acts with impunity. This, in turn, means that the human audience would not be able to commit shameful acts with impunity either, if even Angels are forced to fall.

The *heterotopias* to which the Fallen Angels are banished to all serve as alternatives to what Heaven and Earth are. There is no light, the landscape is barren, fire produces no heat or light, and there is water that is undrinkable. This common thread of hostility shows a view of the Underworld that depicts the influence from Enoch unto Dante and then unto Milton. Enoch introduces the bound lustful Angels, which are depicted in Ante-Hell in *Inferno*, and who are banished into Hell in *Paradise Lost*.

The environment of the Underworld is what is to be Deconstructed and Spatially analysed in order to answer the question of the reaction to Othering that the fallen face.

The basis of the belief systems of the three authors all have a foundation in the community of the author of *The Book of Enoch*, as the way that community depicted and presented its belief-system influenced the later depictions. This community comprises of the people who lived in the Wadi Qumran, on the western shores of the Dead Sea in Israel, from approximately 200 BCE until 100 CE (Annandale-Potgieter 1999:1). This community, though Jewish, is considered to be a “splinter group”, because of its voluntary isolation from the greater religious community, as well as a “practice of an ethical code that prescribes religious truthfulness, fear of and obedience to God alone”, and a belief that community members have an equal share in salvation or Divine Mercy, prior to which the community must practice discipline and oppose outside influence or infiltration (Annandale-Potgieter 1999:43).

The basic belief system of this community was in a Heaven, ruled by God, with subordinate Angels, who could communicate and commune with the humans on Earth. In terms of Social-Scientific Criticism, as the societal values and beliefs influenced the literature of the community, so did their social structure. Lowell Handy (1994:149-167) illustrates this by showing the hierarchy of the Gods as emulating the hierarchy of the city state.¹¹ This hierarchy includes the Angels, who are often portrayed in the Hebrew Bible through their role as divine messengers that communicate with humans.

In Ancient Near Eastern religion there are also such divine messengers, although they are not mere divine beings, but actual gods who form the “lowest level of deity in the Syrio-Palestinian pantheon” (Handy 1994:149). These messenger deities were neither omnipotent

¹¹ It is important to note that the emphasis on the “messengers” in Handy’s (1994:149-167) work is partly due to the scribes who penned the literature that he uses. Scribes are messengers themselves, and as such pay special attention to the importance of the role of messenger deities.

nor omniscient and “were used by the higher gods to carry messages from one deity to another without amplifying the content, adding their own comments or in any way inserting themselves into the job” (Handy 1994:149). An important point made by Handy (1994:149), which mirrors the biblical conditions in terms of the behaviour of Angels is that the messenger deities were not afforded the right of misbehaviour and were expected to do what they were told to do, as they existed only inasmuch as servants to “the higher levels of the pantheon”.

When considering the offspring of the Fallen Angels that are produced in *The Book of Enoch*, similar characters can be found in the religions of Ancient Mesopotamia. Jean Bottéro (2001:63) describes these creatures as follows: “These figures, superior to humans and inferior to gods, had been imagined and distributed with a view of making sense of the evil in the world. Also endowed with superhuman abilities analogous to those of the Gods (power, intelligence, immortality), the evil forces were not on the same ontological level, even though their divine character was declared by the divine determinative affixed to their names. But they were never inserted into the lists of the Gods.”

Reverend P. Nordell (1889:341-342) shows a correlation between messenger deities and biblical Angels through stating that there are “finite spirits intermediate between God and man” that are to be found in the Old Testament. These spirits are characterised as both good and evil, doing God’s bidding and disobeying Him respectively. “Of their origin no explicit information is given. We know, however, that their creation antedated that of man” (Nordell 1889:342), but their presence in the text indicates a relation between the Jewish text and Babylonian and Persian influences.

The Hebrew term that is used to describe messenger deities and spirits is *Mal'akh* which can be translated as “messenger” and also as “Angel”. Nordell (1889:342) notes the significance of this term, as: “In about one half of its numerous occurrences it is translated “messenger,” being so rendered in the case of human agents entrusted with communications from one person to another. But in the case of spiritual beings sent from God to accomplish his pleasure, or to convey his word to men, the same word is used, the Hebrew having developed no distinct term for a superhuman as distinguished from a human messenger.”

The author of *Enoch* depicts the Watchers as being punished within a place of punishment, a *Tartarus*, inside of the realm of Heaven, and may be construed to represent a two-tiered universe, upon initial inspection, but then, with the banishment of the Fallen Angels in *The Book of Enoch*, a three-tiered universe becomes apparent as the *Sheol*, an Underworld and *heterotopia*, is a space that is Othered from Heaven and represents an Underworld for the Fallen Angels.

This division forms the basis for Dante's Hell, as well as Milton's Underworld. There is a distinction, however, as Dante uses "Hell" and not *Sheol*, as does Milton, whereas the author of *The Book of Enoch* depicts the Fallen Angels being banished into an Underworld and place of punishment inside the Heavenly realm, as opposed to a subterranean unholy place as the Western authors have depicted. The spatial intent of the *heterotopia*, however, remains the same.

Upon inspection, the influence of *The Book of Enoch* upon *Inferno* is clear as soon as the description of Fallen Angels of Ante-Hell is given as of line 37: "Here they're thrown in among that petty choir of Angels who were for themselves alone, not rebels, and not faithful to the Lord. Heaven drives them out – its beauty would be marred; nor will the deep abyss receive their souls, lest they bring glory to the wicked there". This influence is echoed in *Paradise Lost* where the rebel Angels, including Satan are "hurled headlong flaming from ethereal sky with hideous ruin and combustion down to bottomless perdition, there to dwell in adamant chains and penal fire, who durst defy the omnipotent to arms" (lines 45-49).

6. Deconstruction of *The Book of the Watchers*, *Inferno* and *Paradise Lost*

"Religion ... has always been steeped in the description of conscious reality and the ultimate questions of morality, sin and whether there is life after death" (King 2012:153). These descriptions are often interlinked, and as such, the spatial depiction of the cosmos, as well as the spatial depictions in terms of the inhabiting characters both represent the core values of the religion in question.

The religions represented by the three texts in question, namely *The Book of Enoch*, *Inferno* and *Paradise Lost*, are (early) Judaism and Christianity. As such, the spatial representation of the Jewish and Christian cosmos will be briefly discussed and deconstructed, in order to establish the basic understanding of the cosmos that could have been common to the three authors in terms of their worldviews and values of the times in which they lived.

The three texts each present a three-tiered universe, meaning that the cosmos can be divided into a Heavenly sphere, the Earth, and an Underworld.

The view of the cosmos in Dante's time was based on the Ptolemaic system of ten concentric Heavenly spheres. Esolen (2003:xiii-xiv) explains that the Earth was influenced by each one of the ten concentric Heavenly spheres as presented in the Ptolemaic system (with Heaven on outermost edge). These spheres influenced mankind in terms of the

influence of the zodiac sign that a person was born under, each zodiac sign being related to a planetary sphere.

The construction of this universe is geocentric, in terms of the physical placement of the planet, but ideologically, Earth was not centrally important, as it was “very small, prone to change and decay, rife with sin and farthest from God” (Esolen 2003:xiv). This universal construction is apparent in *the Divine Comedy*, especially in terms of the representation of Hell in *inferno*, “with its ten concentric rings of sinners, proceeding inward and downward toward greater wickedness and more complete loss of freedom” (Esolen 2003:xiv).

Amari-Parker (2006:8) states that, for Dante’s audience, “Hell, under the city of Jerusalem in the Northern Hemisphere, extends funnel-like into the Earth’s core”. Terrien’s (1970:317) examination of the influence of the Ancient Near Eastern Omphalos myth on Hebrew cosmology incorporates a similar postulation:

According to the biblical traditions, the sacred space of the Jerusalem temple is set apart from all Other spaces of the earth, not only because Yahweh has chosen Zion as his *menhah*, his “resting place”, but also because the Judahites have adopted from the Canaanites of ancient Jebus the belief that the site of Zion was related to the navel of the earth. Solomon’s temple is built on a rock which is the earth-centre, the world mountain, the foundation stone of creation, the extremity of the umbilical cord which provides a link between Heaven, Earth, and the Underworld.

The depiction of Hell in both Judaism and Christianity contains the inherent problem of the real versus the metaphorical. Tacket (2007:8) addresses this problem in terms of Milton’s *Paradise Lost*, as at the time of authorship, “several prominent English thinkers had relegated Hell to a mere manifestation of the conscience”. Tacket (2007:9) continues to say that Milton “ultimately and overtly rejected the idea that Hell was simply a figment of the mind”; as such, “Hell is not described as the centre of the Earth, but at another situation” (Fowler 1987:39).

For the purposes of this study, the Deconstruction of the three texts (Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*) comprises of the identification of the common words used to identify the common characteristics of the characters which are Othered, as the common language used to describe the characteristics of the *heterotopias* to which the Othered characters are banished.

The following tables represent the similarities found in each text, in terms of the characters as well as the *heterotopias* into which they are Othered. Through Deconstructing the texts in order to find these similarities between the signs and signifiers, through words and meanings, it is possible to posit that the author of each respective text, shared an inherent

understanding of the characteristics which contribute to honourable behaviour, and shameful behaviour; as well as the common characteristics of eternal punishment and damnation, through being Othered from Heaven, into an Underworld.

Table 17: Common Descriptions of Characters (Characteristics and Behaviours)

<i>The Book of the Watchers</i>	<i>Inferno</i>	<i>Paradise Lost</i>
Guilt	Sorrowful words	Guilt, envy, revenge
Afraid, fear, trembling	People conquered by pain	Confounded
Weeping	Grief	Lost happiness and lasting pain
Petition for forgiveness	Driven out of Heaven, "nor will the deep abyss receive them"	Vanquished from Heaven
Imprisoned till the day of the Great Judgment	Leer with envy at every Other lot	Wrath
Immortal	Immortal	Immortal

Table 18: Common Descriptions of *Heterotopias*

<i>The Book of the Watchers</i>	<i>Inferno</i>	<i>Paradise Lost</i>
Flaming	"Abandon hope all you who enter in"	Fiery gulf, fiery Deluge
Fire	Dark	Sulphur
Great darkness	Starless	Utter darkness
River of fire	No hope of dawn	Floods of fire
Desert	Whirlwind	Whirlwinds of fire
Deep abyss	Sand	Regions of sorrow

The common themes regarding the Othered characters are guilt, grief and unhappiness.

All of the Othered characters are immortal and are Othered for eternity.

For Tuan (1977:3), "place is security, space is freedom". The Fallen Angels are sentenced to an Othered place, but the freedom that they experience in this place is largely determined by their own spatial intent, which comprises how the characters from each text react to their environments; the Fallen Angels in Enoch plead with the Narrator to petition God on their behalf for forgiveness, while in *Inferno*, the Fallen Angels show jealousy for the souls who can cross into Hell, but do not approach them nor Charon to ferry them over, they rather take a passive aggressive approach to show their displeasure. In *Paradise Lost*, the Fallen Angels rise in resistance against their banishment and imprisonment, rising up out of their *heterotopia* and assembling an army to create a new kingdom for Satan and the Rebel Host.

The common descriptions of the *heterotopias* include a barren image of a desert, of prevailing darkness, and of fire. It is notable that fire is absent in the description of *Inferno*, but this is due to the fact that the Fallen Angels are in the Ante-Hell Vestibule, and not allowed in Hell proper, where fire is more readily described. Fire, however is commonly associated with the thought of Hell, in terms of eternal punishment, as Bacchiocchi (1999:6)

points out that this was a codified notion even in early Judaism, as it is mentioned in the Targum that "their punishment shall be in *Gehenna* where the fire burns all the day".

The marked difference in the three depictions is that in Milton, the Hell which is created by Satan and his host is created in such a way as to parody Heaven (Hughes 1956:80), but even so, the basic physical elements of the actual described space remains consistent with the *heterotopia* introduced in 1 Enoch and continued in *Inferno*. One such continuation is the theme of darkness, the significance of which is noted by Weightman (1996:59-64) both in terms of presence and absence.

That which is holy and sacred is associated with the presence of light, while the profane is associated with darkness (the absence of light). There is a cognitive, aesthetic, emotional, and symbolic connotation with light and the absence thereof, and it thus "defines space and infuses it with the Word; Word as light reverberates and sanctifies" (Weightman 1996:64).

The darkness in each of the three *heterotopias* confirms their profanity and their Otherness, and thus implicates the inhabitants of these spaces of being dark and profane and Othered as well. It is in the darkness, where the sacred light has been extinguished, that the Othered Angels are shown to inhabit their Othered space, and thus inhabit Hell.

Justin Tacket (2007:10) highlights that *Paradise Lost* portrays a more psychological inhabitation of Hell, both physically and mentally, than Dante does in *Inferno*, where Hell is decidedly more physical and "real" in terms of the torments experienced there. This dichotomy of an internal Hell opposed to an external Hell still embodies a "juxtaposition between the damned and the divine", as "the mind is its own place and in itself can make a Heaven of Hell, a Hell of Heaven" (Tacket 2007:10).

The idea that Heaven and Hell are formed in the mind is represented in such a way in all three texts in such a way to show that "the sophisticated Hell of remorse or hardness of heart in sin [are] obtained equally well either with demons or men" (Hughes 1956:87).

To this end, one could also argue that Dante embodies this immediacy, by showing, in *Paradiso*, "that Heaven is on Earth, as in the *Inferno* he showed that Hell is on Earth" (Hughes 1956:81).

Regardless of the actual situation of Hell, whether internal or external in terms of the psychology of the characters of the texts and the readers in the intended audiences, the basic premise remains encapsulated by Hughes (1956:83), who states that Hell, whether "in the air or in the centre, or deeper than the holy bliss of the world's diameter multiplied", as a

place, as a space and as a condition, is the most fitting punishment, as it punishes “sin with sin”.

7. Critical Spatiality and *The Book of the Watchers*, *Inferno* and *Paradise Lost*

As previously stated, the application of Critical Spatiality is to be done in terms of the Othering that occurs within the Thirdspace representations of the three texts in order to compare the spatial inhabitation and psychology of the Othered characters in order to demonstrate how Thirthing-as-Othering becomes either a method of empowerment to the Othered, or a means of torment and punishment.

The concept of Othering is one that “produces difference and problematises it, in the sense that the group that is Othered is also in the process defined as ‘morally or intellectually inferior’” (Jensen 2011:65). For the purposes of this study, the Othered parties, namely, the Fallen Angels are only portrayed as morally deficient in terms of the codes of honour and shame held by the societies of the times in which the three authors lived, and are based on the religious tenets of early Judaism and Christianity. The behaviour which causes them to be Othered is thus immoral in terms of their moral counterparts, namely the Archangels and the societies and protagonists presented in the narratives, which act as the opposite to the Other, thus creating the binary of “the first and the Other” (Jensen 2011:66) and establishing the dichotomy against which a contrast can take place. Jensen (2011:65) introduces a “formal” explanation of Othering as follows:

[Othering is the] discursive process by which powerful groups, who may or may not make up a numerical majority, define subordinate groups into existence in a reductionist way which ascribes problematic and/or inferior characteristics to these subordinate groups. Such [a] discursive process affirms the legitimacy and superiority of the powerful and conditions the identity formation among the subordinate.

The above quotation can be reasserted in terms of this study as follows: The Fallen Angels in 1 Enoch, *Inferno* and *Paradise Lost* are represented as subordinate to both men and the Archangels who have not committed acts of sin, and are thereby represented in a subordinate way in terms of their behaviour in relation to the rules of God, which problematises them as immoral and by virtue of their Othering, banishment and punishment, affirm the power of the honourable behaviour of those who do not sin against God, and affirm their identity as Fallen.

The Fall of the Angels in Enoch, Dante and Milton, is depicted, in each text, as being due to the Angels’ conscious decision to act in opposition to God’s rule, and thus commit shameful acts with humankind. This conscious decision to sin can be seen as an act of resistance

against God, and constitutes a form of Othering in itself, as resistance is tantamount to acting Other than “everyone else”.

It is important to note that there is both the intention to act in rebellion against God’s law, and the actual action, thus affirming Merleau-Ponty’s sentiment that “intentionality becomes visible and it manifests in the body” and also that “intentionality is directed at something. This directedness in a process is revealed in perception and motility” (Viljoen 2009:23).

The body itself, then, becomes a site of power, in terms of taking the power to act, and becoming a space of Othering when physical ramifications for Other behaviour are exacted upon the body in the form of punishment. These are two phenomena which occur in the three texts, and this type of power is contextualised in Punday (2000:510) based on Foucault’s philosophy¹², as the body space being the space for the exercise of discipline as well as punishment. This idea is exemplified through the juxtaposition of “the early eighteenth-century spectacle of torture and the later eighteenth-century use of incarceration and its supporting disciplinary regime” (Punday 2000:510), which shows the body to be bestowed with a political investment of power.

Soja (1999:351) lends credence to this notion as he states that “among the most important issues facing critical human geography today are those that concern voice, alerity and what some now call the tyrannies of difference”. These features of human geography, or of body geography, show that there has to be some form of action and intent, even when being Othered in terms of difference.

In terms of spatiality, this intentionality, action and power cannot occur outside of space and place. In this instance, Casey (2001:718) embodies Merleau-Ponty’s idea of the “lived body” as a cohesive entity that has a sense of place, past (memories), and power inherent to place. “The body is the only aspect of our being-individual or collective-capable of performing place, that is to say, making place a living reality” (Casey 2001:718).

¹² The spatial language of Foucault’s body site, developed earlier in his career, depends on the belief that power originates beyond the individual. Foucault figures the body as a site, then, both because the body participates within a disciplinary apparatus of spatial differentiation and because power functions beyond the control and intentions of individual subjects. In other contexts Foucault explores the methodological and rhetorical needs that drive him to describe the body spatially. In the interview ... reprinted in *Power/Knowledge*, Foucault admits to “spatial obsessions.” While the importance of space in Foucault’s thought initially appears to arise from the influence of structuralism, indeed, spatial language is particularly evident in early work like *The Order of Things* and *The Archeology of Knowledge*. This interview indicates that space remains an important issue throughout his career. Foucault claims that “[o]nce knowledge can be analysed in terms of region, domain, implantation, displacement, transposition, one is able to capture the process by which knowledge functions as a form of power and disseminates the effects of power”. In this interview, Foucault often treats space as simply a way to describe the conditions that underlie historical change; space provides ‘the air of anti-history’ (Punday 2000:512-513).

These places where the rebellion occurs can be seen as the binary of the first space¹³ against which the inherent *difference* between the spaces of Heaven and the spaces of each respective Underworld. These Other spaces are Foucault's *des espaces autres*, "significantly different" spaces, which are inhabited, "in which individual biographies are played out, in which social relations develop and change, and inside of which history is made" (Borch 2002:113).

In terms of Thirdspace, this forms part of the idea that this particular space is seen as "produced and modified over time and through its use, spaces invested with symbolism and meaning", and it becomes "the space of *connaissance*, space as it is lived, social space" (Elden 2001:817). The Othered space is a space which has the potential to become a place of power for those who have been Othered into it.

This potential in the space creates a potential or the way in which the space is inhabited. The potentiality of a space, however, is governed by its inherent boundaries which are instituted in terms of place as well as in terms of the psychology and behaviour of the group which inhabits the space.

Toyoki (2004:380) uses the following criteria to establish boundaries, which can be used as guidelines to investigate the Othering and inhabitation of space in relation to the characters of the three texts: Physical Boundaries (bonding of core ideas and concepts that are central and particular to the group), Social Boundaries (identity and social bonding tying the group together) and Mental Boundaries (formal rules, physical structures regulating human action, interaction in the group).

These three Boundaries are related and subject to Ordering (the extent to which boundaries regulate internal interaction), Distinction (the extent to which boundaries constitute a clear demarcation between internal and external spheres) and Threshold (the extent to which boundaries regulate flow or movement between the external and the internal sphere). The relations between the aforementioned categories are shown in the following table:

¹³ Not Firstspace as a category of Critical Spatial Theory, but first as opposed to Other in terms of the binary dichotomy of Othering.

Table 19: Boundary Relations

	Physical Boundaries	Social Boundaries	Mental Boundaries
Ordering	To what extent are main ideas and concepts decisive for what members do?	To what extent do structures regulate the way the group is socially bonded?	To what extent do formal rules or physical structures regulate the work of members?
Distinction	To what extent are core ideas and concepts distinctively different from those of Other groups?	To what extent are we socially distinct from Other groups?	To what extent is it possible for outsiders to be considered full members of groups?
Threshold	To what extent can outsiders assimilate core ideas and concepts?	To what extent is it possible for outsiders to be considered full members of groups?	To what extent do formal structures hinder the recruitment of outsiders?

All of the aforementioned boundaries occur within the Othered spaces of the *heterotopias* presented in Enoch, Dante and Milton. These spaces are boundaries themselves, while also providing a place within which Other boundaries are formed.

Within these spaces, the Othered characters become redefined as something Other to what they once were (Fallen as opposed to “un-fallen”, rebels as opposed to obedient servants, for example), and as such in their Othered state inside of their Othered space, their manner of inhabiting the space “displaces the histories that constitute it, and sets up new structures of authority and new political initiatives” (Lu 2000:20).

This alteration of what was into what now exemplifies the “delicate link between spatiality, historicity and sociality” (Merrifield 1999:345), as it shows that how being Othered and placed into an Other space can change the psychology of the Othered people in question, as well as show how their Othering presents them as free from their own historical associations and classifications, in essence, granting them ability to create their own new histories as Others within the new Other space, and it also shows how a new Othered society forms itself into its own “first” so that it is not Othered within itself.

In terms of the boundaries in question, the question is whether the group in question (the respective group of Fallen Angels) remain within the Physical, Social and Mental boundaries imposed upon them during the process of their Othering, or whether the groups rebel against the Othered boundaries in the same way that they rebelled against the boundaries imposed by God’s laws in the first place by consciously committing the sins they committed.

It is not taken for granted, however, that every Othered group of people, real or fictional, will embrace the Otherness and create their own community within an Othered space. The three texts exemplify this, as each group of Fallen Angels have a specific reaction to their Otherness and exhibit these reactions in terms of their habitation of the *heterotopias* in which

they find themselves. The examples come from Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*.

In Enoch 13:3-7, the habitation of the Fallen Angels is shown to be a rejection of their Otherness. The verse is presented with the character of Enoch relating how he went to reprimand the Watchers, and he finds them “all afraid, and fear and trembling seized them”. The Watchers unanimously ask Enoch to petition God on their behalf for forgiveness, as they have been banished and cannot address God directly themselves. The Watchers feel great shame “for their sins for which they have been condemned”.

For the Watchers, the Physical Boundaries include the unanimous feeling of shame, and the unanimous regret and wish for forgiveness that they extend to Enoch.

The Social Boundary of the Watchers is their distinction as Fallen Angels.

The Mental Boundaries of the Watchers are enshrined in their eternal banishment, which binds them as not being able to address God themselves, and thus governs their behaviour in terms of petitioning Enoch to petition on their behalf.

To answer the question of Ordering, the Watchers’ existence become wrapped up in their guilt and shame and thus these govern their actions, and bonds the group as one cohesive Fallen unit, united in shame, and bound in their Underworld.

The Distinction with regard to the Watchers shows the group of Fallen Angels to be different from the Archangels in terms of their sin, their banishment and their shame. This also sets them apart as an example from the social group of the human audience of the book itself. They are a closed unit, and no more Angels join them, thus closing off their accessibility to other sinners.

The Threshold of the Watchers shows that Enoch enters their Boundary, and he listens to them, although he does not assimilate their ideas or feelings, and as such he is not able of empathically joining their group, and thus their Otherness hinders the recruitment of any Others to their cause, as they are united in their act, their Fall, their banishment and their shame.

The Fallen Angels in 1 Enoch, do not embrace their Otherness. They do not fight against their banishment to create a new place for themselves within the Underworld to which they were banished, and so they “accept the imposed differentiation and division” (Soja 1996:87) between themselves and the rest of the Heavenly Host and inhabit their lived space without any power.

In *Inferno*, the disposition of the Fallen Angels is showed in lines 32-49. The Fallen Angels are described only in terms of how they are perceived by the Narrator, but even so, it creates the distinct impression of them inhabiting their Otherness.

The Fallen Angels emit cries that reflect that they are “conquered by their pain”. They are described as being envious of the living and of the dead, because they will spend the rest of eternity of “their blind lives crept grovelling so low”.

For the Fallen Angels in *Inferno*, the Physical Boundaries include pain and jealousy. The fact that they leer at the souls that are crossing over imply that their banishment is tainted with their malice.

The Social Boundary of the Fallen Angels is their distinction as Fallen, and that they have been banished from Heaven and will not be accepted into Hell proper.

The Mental Boundaries of the Fallen Angels are enshrined in their eternal banishment, which force them to remain as outcasts between where they fell from and where they will never enter.

In terms of Ordering, the Fallen Angels become governed by their jealousy of both the living and the dead, and they express this physically and vocally. This misery is what unites the group of outcasts.

The Distinction with regard to the Fallen Angels shows them to be Othered from the living and the dead. Their punishment is the first that is presented in the narrative, and thus represents an example of unredeemable sin and punishment. They are a closed unit.

The Threshold of the Fallen Angels is presented when the Narrator and his Guide witness their behaviour, but do not interact with them. Their banishment and state of Otherness renders them such that the group is impenetrable to those who have not fallen with them.

The Fallen Angels in *Inferno*, do not embrace their Otherness. Similarly to the Watchers in Enoch, they do not fight against their state of banishment, although the Fallen Angels in Dante show a more malicious affect and are presented as less defeated. Even though they cry in pain, they still leer at other souls. They do, however “accept the imposed differentiation and division” (Soja 1996:87), as they do not actively seek to change their situation and to either break free from Hell or into Hell proper. This indicates that they accept their fate as Others.

In *Paradise Lost*, lines 79-110 introduce how Satan and his followers act in terms of their Othering.

Satan does not accept his being Othered, although this perception of being Othered originates before his banishment from Heaven, as he is portrayed as feeling Othered inasmuch as not being perceived as God's equal. There is no shame or remorse presented in Satan's character, and also in the characters of his Rebel Host of Fallen Angels, as they follow him when he calls them to instigate war with Heaven and to take over the Earth. Satan is seen to say "bold words" and is seen to determine when he will next be in power and which crime he will commit next.

The Physical Boundaries imposed in *Paradise Lost* include jealousy of the power and majesty of the Heavenly Host, as well as the undercurrent of revenge that is being plotted. There is pride in the Otherness, to the extent that the Rebel Host takes it upon itself to claim its power back, and create a new power for itself in its Othered State.

As with the Fallen Angels in Enoch and Dante, the Social Boundary of the Fallen Angels in *Paradise Lost* is their distinction as Fallen, that they have been banished from Heaven and have been stripped of their Angelic beauty.

The Mental Boundaries of the Rebel Host are shown in their banishment from Heaven, which enables them to rise to power within their *heterotopia* and even rise above that, to the Earth. They are not bound in behaviour by their Otherness, and as such, Mental Boundaries do not hold them in their imprisoned state.

In terms of Ordering, these Fallen Angels become governed by their pride and their drive for revenge, which unites them in their rebellion against their Otherness.

The Distinction of the Rebel Host shows them to be Othered from the Heavenly Host. Their punishment is of be banished and to be stripped of their resemblance to the Angels, rendering them physically repugnant to match their sins. They are united in their Otherness in terms of their plight to regain their status and power, and this renders them a closed unit.

The Threshold of the Rebel Host is apparent through their lack of interaction with any other characters outside of the Others and the Fallen. The Rebel Host is united in sin, fall and pride, and as such, the group is impenetrable.

The Fallen Angels in *Paradise Lost*, embrace their Otherness. They embody the notion of Thirthing-as-Othering as they inhabit their Othered Thirdspace by making it their own and even surpassing their heterotopia by claiming the Earth. The Rebel Host thus "struggle[s]

against this power-filled imposition” (Soja 1996:87) of Otherness to create a first of its own from which God and the Heavenly Host is Othered, thus shifting the power to itself. By inhabiting the lived space of the *heterotopia* of Hell, the Rebel Host fulfils its special potential to be more than just a prison, but to become a real and imagined space to the full extent of its potential.

8. Summary

This Chapter presented the application of the theories introduced in Chapter 3 to the three texts in question.

The first analysis comprised a Narratological Analysis of each text which presented the following information:

- Narrating time;
- Structure/Plot
- Language;
- Representation;
- Meaning;
- Characterisation (direct and indirect);
- Focalisation;
- Story (events and characters);
- Narrated time (order, duration and frequency);
- Space, and
- Narrator.

The Narratological Analysis presented the literary context from which the texts were further analysed.

The next analysis performed took the form of a Hermeneutical Analysis, which included a Social-Scientific Interpretation. This Analysis focused on the meaning and history of the Angels and their fall, as well as the concept of sin, and the representation of the Underworld according to the worldviews of the author Enoch, Dante, and Milton. This analysis indicated the correlation between the worldviews of the three authors, and as such, justified their use as the three texts to be used for this study.

The Narratological and Hermeneutical Analyses took the texts as existing wholes into account, in order to read them in their contexts. The analyses which followed focused on the

specific lines in the texts, namely, Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*.

The Deconstruction of the texts was done in terms of the common features of the Firstspace of the three Underworlds in question. The common physical features are:

- Fire;
- Darkness;
- Deserts;
- Wind;
- Abyss.

The spaces, however, inflict more than physical suffering, as there is the psychological torment of being hopeless and woeful, thus influencing the spheres of Secondspace and Thirdspace. The psychology of Hell is a common element in all three representations of the Underworld and is used in such a way as to present more than a one-dimensional form of punishment in order to act as a deterrent for the audience(s).

The final analysis, that of Critical Spatiality, focused on the Othering of the characters of the Fallen Angels and their subsequent spatial reactions to their punishment, Othering and the *heterotopias* within which they found themselves.

The Fallen Angels in 1 Enoch do not fight against their banishment to create a new place for themselves within the Underworld to which they were banished, and so they “accept the imposed differentiation and division” (Soja 1996:87) between themselves and the rest of the Heavenly Host and inhabit their lived space without any power.

The Fallen Angels in *Inferno*, similarly to the Watchers in Enoch, do not fight against their state of banishment. Even though they cry in pain, they still leer at other souls. They do, however “accept the imposed differentiation and division” (Soja 1996:87), as they do not actively seek to change their situation and to either break free from Hell or into Hell proper.

The Fallen Angels in *Paradise Lost*, however, embrace their Otherness. They embody the notion of Thirthing-as-Othering as they inhabit their Othered Thirdspace by making it their own and even surpassing their heterotopia by claiming the Earth. The Rebel Host thus “struggle[s] against this power-filled imposition” (Soja 1996:87) of Otherness to create a first of its own from which God and the Heavenly Host is Othered, thus shifting the power to itself. By inhabiting the lived space of the *heterotopia* of Hell, the Rebel Host fulfils its

special potential to be more than just a prison, but to become a real and imagined space to the full extent of its potential.

CHAPTER 5: SUMMARY AND CONCLUSION

1. Summary

This study investigated the possible answers to the question of spatial behaviour in three texts, namely, *The Book of the Watchers*, *Inferno*, and *Paradise Lost* in terms of the portrayal of the characters of Fallen Angels in each text, who have been Othered from Heaven, within the spatial context of their respective *heterotopias*. This spatial behaviour refers to how these characters are portrayed to act within a certain space, with that behaviour directly shaped and influenced by the space and place that the characters are depicted in. The question of spatial behaviour in this study revolves around whether the behaviour within the Othered space is that of acceptance, or of rebellion.

Othering occurs on various levels. The first instance of Othering encountered in this study is that of textual Othering; through words and implied meanings, where there is the alternative of the said, to the alternative of the unsaid, is an instance of textual Othering, and is one facet of the possible ways of indicating the implicit and explicit *différance* of that which is not. Within a narrative in a text, there are things which are said, things which are implied, and things which are omitted altogether. This form Othering was analysed in terms of Deconstruction.

The second instance of Othering is a social one, whereby actions and behaviour that are Other than the *bone mores* of a group of people cause the incidence of being shamed and thus Othered from that particular group. This Othering takes place in terms of the Angels committing shameful acts and sins, which Other them from the honourable Angels, thus rendering them Fallen. This form of Othering was analysed in terms of Hermeneutics and Social-Scientific Criticism.

The Hermeneutical reading of each text, which included the application of the values of honour and shame, based on Social-Scientific Criticism, showed that there is a correlation between the worldviews of each of the authors, and thus the worldviews of the communities who would constitute the intended audience of each text. This correlation shows that each worldview contained three basic behavioural themes portrayed by the Fallen Angels, namely, the dangers of sexual impurity, the corruption of potential knowledge, and the proliferation of violence.

These sins, and shameful behaviours that are perpetrated by the Fallen Angels serve as metaphorical examples of sin and punishment, and of the Othering involved in that

punishment; the banishment from the divine places to the heterotopias in order to show the severity of the threat of God's wrath

The third instance of Othering is spatial, whereby the space in which characters are portrayed is created to separate and segregate that group of characters from another. This Othering constitutes Thirling-as-Othering, and was analysed in terms of Critical Spatiality.

In each of the texts that were analysed in this study, the Fallen Angels were Othered to an Underworld. Each Underworld is depicted as a place where those who are Othered from Heaven are sent to be punished for their behaviour which is Other than the prescribed behaviour of the times. Because the Underworld is a place other than Heaven, which is holy, this Othered space is Other than holy; thus unholy space.

Within the space of the Underworld, the Others are punished for their Other actions against the will of God, and while the exact execution of the punishments differ, they all occur within the space of the place that is Other than Heaven and Other than Earth – a place created for those Other than the righteous and obedient who do not act in Other ways.

The problem investigated was the aspect of Thirling-as-Othering, in terms of how the Othered space is represented, and how the Othered Angels inhabit that space, based on the choices available to them: “either, accept the imposed differentiation and division, making the best of it; or mobilise to resist, drawing upon their putative positioning, their assigned Otherness, to struggle against this power-filled imposition” (Soja 1996:87).

This question was answered as follows:

The Fallen Angels in *Enoch* do not fight against their banishment to create a new place for themselves within the Underworld to which they were banished, and so they “accept the imposed differentiation and division” (Soja 1996:87) between themselves and the rest of the Heavenly Host and inhabit their lived space without any power.

The Fallen Angels in *Inferno*, similarly to the Watchers in 1 *Enoch*, do not fight against their state of banishment. They “accept the imposed differentiation and division” (Soja 1996:87), as they do not actively seek to change their situation and to either break free from Hell or into Hell proper.

The Fallen Angels in *Paradise Lost*, however, embrace their Otherness. They embody the notion of Thirling-as-Othering as they inhabit their Othered Thirdspace by making it their own and even surpassing their heterotopia by claiming the Earth. The Rebel Host thus “struggle[s] against this power-filled imposition” (Soja 1996:87) of Otherness to create a first

of its own from which God and the Heavenly Host is Othered, thus shifting the power to itself. By inhabiting the lived space of the *heterotopia* of Hell, the Rebel Host fulfils its special potential to be more than just a prison, but to become a real and imagined space to the full extent of its potential.

The analyses showed how the three interpretations of Fallen Angels differ in terms of the spatial behaviour within an Othered Space by Othered groups and answers the question of which option the authors present their characters as taking – the options of Otherness being the choice to fight against the banishment and make a space of Power out of the Othered space, or to accept being Othered and accept the Othered space for the prison it is meant to be.

The research approach was based on examining the similarities and differences between the depiction of the Angels and the depictions of the Underworld in the texts, with specific reference to Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost* by using Narratology, Hermeneutics, Social-Scientific Criticism, Deconstruction and Critical Spatial Theory.

The first methodological application was a Narratological literary analysis of each of the texts in full, in order to break the texts down into their literary constituents. This analysis incorporated narrating time, structure and plot, language, representation, meaning, characterisation, focalisation, story, narrated time, space and narrator.

This analysis was followed by a Hermeneutical reading and the interpretation of the texts, which investigated the worldviews of the authors, and their communities and audiences, in order to determine the similarities and possible influences in terms of their Angelology. This was supported by a Social-Scientific analysis, specifically related to the values of the people of the time, and how those values are portrayed in the texts in relation to the Fallen Angels.

The third analysis was based in Deconstruction, in order to ascertain the basic correspondence of the depictions of the Underworlds, whereby specific phrases and words from the texts are examined within the context of Critical Spatial Theory and compared to each other in terms of actual meaning and connotative meaning that has been imposed on them through the culture of the author and the intended audience.

The final analysis was one of Critical Spatiality, which answered the question of how the Othered Angels react to their Othered spaces. This was done through an analysis of the Thirthing-as-Othering which is done in each of the texts.

The chapters in the study were broken down as follows:

Chapter 1 served as the introduction to the study.

Chapter 2 provided the contexts of the authors of the texts, as well as the communities who were the intended audience(s) of each text, as well as a brief overview of each text, thereby introducing *The Book of Enoch*, *Inferno* and *Paradise Lost* in terms of the time of their authorship, the belief system of the people of the time, and the motivation of the authors with regard to their audiences.

Chapter 3 introduced and explained the common aspects of the literary portrayal of Angels, followed by the aforementioned methodologies employed in this exploration of Othering. The textual analyses of the works in question comprise a Narratological Analysis, Hermeneutical Reading, Deconstruction and Critical Spatiality. What followed was an overview and discussion of each of the aforementioned theories and techniques that were to be applied to the three texts.

Chapter 4 comprised of the methodological application of the theories that were introduced in Chapter 3. The first methodology was a Narratological literary analysis of each of the texts in full, in order to break the texts down into their literary constituents. This analysis incorporated narrating time, structure and plot, language, representation, meaning, characterisation, focalisation, story, narrated time, space and narrator.

This analysis was followed by a Hermeneutical reading and interpretation of the texts, which investigated the worldviews of the authors, and their communities and audiences, in order to determine the similarities and possible influences in terms of their Angelology. This was supported by a Social-Scientific analysis, specifically related to the values of the people of the time, and how those values are portrayed in the texts in relation to the Fallen Angels.

The third analysis was based in Deconstruction, in order to ascertain the basic correspondence of the depictions of the Underworlds, whereby specific phrases and words from the texts were examined within the context of Critical Spatial Theory and compared to each Other in terms of actual meaning and connotative meaning that has been imposed on them through the culture of the author and the intended audience. This analysis showed a definite correlation between both the characterisation of the Fallen Angels, as well as the common aspects of the respective Underworlds in which the Fallen Angels were Othered.

The final analysis was a one of Critical Spatial Theory, which answered the question of how the Othered Angels react to their Othered spaces. This was done through an analysis of the Thirthing which is done in each of the texts.

This Chapter serves as a summary and concluding Chapter, encompassing the achievement of the objectives of the study, as well as whether or not the expected results were attained.

The objectives of this study were:

1. To understand the social context of the authors and audiences in which *The Book of Enoch*, *Inferno* (by Dante Alighieri) and *Paradise Lost* (by John Milton) was written in order to understand the significance of the depictions of Space, Time, and Characterisation of the Underworld and Fallen Angels in each text;
2. To Deconstruct the portrayals of the three Underworlds and Fallen Angels in such a way as to identify the common features used by all three authors;
3. To use Critical Spatial Theory to examine the spatial embodiment of Othered space by Othered characters.

The main aim of this study was to investigate Thirthing-as-Othering, in terms of how the Othered space is represented in *The Book of Enoch*, *Inferno* and *Paradise Lost*, and how the Othered Angels inhabit that space, based on the choices available to them: “either, accept the imposed differentiation and division, making the best of it; or mobilise to resist, drawing upon their putative positioning, their assigned ‘Otherness’, to struggle against this power-filled imposition” (Soja 1996:87).

It was expected and found that there were common elements in the worldviews of the three authors in terms of their depictions of three-tiered universes and their selection of who is Othered out of Heaven. There was also the demonstration of the progression of sin from lust to pride, and how this affected the Othered characters in terms of their spatial behaviour within the *heterotopia* to which they have been Othered.

In terms of spatiality, it was expected and shown that all three depictions of the Underworld show it as a place of punishment and a prison. It was shown that the imprisonment of the Fallen Angels consisted of more than a mere physical banishment and imprisonment, but that the psychological effects of the Hell they are in plays as much of a role in their eternal torment as the fact that they are Othered.

This study represents a microcosm of the use of each of the methodologies, and as such a full-scale research study can be done in terms of the use of each analytical tool on each of the three texts.

The comparative study of Fallen Angels can also be expanded to include Other Fallen Heavenly beings, and can branch out into Satanology proper.

The Critical Spatial interpretation of Hell, both ancient and modern, is a study that could also branch out from this research.

A further avenue for research could be the investigation of the issue of whether or not the Fallen Angels and the space of Hell are realities. This research would be conducted in terms of a Theological investigation, and was not addressed in this study, as this study was conducted under the Department of Ancient Languages, with a focus on the History of Ancient Cultures.¹⁴

2. Conclusion

This dissertation used *The Book of Enoch*, *Inferno* and *Paradise Lost* as the basic texts to serve as the foundation from which to investigate Fallen Angels in terms of the concept of Othering, and Thirthing-as-Othering, based on how the Othered space is represented in, and how the Othered Angels inhabit that space, based on the choices of acceptance or rebellion.

In order to answer the question of spatial behaviour, this study incorporated a Narratological Analysis of *The Book of Enoch*, *Inferno* and *Paradise Lost*, followed by a Hermeneutical Interpretation and Social-Scientific reading. The texts were then broken down into the focal points, namely Enoch 6-21, lines 1-9 and 22-57 in *Inferno*, and lines 33-45, 52-55, and 64-110 in *Paradise Lost*, and were Deconstructed in terms of the spatial depictions of the Underworlds in order to create the base-line atmosphere that is created by the Thirthing, which was then finally investigated, by means of Critical Spatial Theory, in order to answer the research question.

The answer to the question of the spatial behaviour of the three sets of Fallen Angels was that the Enochian Fallen Angels accepted their Otherness and resigned themselves to their fate, as did the Fallen Angels in Dante's *Inferno*; while the Fallen Angels in *Paradise Lost*

¹⁴ For the purposes of this study, the representations of the Underworld and the Fallen Angels were not considered to be realities, but rather as a vehicle for the respective authors to transmit opinions and views on behaviour and morality. This study posits that the Hell(s) and Fallen Angels were presented as "realities" within the construct of the three texts, but were not necessarily regarded as the actual realities of the beliefs of the people of the time inasmuch as experiencing interactions with Fallen Angels, or actually being banished to Hell.

rebelled against being Othered, through an attempt to break free of their prison in order to rule over a newly Fallen Earth.

BIBLIOGRAPHY

- Abrams, M.H. 2009. *A Glossary of Literary Terms*, 9th ed. Boston, MA: Wadsworth.
- Amari-Parker, A. 2006. "Introduction". In Longfellow, H.W. 2006. *Dante's Divine Comedy*. London: Arcturus.
- Annandale-Potgieter, J. 1999. *Qumran in and around the Bible* Pretoria: Van Schaick.
- Annus, A. 2010. "On the Origin of Watchers: A Comparative Study of the Antediluvian Wisdom in Mesopotamian and Jewish Traditions". *Journal for the Study of the Pseudepigrapha*, 19:277-320.
- Atkins, K. 2006. *Self and Subjectivity*. Oxford: Blackwell.
- Bacchiocchi, S. 1999. "Hell: Eternal Torment or Annihilation?". *Endtime Issues*, 7: 1-8.
- Bachmann, V. 2011. "The Book of the Watchers (1 Enoch 1-36): An Anti-Mosaic, Non-Mosaic, or Even Pro-Mosaic Writing?". *The Journal of Hebrew Scriptures*, 11(4):1-23.
- Baglio, M. 2009. *The Rite: The Making of a Modern Exorcist*. New York: Pocket Books.
- Bal, M. 1978. *De Theorie van Vertellen en Verhalen. Inleiding in de Narratologie*. Muideberg: Coutinho.
- Barnes, R.D. 2011. "Augustine and Dante's Inferno: Depicting Hell". *Journal of Religion and Culture*, 22(1):1-15.
- Barton, G A 1912. "The Origins of the Names of Angels and Demons in Extra-Canonical Apocalyptic Literature to 100A.D". *Journal of Biblical Literature*, 31(4) 156-167.
- Bell, M. 1953. "The Fallacy of the Fall in Paradise Lost". *Publications of the Modern Language Association of America*, 68(4):863-883.

- Bernstein, A. 1986. "Thinking about Hell". *The Wilson Quarterly*, 10(3):78-89.
- Berquist, J.L. 2003. "Critical Spatiality and the Construction of the Ancient World". *Journal for the Study of the Old Testament Supplement Series* 359:14-29.
- Borch, C. 2002. "Interview with Edward W. Soja: Thirdspace, Postmetropolis, and Social Theory". *Distinktion: Scandinavian Journal of Social Theory*, 3(1):113-120.
- Bottéro, J. 2001. *Religion in Ancient Mesopotamia*. Chicago: University of Chicago Press.
- Brand, C.P. 1986. "Dante and the Middle Ages in Neo-Classical and Romantic Criticism". *The Modern Language Review*, 81(2):327-336.
- Casey, E.S. 1993. *Getting Back into Place*. Bloomington, IN: Indiana University Press.
- Casey, E.S. 2001. "On Habitus and Place: Responding to My Critics". *Annals of the Association of American Geographers*, 9(14):716-723.
- Charles, R.H. 2000. *The Book of Enoch*. Escondido, CA : Book Tree.
- Chow, E. 2012. *The Significance of Satan: Eikonoklastes as a Guide to Reading the Character in Milton's Paradise Lost*. Unpublished BA Honours Dissertation: Mount Holyoake College.
- Coffin, C.M. 1962. "Creation and the Self in Paradise Lost". *English Literary History*, 29(1):1-18.
- Collett, J.H. 1970. "Milton's Use of Classical Mythology in Paradise Lost". *Publications of the Modern Language Association of America*, 85(1):88-96.
- Davies, P.R. 2003. "Space and Sects in the Qumran Scrolls". *Journal for the Study of the Old Testament Supplement Series*, 359:81-98.

Demaray, J.G. 1967. "The Thrones of Satan and God: Backgrounds to Divine Opposition in 'Paradise Lost'". *Huntington Library Quarterly*, 31(1):19-33.

Derrida, J. (trans. Johnson, B.). [1981] 2004. *Dissemination*. London: Continuum.

Derrida, J. (trans. Bass, A.). 1982. *Margins of Philosophy*. Chicago IL: University of Chicago Press.

Dimant, D. 1983. "The Biography of Enoch and the Books of Enoch". *Vetus Testamentum*, xxxiii(1):14-29.

Dix, G.H. 1925. "The Enochic Pentateuch". *Journal of Technology and Human Services*, 27:29-42.

Elden, S. 2001. "Politics, Philosophy, Geography: Henri Lefebvre in Recent Anglo-American Scholarship". *Antipode*, 33(5):809-825.

Elliot, J. 1993. *What is Social-Scientific Criticism?* Minneapolis: Augsburg Press.

Elliott, J.H. 2009. "1 Enoch, 1 Peter, and Social--Scientific Criticism. A Review Article on a Major 1 Enoch Commentary". *Biblical Theology Bulletin: A Journal of Bible and Theology*, 39:39-43.

Esolen, A. 2003. *Dante: Inferno*. New York: The Modern Library.

Esolen, A. 2004. *Dante: Purgatory*. New York: The Modern Library.

Esolen, A. 2007. *Dante: Paradise*. New York: The Modern Library.

Fallon, S. 2012. "Milton's Strange God: Theology and Narrative Form in Paradise Lost". *English Literary History*, 79(1):33-57.

Flanagan, J. 1995. "Ancient Perceptions of Space/Perceptions of Ancient Space". *Semina*, 85:15-43.

Fludernik, M. 1993. "Narratology in Context". *Poetics Today*, 14:729-761.

Fokkelman, J.P. 1999. *Reading Biblical Narrative: A Practical Guide*. Leiden: Deo.

Foucault, M. 1986. "Of Other Spaces". *Diacritics*, 16:22-27.

Fowler, A (ed.). 1987. *Milton: Paradise Lost*. Essex: Longman.

Gadamer, H-G. (trans. Linge, D.). 1976. *Philosophical Hermeneutics*. Berkeley CA: University of California Press.

Gadamer, H-G. (trans Weisnhamer, J. & MarsHell, D.). 1989. *Truth and Method*. New York: Crossroad.

Genette, G. 1980. *Narrative Discourse*. Oxford: Blackwell.

Gilbert, A.H. 1945. "Can Dante's Inferno Be Exactly Charted?" *Publications of the Modern Language Association of America*, 60(2):287-306

Greenfield, J.C. 1979. "The Books of Enoch and the Traditions of Enoch". *Numen*, 26(1):89-103.

Greenlaw, E. 1917. "A Better Teacher than Aquinas". *Studies in Philology*, 14(2):196-217.

Greenlaw, E. 1920. "Spencer's Influence on 'Paradise Lost'". *Studies in Philology*, 17(3):320-359.

Grondin, J. 1994. *Reading Heidegger from the Start*. Albany: SUNY.

Handy, L.K. 1994. *Among the Host of Heaven*. Winona Lake IN: Eisenbrauns.

Hanford, J.H. 1917. "The Dramatic Element in 'Paradise Lost'". *Studies in Philology*, 14(2):178-195.

Harrington, D.J. 1999. *Invitation to the Apocrypha*. Cambridge: Eerdmans.

Hayman, H. 1898. "The Book of Enoch in Reference to New Testament and Early Christian Antiquity". *The Biblical World*, 12(1):31-46.

Hollander, R. 2011. "Milton's Elusive Response to Dante's *Comedy in Paradise Lost*". *Milton Quarterly*, 45(1):1-25.

Hughes, M.Y. 1956. "Myself am Hell". *Modern Philology*, 54(2):80-94.

Husserl, E. (trans. Cairns, D.). [1950] 1999. *Cartesian Meditations*. Dordrecht: Reidel.

Jahn, M. 2005. *Narratology: A Guide to the Theory of Narrative*. Unpublished Lectures from the English Department of the University of Cologne.

Jensen, S.Q. 2011. "Othering, Identity Formation and Agency". *Qualitative Studies*, 2(2):63-78.

Johnson, B. 2004. "Translator's Introduction" in Derrida, J. trans. Johnson, B.). [1981] 2004. *Dissemination*. London: Continuum.

Johnson, S.E. 1997. *Pseudepigrapha*. [online] Available at: <http://mb-soft.com/believe/txo/apocyp.htm>. (Accessed 16/11/2010).

Jones, T. 2005. *Hell: The Wailing and Gnashing of Teeth*. [online] Available at: http://www.wolfram.demon.co.uk/rp_dante_Hell.html. (Accessed 3/2/2011).

Keathley, J.H. 1998. *Angelology: the Doctrine of Angels*. Washington, DC: Biblical Studies Press.

Kvanvig, H S 1988. *Roots of the Apocalyptic: the Mesopotamian Background of the Enoch figure and of the Son of Man*. Neukirchin-Vluyn: Neukirchener Verlag.

Le Comte, E. 1981. *John Milton: Paradise Lost and Other Poems*. New York: New American Library.

Lefebvre, H. 1980. *La Présence et l'absence*. Paris: Casterman.

Lefebvre, H. 1991. *The Production of Space*. Cambridge MA: Blackwell.

Linge, D. 1977. "Editor's Introduction". In Gadamer, H-G. (trans. Linge, D.) 1976. *Philosophical Hermeneutics*. Berkeley CA: University of California Press.

Loader, W.R.G. 2008. "Attitudes towards Sexuality in Qumran and Related Literature – and the New Testament". *New Testament Studies*, 54(3):338-354.

Lu, D. 2000. "The Changing Landscape of Hybridity: A Reading of Ethnic Identity and Urban Form in Vancouver". *TDSR*, 11(2):19-29.

Maré, E.A. 1998. "Between Heaven and Earth: the Symbolism of the Angelic Realm, with Reference to Christian Art". *South African Journal of Art History*, 13:4-26.

Mason, J. 2002. *Qualitative Researching*, 2nd ed. London: Sage.

Matthews, V.H. 2008. *More Than Meets the Ear*. Michigan MI: Eerdmans.

McColley, G. 1938. "The Book of Enoch and Paradise Lost". *The Harvard Theological Review*, 31(1):21-39.

McColley, G. 1939. "Paradise Lost". *The Harvard Theological Review*, 32(3):181-235.

McNutt, P.M. 2003. "Fathers of Imaginary Spaces and 'Strangers in Forever': Social Marginality and the Construction of Space". *Journal for the Study of the Old Testament Supplement Series*, 359:30-50.

Merrifield, A. 1999. "The Extraordinary Voyages of Ed Soja: Inside the 'Trialectics of Spatiality'". *Annals of the Association of American Geographers*, 89(2):345-347.

Moore, S.D. 1986. "Negative Hermeneutics, Insubstantial Texts: Stanley Fish and the Biblical Interpreter Author(s)". *Journal of the American Academy of Religion*, 54(4):707-719.

Mouton, J. 2001. *How to Succeed in Your Master's and Doctoral Studies*. Pretoria: Van Schaick.

Nickelsburg, G.W.E. 1977. "Apocalyptic and Myth in 1 Enoch 6-11". *Journal of Biblical Literature*, 93(3):383-405.

Nordell, P.A. 1889. "Old Testament Word-Studies: 9. Angels, Demons, etc.". *The Old Testament Student*, 8(9) 341-345.

Osborne, G.R. 1991. *The Hermeneutical Spiral: A Comprehensive Introduction to Biblical Interpretation*. Downers Grove IL: InterVarsity.

Parker, M. 2009. "Angelic Organization: Hierarchy and the Tyranny of Heaven". *Organization Studies*, 30(11):1281–1299.

Peck, H.W. 1914. "The Theme of Paradise Lost". *Publications of the Modern Language Association of America*, 29(2):256-269.

Picciotto, J. 2010. "Milton's Angels: The Early Modern Imagination". *Church History*, 80:927-929.

Pilch, J.J., Malina, B.J. 1998. *Handbook of Biblical Social Values*. Massachusetts: Hendrickson.

Punday, D. 2000. "Foucault's Body Tropes". *New Literary History*, 3(31):509-528.

Reed, A.Y. 2005. *Fallen Angels and the History of Judaism and Christianity: The Reception on Enochic Literature*. New York: Cambridge University Press.

Reese, W.L. 1996. *Dictionary of Philosophy and Religion*. Atlantic Highlands, NJ: Humanities.

Richter, A.E. 2010. *The Enochic Watchers' Template and the Gospel of Matthew*. Unpublished Doctoral Thesis: Marquette University.

- Rimmon-Kenan, S. 1983. *Narrative Fiction: Contemporary Poetics*. New York: Methuen
- Robinson, S. 2005. *The Origins of Jewish Apocalyptic Literature: Prophecy, Babylon, and 1 Enoch*. Unpublished MA Dissertation: University of South Florida.
- Russel, D.S. 1987. *The Old Testament Pseudepigrapha*. London: SCM.
- Safranski, R. (trans. Osers, E.). 2002. *Martin Heidegger Between Good and Evil*. Cambridge MA: Harvard University Press.
- Shawcross, J.T. 1965. "The Balanced Structure of Paradise Lost". *Studies in Philology*, 62(5):696-718.
- Silverman, W.J. 2008. "Paradise Lost and the Cultural Genetics of Shame, Remorse, and Guilt". *Journal for the Study of the Literary Artefact in Theory, Culture, or History*, 1 (71-104).
- Smith, H.G. 1904. "Persian Dualism". *The American Journal of Theology*, 8(3) 487-501.
- Soja, E.W. 1996. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Malden MA: Blackwell.
- Soja, E.W. 1999. "Keeping Space Open". *Annals of the Association of American Geographers*, 89(2):348:353.
- Tackett, J. 2007. *What Matter Where? Epic Geography and the Defense of Hell in Epic Geography and the Defense of Hell in Milton's Paradise Lost*. [online] Available at: http://humanities.sas.upenn.edu/06-07/uhf_fellows.shtml (Accessed 3/3/2013).
- Terrien, S. 1970. "The Omphalos Myth and Hebrew Religion". *Vetus Testamentum*, 20(3):315-388.
- Toyoki, S. 2004. "Constructive Spatial Criticism on Critical Spatial Construction". *Ephemera*, 4(4):376-384.

Tuan, Y-F. 1977. *Space and Place: The Perspective of Experience*. Minnesota MN: University of Minnesota Press.

Van Eck, E. 1995. "Galilee and Jeusalem in Mark's Story of Jesus". *HTS Supplementum*, 7:4-155.

Van Maltzahn, N. 1996. "The First Reception of Paradise Lost (1667)". *The Review of English Studies*, 47(188):479-499.

Vanderkam, J.C. 1984. *Enoch and the Growth of the Apocalyptic Tradition*. Washington D.C.: Cambridge University Press.

Vanderkam, J.C. 2007. *The Pseudepigraphical Book of Enoch*. [online] Available at: <http://www.st-andrews.ac.uk/~www~sd/3enoch.html>. Accessed 14/11/2010.

Viljoen, M. 2009. *The Body as Inhabitant of Built Space: The Contribution of Maurice Merleau-Ponty and Don Ihde*. Unpublished MA Dissertation: University of Pretoria.

Wachterhauser, B. 1986. *Hermeneutics and Modern Philosophy*. Albany: SUNY.

Weightman, B.A. 1996. "Sacred Landscapes and the Phenomenon of Light". *Geographical Review*, 86(1):59-71.

West, D. 1996. *An Introduction to Continental Philosophy*. Cambridge: Blackwell.

Wilkinson, E. 2011. "Classics, *Contrapasso* and the Christian Epic: Comparing the Serpent Transformation Scenes in Dante Alighieri's *Inferno* and John Milton's *Paradise Lost*". *Durham English Review*, 1(1):81-108.

Williams, A. 1945. "The Motivation of Satan's Rebellion in 'Paradise Lost'". *Studies in Psychology*, 42(2):253-268.