



# Comparison of Narratology of The Devil “Azazel” in The Book of Enoch and Contemporary Works

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## Abstract

*One of the earliest appearances of Azazel was in the Book of Enoch, circa the 3rd century BC. Azazel's notoriety as a fallen angel or demon has been brought up in literature across periods of time. This paper sought to analyze a relatively obscure Biblical figure of Azazel and subsequently analyze his namesakes in contemporary works, namely TV series Supernatural Season 1 & 2 (2005-2006), a wargame-franchise trilogy novel The Legend of Sigmar (2008, 2009, 2011), and a videogame Helltaker (2020). Qualitative analysis was used to compare the apocryphal Book of Enoch to identify facets of Enochic Azazel and the three contemporary objects in a narratological sense using the theory of fabula. It is found that all contemporary Azazels echo Enochic Azazel in at least two fabulaic aspects of forbidden knowledge and power. A possible trend was also found between the recency of a depiction and how much it matches The Book of Enoch, with the more recent a work is, the more it matches.*

**Keywords:** *Azazel, fabula, intertextuality, narratology, Enoch*

## Introduction

The bulk of demonic lore does not have its roots in ancient text, but rather in relatively recent works such as the *Clavicula Solomonis*, first reported by Pietro d'Abano in 1310 (Boudet, 2019) and the *Malleus Maleficarum* in 1486 by Heinrich Kramer (Ostorero, 2020). Nevertheless, there is an ancient source that tells a narrative of named demons: the Book of Enoch. The Book of Enoch, according to Reeves and Reed (2018) is dated to the 3rd century BC and contains two of the oldest known Jewish works not found within the Hebrew Bible, the Book of the Watchers (1 En. 1–36) and the Astronomical Book (1 En. 72–82). It contains, Reeves and Reed continue, purported recordings of Enoch's own words about what he witnessed in heaven and the ends of the earth, what he knows about the cosmos and celestial cycles, as well as his interactions with heavenly beings and fallen angels, with this final portion centering around a chief demon and fallen angel, Azazel. When it comes to demon or Devil names in literary works, many times they are not invented by the authors, but rather they are drawn from preexisting names associated with the Devil. In a study analyzing various Devil characters, for example, Matheus López (2015) studies Satan, Lucifer, Belial, Samael, and Beelzebub. However, unlike most of the other names, whose lore might not be ancient or textual in nature, the name 'Azazel' has its own extensive ancient narrative antecedence in the first two sections of The Book of Enoch, that being The Book of the Watchers (chaps. 1–36) and The Book of Parables (chaps. 37–71).

Within literature and sources discussing the figure in question, it has varying names used almost interchangeably. According to Kosman (2021), in apocrypha as well as Qumran manuscripts, the prevailing spelling in Hebrew is עזזאל (transliterated by him as 'Azaz-el'), whereas in the traditional and authoritative Masoretic Text, it is instead עזזאל (transliterated by him as 'Aza-zel') which seems a minor change, but is explained that "switching the order of the 'aleph' and the 'zayin', [leaves] the aleph as silent" (footnote 21) and would result in a different reading. This is evinced in the translation by Nickelsburg and VanderKam of The Book of Enoch (2012b), where 'Asael' is used for The Book of the Watchers and 'Azazel' for The Book of Parables due to differing writing in source texts for the two books. In their commentaries for The Book of Parables (2012a), they write "it is impossible to decide whether the name in the original form of the Parables was Asael or Azazel" (p. 202) and also describe Azazel as a "typical corruption of 'asā'ēl" (p. 298) but again reiterate that lack of Greek or Aramaic manuscripts makes it impossible to determine the original form. The various namings of Azazel are in consequence of the different spellings of original texts, with 'Azazel' and 'Asael' being the most popular ones. In any event, these are discussions of Biblical studies involving historical linguistics beyond this paper's scope. Ultimately, the language of this article will consistently use 'Azazel' as that is the most popular rendering of the name within creative literary works, which are the objects of study for this paper. The version of The Book of Enoch this article will use is the translation by Nickelsburg and VanderKam (2012b) previously mentioned.

This paper will analyze three characters named 'Azazel' from three works. The first, Azazel from *Supernatural*, specifically seasons 1 and 2 (2005–2006), where he acts as

the villain of the plot during these seasons. Second is Azazel from Warhammer, a tabletop wargame franchise, mainly his appearance in the novel trilogy *The Legend of Sigmar*, comprising *Heldenhammer* (2008), *Empire* (2009), and finally *God King* (2011). There, Azazel is a Daemon Prince in service to a Chaos God. Third and last, Azazel from the video game *Helltaker* (2020), who is one of an ensemble cast in the game set in Hell. These works were chosen due to their differences in terms of genre (urban fantasy, medieval fantasy, and puzzle), medium (TV, prose, and video game), as well as tone, with the only connecting thread being the presence of a character named ‘Azazel’. Hence, in order to facilitate the linking between narratives unrelated in genre, medium, and tone, the paper will use narratology as the basis for its analysis.

## Literature Review

Narratology is a broad umbrella. Puckett (2016) described it in one way as “work that seeks to understand the character and the function of narrative in [semiotic] terms” (p. 215). Introducing narratology, Barry (2017) describes it as the study of the basic methods that all narratives employ to make meaning. One theory of narratology that this paper will employ is that of “fabula”. Bal (2017) defines fabula as “series of logically and chronologically related events that are caused or experienced by actors” (p. 5) and delineates it from “story”, which is a term to describe a certain way to tell a fabula, and “narrative text”, which is a complete manifestation of a “story” in a certain medium such as images, language, or buildings. Lenzi (2016) discusses fabula further, writing that it “consists of a set of events, an event being an action or occurrence taking place at a certain time at a specific location” (p. 30), then defining it further through the links of mereology, time, and causality. This paper will, thus, attempt to identify the fabula of the Book of Enoch before comparing it to the fabula of the other Azazels found in the previously mentioned modern works to see how the Azazel fabula has been transformed and adapted for modern fictional narratives through a qualitative comparative analysis through a narrative studies approach.

## Method

The paper will begin by summarizing the events within *The Book of Enoch* (Nickelsburg & VanderKam, 2012b) before creating a general fabula for Enochic Azazel, identifying characterizations and events associated with him, and arranging the events into a table. With the fabula established, the paper will continue by looking at the selected works in chronological order, beginning with *Supernatural* (2005–2006), followed by *The Legend of Sigmar* novel trilogy (2008–2011), and ending with *Helltaker* (2020). Each of these works will be discussed in broad strokes—as in, elements such as their genre, premise, and plot—before discussing their specific Azazel in relation to those elements encompassing characterization and actions within the work. Once a work’s Azazel is discussed, they will then be compared to the Enochic Azazel fabula, identifying where they align and differ. After the analysis is performed, a

conclusion will be drawn to identify what elements of Enochic Azazel, if any, echo in contemporary namesakes in spite of differences in genre, medium, or tone.

## Findings and Discussion

### *The Book of Enoch Azazel*

The piece of scripture that elaborates the most on Azazel is the first section of The Book of Enoch known as The Book of the Watchers, encompassing chapters 1–36. Of course, here, the term ‘chapter’ refers to comparatively minor divisions of a Biblical text alongside ‘verse’, not to a major division within a text as it is usually understood in modern writing. Enoch is the father of Methuselah and great-grandfather of Noah (a different Enoch is also mentioned elsewhere in the Bible as the son of Cain, but he is not this Enoch). The totality of the book paints the present age as one that is “evil and unjust” (Nickelsburg & VanderKam, 2012, p. 1). Enoch is given visions interpreted by angels, speaking of the origin of evil spirits with a group of rebel angels, with this tale being told in The Book of the Watchers (chaps. 1–36). The Book of Enoch continues with The Book of Parables (chaps. 37–71), which details Enoch’s visions about a coming great judgment, the vindication of the righteous, and the punishment of oppressors. These are the two most relevant books for this paper, but there are five other books, relating to visions of astronomical movements (The Book of the Luminaries, chaps. 72–82), visions foreseeing Noah’s Flood and which retell history allegorically (The Dream Visions, chaps. 83–90), Enoch’s speech to his sons on the eve of his departure (The Epistle of Enoch, chaps. 91–105), a story of Noah’s birth (chaps. 106–107), and finally a summary and interpretation of the corpus (A Final Book of Enoch, chap. 108).

The Book of the Watchers begins with the watchers, a group of angels who entered into a pact with one another to fall together should they be caught committing their impending sin of human miscegenation, turning them into rebel angels. Among these watchers are two to note: chief of the watchers, Shemihazah, and Asael, one of the watchers’ chiefs of tens. The watchers committed their sin and made wives of human women, begetting demi-angel offspring, known as giants and Nephilim. These children eventually wreak destruction by eating all the livestock, then humans, then each other. The Book of the Watchers continues by telling of the forbidden knowledge these angels taught mankind, some of which seems humorously mundane or unrelatable today. Asael taught weaponsmithing, metallurgy, and cosmetics, while eight others taught knowledge about magic and divination. Shemihazah and Hermani taught spells; Baraqel, Kokabel, Ziqel, Arteqoph, Shamsiel, and Sahriel taught subjects concerning their names, “with astronomical or astrological subjects playing the major role” (VanderKam, 2018, p. 168).

The Book of the Watchers then narrates the archangels, Michael, Gabriel, Sariel, and Raphael, looking over humans and hearing their pleas. They delivered these pleas to God, and God commanded them to do his bidding: Michael was to capture the rest of the watchers, including Shemihazah. Gabriel was to annihilate the scion of the watchers.

Sariel was to warn Noah about the coming deluge, the notorious divine Flood, where Noah's Ark was the only refuge. Raphael was to bind Asael hand and foot, imprisoning him in an opening within the Earth named the Doudael, keeping him there until the time of final judgment and ascribing all sins to him. The angels and their duties show the interrelationship between humans, angels, and God in terms of their position among creation and their capabilities. Raphael's task was only to bind Asael, compared to the broad-scale or low-stakes responsibilities of the other three, highlighting the placement of Asael as the menace of this story. After this, the watchers, who are now rebel angels, have no other significant actions within the book. They are bound within the Earth and can only plead with Enoch to speak to God on their behalf, which Enoch refuses. The rest of the book follows Enoch through his travels.

We can now construct the fabula of Asael, otherwise known as Azazel, which will be summarized in these six remarks: Azazel has an association with lust, Azazel is an angel or a fallen/rebel angel, he has offspring who are destructive, he taught forbidden knowledge, he is treated as the chief sinner, and he suffered consequences for his fall. These six remarks will be the basis for the analysis of the three contemporary works. A table with more elaborate descriptions and associated verses can be found below:

Table 1. The Fabula of Azazel from The Book of Enoch

No.	Description	Verse
1	Association with lust by making wives of human women.	1 Enoch 6:1–2
2	Is an angel who has since fallen or rebelled.	1 Enoch 6:7
3	Begat giants and Nephilim, monsters who act as destructive entities.	1 Enoch 7:1–5
4	Taught forbidden knowledge, specifically weaponry, metallurgy, and cosmetics.	1 Enoch 8:1
5	Chief sinner of the watchers' fall, even above Shemihazah.	1 Enoch 9:6
6	Punished by Raphael, bound underground, and had all sins ascribed to him.	1 Enoch 10:4–8

### ***Modern Azazel: Supernatural***

First to be looked at among our three Azazels is that of *Supernatural*, being the oldest of the selected works. The works after will follow chronologically. *Supernatural* is an American syndicated TV show that follows brothers Sam and Dean Winchester. Each

episode shows their work as hunters, whose occupation is to slay supernatural beings, working on a monster-of-the-week format. The show also follows an overarching plot, centered around the chase of a major villain. In the first two seasons (2005–2006), this villain is Azazel, with the brothers chasing him down due to his being responsible for murdering their mother and then Sam’s girlfriend when Sam was in college, making him return to his life as a hunter. Details are uncovered concerning Azazel and his plan, such as his being a demon and his Special Children, of which Sam is revealed to be one. Azazel’s plan involves turning one of his Special Children into a leader for a demonic army in a forthcoming war. Azazel is eventually killed by Dean Winchester at the season 2 finale, using a gun able to kill anything in the universe permanently. *Supernatural* is rife with additions or reimaginings of Abrahamic myths, including, but not limited to, the existence of Lucifer, characterizing ‘Christos’ as “the name of God”, and God having a sister. Azazel does not stray from this trend, but there are elements of Enochic Azazel that echo in *Supernatural* Azazel.

First is Azazel’s rank, being a Prince of Hell, meaning in terms of the show’s demonic hierarchy, he is in the third stratum below Lilith, second, and Lucifer first. This matches with The Book of the Watchers, which places Azazel as the chief among all the watchers who sinned. This is seen in his primacy with regard to the forbidden knowledge the watchers taught in 1 En. 8:1–4 and the ascription of all sins to Azazel in 1 En. 10:8. Second is the Special Children. In *Supernatural*, the Special Children are humans to whom Azazel fed his blood as a baby, which enables them to manifest demonic powers as adults, ranging from future sight, inhuman strength, and mind control. Had the Special Children been limited to this, it would likely just file under the usual “spawn of Satan” trope, but two aspects in their depictions closer to Enochic Azazel: innate destructiveness and militarism.

In the show, the Special Children almost have an innate predisposition to violence and destruction. It is not merely that they have powers; they are almost guaranteed to use them destructively. One example is Ava Wilson, one of the Special Children who managed to lead a normal life all the way to adulthood, even becoming engaged. However, once she realizes her supernatural connection, she almost immediately becomes destructive, murdering her fiancé and happily participating in the fatal Special Children Competition, which pits the Special Children against each other. Even the ones who aren’t murderers use their powers in selfish ways. Andrew Gallagher is one example, using his mind control to sleep with women and steal cars. Compare this natural destructiveness to the description of the giants and Nephilim, who are scions of the watchers. According to Enoch (1 En. 7:1–6), they avariciously devoured all the labor of humans and, once all of which was gone, began devouring humans outright and even each other, attested as well in 1 En. 9:9–10 where all the Earth is filled with iniquity due to their destruction. The gratuitously violent nature of the Special Children, which seems almost inherent, makes them more in line with the watchers’ scion. This is supported further by the military purpose of the Special Children. According to *Supernatural* Azazel, the Special Children were made to be a pool of candidates for the role of leading the armies of Hell in a war against God. This explicitly military language recalls an aspect of angels less commonly thought of in modern times than their role as heavenly messengers: angels are warriors of an army. The Book of Enoch itself “starkly announced at the beginning of the text in the mighty army of angels God will lead to

earth at the End to conquer evil permanently” (Esler, 2017, p. 193); indeed, the knowledge Azazel bestowed upon humans was one half beautifying and another half warlike, that being weaponsmithing and metallurgy. This makes *Supernatural* Azazel and his involvement in a physical—not merely metaphorical—war to come be likewise aligned with Enochic Azazel.

An alternative interpretation is to be had if one considers that the Special Children, as evinced by the character Ava Wilson, only became violent and destructive individuals by way of realizing their connection to Azazel, arguably implying that their knowing a connection to Azazel is what causes their violence, not merely that they were born violent. Even from this perspective, this would make *Supernatural* Azazel align with Enochic Azazel. According to Wright (2016), “The author of the Book of the Watchers clearly understood that the corruption of humanity and the earth was the fault of the angels” (p. 216). In other words, though humans were involved in the rebellion as a whole—like how the Special Children were themselves killers—blame is still ultimately on the corrupting actions of the watchers and, in *Supernatural*, Azazel.

This would mean *Supernatural* Azazel aligns himself to Enochic Azazel in numbers 3, 4, and 5 (see table 1): his offspring are destructive (no. 3), he is associated with a supernatural military and war to come (no. 4), and he is also placed as a high-ranking demon within the show’s demonic hierarchy (no. 5). With this Azazel concluded, we can now move forward two years to look at the Azazel of Warhammer.

### ***Modern Azazel: Warhammer***

Warhammer Azazel first appeared in Warhammer’s wargame army book *Champions of Chaos* (1998) by Tuomas Pirinen. In it, Azazel, Prince of Damnation, is a Daemon Prince serving the Chaos God of Excess named Slaanesh. He is described as handsome and intoxicating to the eyes—assuming manifold rows of needle teeth are inviting, as pictured in the army book—but he is actually cruel and sadistic to all who are entranced by him. Had Azazel only appeared here, and in other army books like his coevals Valnir the Reaper and Amon ’Chakai, Warhammer Azazel would only match Enochic Azazel in the warlike aspects as well as in his link to Slaanesh. However, Azazel’s backstory was expanded upon in the novel trilogy *The Legend of Sigmar*, written by Graham McNeill, encompassing *Heldenhammer* (2008), *Empire* (2009), and *God King* (2011). This trilogy is the main focus of Warhammer Azazel in the following discussion.

Azazel was once a human warrior named Gerreon who had a twin in Trinovantes and a sister in Ravenna. Before what would have been his first battle as a man, he was injured, and so his brother Trinovantes had to fight alone under the leadership of Sigmar, heir to their tribe and Trinovantes’ sword-brother. Sigmar had assigned Trinovantes to lead the troops who would hold a bridge from the enemy in order to allow the rest of the army a chance to recover behind them. Fighting bravely, Trinovantes dies holding his position, but the strategy works, and the battle is won. Gerreon discovers his brother’s death and blames Sigmar because Sigmar had assigned Trinovantes the position. The years pass: Ravenna is Sigmar’s love, and Gerreon had seemed to forgive Sigmar, saving his life multiple times during multiple battles and proving himself the greatest swordsman of the Empire of Man. Until, one day, while Sigmar and Ravenna were bathing, he attacked

them both, murdering Ravenna and mortally wounding Sigmar with a poisoned blade. Sigmar would be magically healed, and Gerreon fled north, ending up in the land of the Norsii, where he was given the new name Azazel. The Norsii are old enemies of the tribes of men, and Azazel becomes an invaluable leader to them, training the Norsii in the way of the Empire and taking part in the then-greatest Norsii incursion into the Empire. The invasion is defeated, but Azazel flees back north. Azazel’s role in the trilogy ends here and picks up on the *Champions of Chaos* (1998) army book, where he eventually becomes a Daemon Prince of Slaanesh.

The most obvious comparison to be made between Warhammer and Enochic Azazel is the Chaos God to whom Warhammer Azazel is in servitude: Slaanesh. Slaanesh is the Chaos God of Excess, which, to simplify, is hedonism, which would include lust, one of Enochic Azazel’s sins. A more subtle connection can be seen in his role among the Norsii as well as how his appearance is consistently described. The forbidden knowledge Enochic Azazel taught can be roughly divided into two categories of military and beautifying, with 1 En. 8:1 outlining four items: making instruments of war and working metals of the Earth (military), and the fashioning of gold and silver, and eye paint, precious stones, and dyes (beautifying). Warhammer Azazel, meanwhile, tells of Azazel teaching the Norsii the Empire’s way of war—Azazel brought military knowledge. As well as how Azazel in both *The Legend of Sigmar* and *Champions of Chaos* is constantly described with handsome features and being beautiful.

Warhammer Azazel might be further aligned still to Enochic Azazel if considering his fabula compared to his namesake, with select moments of his life aligning with Enochic Azazel. A table is used here to arrange the comparison tidily, as, unlike the other two works studied, Warhammer Azazel matches Enochic not only in aspects, but in the way those aspects manifest in each.

Table 2. Comparison between the fabula of Azazel from *The Book of Enoch* and the fabula of Azazel from *The Legend of Sigmar*

<b>The Book of Enoch</b>	<b>Warhammer</b>
Azazel as an angel, one of God’s warriors.	Azazel as Gerreon, one of Sigmar’s best warriors.
Azazel, alongside all the watchers, betrays God by deciding to sin	Azazel betrays Sigmar, attempting to take his life.
Azazel, with the watchers, make wives of human women.	Azazel becomes a Daemon Prince of Slaanesh, Chaos God of Excess.
Azazel teaches humans martial	Azazel teaches the Norsii martial

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knowledge of weaponsmithing and metallurgy.	knowledge of empire battle tactics and training.
Azazel, for his betrayal, is bound within the Earth in burning conflagration.	Azazel, for his betrayal, is forced to flee his homeland north to the land of the Norsii.

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Here, Warhammer Azazel’s rough fabula—encompassing his origin, his most heinous act, his efforts against his old homeland, and his fate—aligns with select moments of Enochic Azazel’s own fabula. Another detail that supports this connection is the power dynamic between Enochic Azazel and God compared to that of Warhammer Azazel and Sigmar. Much like how Enochic Azazel was a warrior of God for being an angel, Warhammer Azazel was likewise a warrior of Sigmar, making them both warriors who betrayed their highest commanders directly. It is reiterated as well that Warhammer Azazel matches Enochic Azazel in how their aspects manifest. He is not only associated with military skill and knowledge; for example, he also teaches it just as Enochic Azazel did.

This would make Warhammer Azazel align with Enochic Azazel in numbers 1, 2, 4, 5, and 6 (see table 1): he is a servant to the Chaos God Slaanesh who is associated with lust (no. 1), he is a warrior who has since rebelled against his commander (no. 2), he brought unknown military knowledge to the Norsii (no. 4), he became a powerful Daemon Prince in his service to Slaanesh (no. 5), and suffered consequences for his rebellion, fleeing north (no. 6). Finally, we can now look at the most modern of the Azazels of this study.

### ***Modern Azazel: Helltaker***

The final work we will look at is *Helltaker*, a 2020 video game independently developed and published by Łukasz Piskorz under his alias vanripper on the digital storefront Steam. It is the most lighthearted of the three works here, as it revolves around the main character, the *Helltaker*, deciding that he wants to form a demon harem—that is, a group of women who are romantic or sexual partners of the same man—and so he travels into Hell to get a demon harem. He encounters various girls, including Modeus, the Lustful Demon, Lucifer, CEO of Hell, and Azazel, the Curious Angel. It is acknowledged that *Helltaker* Azazel contrasts starkly among all others here, Enochic and contemporary, by being a female instead of a male. However, this will not influence the analysis as it is focused on actions rather than forms.

To begin with, Azazel is an angel instead of a demon. This is an aspect of Enochic Azazel not uncommonly glossed over in literary representations; *Helltaker* Azazel is just an angel. Her pursuit can likewise be linked to Enochic Azazel, that is, knowledge, whence “the Curious Angel”, with her being in Hell seemingly as a research venture. This is, of course, all bundled in the plot of *Helltaker*, which is inherently lustful, tying

back to Enochic Azazel as well in his sin of lust. These are already good links, but more can be found in the extra chapter, “Examtaker”, released after the main game.

“Examtaker” is an extra chapter set long after the main game of *Helltaker*. Instead of the *Helltaker*, we play as Subject 67, born from a demonic experiment hybridizing humans and demons, as a research pursuit of Loremaster, the Science Demon. Loremaster is heavily implied to be Azazel. For one, she has a sprite identical to one of Azazel’s. Second, the chapter decorates itself with the “sigil of Saturn”, otherwise called the “sigil of Azazel” used in various occult practices. Finally, Loremaster herself claims she’s an angel who’s simply misplaced her halo—the comics found on vanripper’s X (formerly Twitter) account also detail how Azazel is falling (and she is likewise in denial about it). In fact, in one of the tie-in webcomics, “The Snake and The Forbidden Fruit”, Lucifer goads Azazel into continuing to fall to access secrets no other angel knows. Returning to “Examtaker”, it is also revealed that Loremaster—between the main game and “Examtaker”—has supplanted Lucifer as Queen of Hell. This extra chapter by itself connects *Helltaker Azazel* to the other three elements of our established fabula: numbers 3, 5, and 6 (see table 1).

One of the more subtle links is how Loremaster discusses her research, which is being done to analyze, document, and archive “all sin.” Compare this description to 1 En. 10:8 saying “and over [Azazel] write all the sins”. In addition, the purpose of her experiments and Subject 67 is the hybridization of humans and demons, compare this to one sin of Azazel and the watchers—apart from dissemination of forbidden knowledge—being their miscegenation with human women, which results in the giants and Nephilim. Subject 67 himself is monstrous in appearance. In fact, Azazel becoming “Loremaster” and “the Science Demon” at all recalls Enochic Azazel and his link to forbidden knowledge. The consistent association of Azazel with forbidden knowledge—instead of other fabulaic aspects such as lust or rebellion—might also echo Enochic Azazel’s unique relation to forbidden knowledge. As Stone (2015) observes, the forbidden knowledge taught by the watchers is specified to have been taught only to “their sons” (i.e., the giants and Nephilim) according to 1 En. 10:7, and when the section concerning the transmission of forbidden knowledge (1 En. 8:1–3) is read, it is specified that “[the watchers] all began to reveal mysteries to their wives and to their children” (1 En. 8:3). However, Enochic Azazel stands out as, earlier in the chapter, it is said “Asael taught **men** to make swords of iron and weapons and shields and breastplates and every instrument of war” (1 En. 8:1; emphasis added). This would mean Enochic Azazel was the most prolific in transmitting his knowledge, not only to his offspring and women, but to all humans by teaching the “sons of men” as well.

The other fabulaic aspect touched on is Loremaster—*Helltaker Azazel*—having supplanted Lucifer as Queen of Hell. As it has been outlined, Enochic Azazel is described as the chief of the rebellion, above even the chief of the watchers himself, Shemihazah. However, her being Queen of Hell specifically recalls an extension of this idea, that being Azazel as Satan. In The Book of Parables, the section following The Book of the Watchers, Enochic Azazel is continued to be characterized as the chief sinner, and even as Satan himself. In 1 En. 54:5, Enoch asks for whom a set of iron chains is made, to which he is answered, “for the host of Azazel”. Then, in the next verse (1 En. 54:6), the answer continues by saying they will be punished “for their

unrighteousness in becoming servants of Satan. What exactly this title entails is uncertain even within The Book of Parables. The previous chapter describe angels of punishment preparing “all the instruments of Satan” in order to punish the kings and mighty of the Earth, this being in line with the ‘Satan’ title being for a member of God’s court who acts as an “accuser”, which can be seen in Zechariah 3:1–10 and Job 1–2 (Brown, 2015). In addition, the two other uses of the word are in lowercase plural, ‘the satans’, but otherwise also associated with malevolent spirits. In any event, there is an interpretation to be had and characterization within The Book of Enoch of Azazel as Satan, chief of demons. Thus, Loremaster, having supplanted Lucifer as Queen of Hell, not only recalls Enochic Azazel being named chief of the rebellion, but also reflects this narrative of being Satan as found in The Book of Enoch.

The final fabulaic aspect touched on is Azazel as a fallen angel. As it was detailed in the synopsis, Loremaster is not unobviously implied to be Azazel, who has fallen and become a demon. This would, of course, align with the aspect of Enochic Azazel being a fallen or rebel angel. However, one specific detail of *Helltaker Azazel*’s fall uniquely matches with Enochic Azazel. Enochic Azazel was a part of a group, the watchers, who swore a pact with one another to fall together. His being in a group of sinners is reflected in *Supernatural* and *Warhammer*, whose Azazels are both part of a larger group of sinners. *Helltaker Azazel*, however, is all alone in her ventures in Hell, as well as her falling and becoming a demon. *Helltaker Azazel* being alone reflects a variation of the watcher myth, which does say Azazel fell alone. According to Nickelsburg (2001), commenting on 1 En. 8:1, there are possibly three versions of the watchers myth. The first is the watchers simply descending to marry the beautiful human women they saw, another has the watchers descend to instruct humanity before being seduced, but a final one has a single watcher descend before the other watchers did—the angel being Azazel. Indeed, in the Nickelsburg and VanderKam translation (2012b), this paper has been using 1 En. 8:1 begins by describing the knowledge Azazel teaches humans, then ends with “And the sons of men made them for themselves and for their daughters, and they transgressed and led the holy ones astray” with “the holy ones” in question being the other watchers. What this means is Enochic Azazel—in one version—teaching his forbidden knowledge predates the other watchers’ fall, with humans exercising the beautifying arts, ultimately tempting the other watchers. *Helltaker Azazel* not only echoes Enochic Azazel being a fallen angel, but by being alone in her fall, she echoes a version of the watchers myth where Azazel did indeed fall alone.

This would make *Helltaker Azazel* the most aligned depiction of this study, aligning with all six of the fabulaic elements. She is in a video game with an inherently lustful plotline (no. 1), she is an angel who then becomes a fallen angel (no. 2), she experiments in human-demon hybridization (no. 3), she has a strong and specific association with forbidden knowledge (no. 4), she becomes Queen of Hell (no. 5), and she has links to “all sin” (no. 6).

## Conclusion

‘Azazel’ is a common name used by authors given to demonic characters. The name is not random, rather having origins in Jewish religious texts, most significantly The Book of Enoch which places Azazel as a fallen angel and responsible for all sins on Earth. We

have looked at this Enochic Azazel and compared him to other Azazels in contemporary fiction, that being from *Supernatural* (2005–2006), *Warhammer* (2008, 2009, 2011), and *Helltaker* (2020), using the fabula concept in narratology of breaking down a story into pure events.

The results of this paper find that Azazel characters from the chosen works of *Supernatural* (2005–2006), *Warhammer* (2008, 2009, 2011), and *Helltaker* (2020), echoed elements of Enochic Azazel in spite of differences in genre, medium, and tone.

Table 3. Fabulaic checklist for all three modern Azazels

Enochic Azazel			Contemporary Azazels		
No.	Description	Verse	<i>Super-natural</i>	<i>War-hammer</i>	<i>Hell-taker</i>
1.	Association with lust by making wives of human women.	1 Enoch 6:1–2		✓	✓
2.	Is an angel who has since fallen or rebelled.	1 Enoch 6:7		✓	✓
3.	Begat giants and Nephilim, monsters who act as destructive entities.	1 Enoch 7:1–5	✓		✓
4.	Taught forbidden knowledge, specifically weaponry, metallurgy, and cosmetics.	1 Enoch 8:1	✓	✓	✓
5.	Chief actor of the watchers' fall, even above Shemihazah.	1 Enoch 9:6	✓	✓	✓

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6.	Punished by Raphael, bound underground and had all sins ascribed to him.	1 Enoch 10:4–8	✓	✓
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The left section of the table contains this study’s fabulaic breakdown of Azazel in The Book of Enoch, beginning with Azazel’s lust, his being an angel, his begetting of giants and destructive Nephilim, his association with forbidden military and cosmetic knowledge, his depiction as being the chief sinner, and finally his punishment by Raphael. The right section of the table contains the works studied in this paper, with fabulaic elements of Enochic Azazel, which they echo being marked. *Supernatural* is aligned with three elements, *Warhammer* with five, and *Helltaker* with all six. Among the three contemporary works, the element that appears across all of them is the association of Azazel with forbidden knowledge as well as his characterization as a powerful demon.

A possible trend might be drawn between the recency of the Azazel depiction and faithfulness to the Enochic material, where the more recent a work is, the more faithful it is to The Book of Enoch. *Helltaker*, being the most recent, not only recalls all six elements of the fabula, but also aligns with more obscure versions or details of the Enochic Azazel fabula. This is, of course, not conclusive due to only studying three examples. More Azazels from a wider timespan must be looked at to draw any sort of result for this hypothesis.

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