

# The 'Gothic Elioud'

## The First Incorporations of Enochian Lore Within Gothic Literature

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**Elioud** (also spelled **Eljo** or similar variants) are a lesser-known extension of Nephilim lore from apocryphal texts like the *Book of Enoch* and *Book of Jubilees*. They represent the third generation of hybrid beings: the offspring of the Nephilim (themselves children of fallen angels/Watchers and human women) and humans. Like their forebears, they are depicted as giants or exceptional hybrids marked by great power, often accompanied by wickedness, violence, and boundary-transgressing traits (e.g., polydactyly—extra fingers/toes—in some traditions).

### Elioud In Gothic Fiction

Elioud (and Eljo) lore is rare in *classic* 18th–19th century gothic literature, which favored psychological torment, decaying aristocracy/religious institutions, ghosts, and human-made monstrosity over deep Enochian angelology. As with Nephilim, direct references are minimal; gothic works more often used biblical fallen angels or generic demonic pacts (e.g., in *The Monk*) symbolically for moral corruption or the sublime.

In **modern gothic, gothic-adjacent horror, dark fantasy, and paranormal fiction**, Elioud appear more frequently as vehicles for themes of hybrid otherness, ancient curses, persecution, faith vs. damnation, and apocalyptic dread—perfectly suiting gothic modes.

### Key Example: *Grotesque: A Gothic Epic* by G.E. Graven

This is the most prominent, direct, and first integration in a gothic work, as referenced from both the active site: <https://www.gothicnovel.org>, and the archived site <https://www.gegraven.com>—since 1998. The protagonist, **Lazarus Gogu**, is explicitly a winged grotesque and **Elioud** (Nephilim-spawned outcast, also called Eljo in the text). The novel blends Late Medieval gothic atmosphere—abbeys, fanatical persecution, sublime horror—with Enochian lore. Fallen angels (Grigori), hybrids, and looming Armageddon drive the plot. Lazarus embodies the distressed gothic protagonist: a liminal hybrid (beauty/monstrosity, divine/cursed) facing external rejection and internal existential weight while striving for faith and redemption. The work explicitly ties the pre-Flood Elioud/Nephilim saga to a medieval gothic epic.



## Other Appearances

- **The Elioud Legacy series** by Liane Zane (2020 paranormal romance/thriller with gothic elements): Features Elioud as a hybrid race with angelic ties, often tasked with protecting humanity (e.g., by Archangel Michael). It includes romance, supernatural warriors, and high-stakes conflict. Some entries are tagged or described with gothic fiction elements, though the core leans toward romantic/paranormal thriller.
- Scattered uses in urban fantasy/horror, RPGs (e.g., *Hypostasis* [2021]—Abrahamic horror with Elioud in hidden communities), worldbuilding, and indie fiction emphasize their hybrid nature for themes of identity, hidden lineages, moral ambiguity, and ancient-vs-modern conflict.

## Thematic Fit in Gothic Contexts

Elioud enhance gothic tropes by providing:

- **The Grotesque and Sublime:** Chimeric giants blending angelic heritage with human (or monstrous) form—evoking terror, wonder, and liminality.
- **Persecuted Outcasts:** Hybrids hunted or hidden, echoing Frankenstein's Creature or Quasimodo but with scriptural depth.
- **Decay and Apocalypse:** Their lore ties to pre-Flood corruption and divine

judgment, amplifying gothic dread of cosmic collapse or returning ancient evils.

- **Faith and Damnation:** Opportunities to explore steadfast belief amid horror (as in Graven's work) or corruption, contrasting classic gothic moral ambiguity.

Overall, while not a staple of traditional gothic canon, Elioud lore enriches modern gothic fiction by layering biblical apocrypha onto classic concerns of otherness, hybrid monstrosity, and existential distress. Graven's *Grotesque* remains the standout example directly merging it with the gothic epic tradition.



**Details Note:** *Grotesque, A Gothic Epic* incorporates well-known mythological characters of the Greek and Roman Pantheons as active participants to represent the Fallen Angels in biblical lore, and the Nephilim and Elioud creatures from Enochian lore. These Pantheon gods, goddesses, and mythical creatures help to move the plot forward, serving as both antagonist helpers and protagonist helpers, especially in Volumes II, and III of the work (eg: Oceanus, Tethys, Apollo, Chiron, Charybdis, Demeter, etc.) The terms "Grothic" or "Groth" (used by the author to describe this unique work and its explicit merge-methodology) may apply to works that incorporate of **G**reek and **R**oman mythology directly into **Gothic** literature in order to utilize and reinforce existing gothic elements like "the grotesque", "body horror", "otherness" and "the sublime", while also adding a new dimension to contemporary Gothic literature.

G.E. Graven's *Grotesque, A Gothic Epic* can be found at the following GNO site: <https://www.GothicNovel.Org>