

## How I Believe XDE Sets Up the Future of the Series

After writing out my epilogue thoughts and rewatching cutscenes to fully dissect its story and the new concepts it introduced, I've got some thoughts on where I think the series will go next. This will include Xenogears, Xenosaga, Xenoblade 3, Future Redeemed, and - of course - XDE Epilogue spoilers, which I've kept in their own blocks, but be warned. Major thanks and kudos to anyone who reads this!

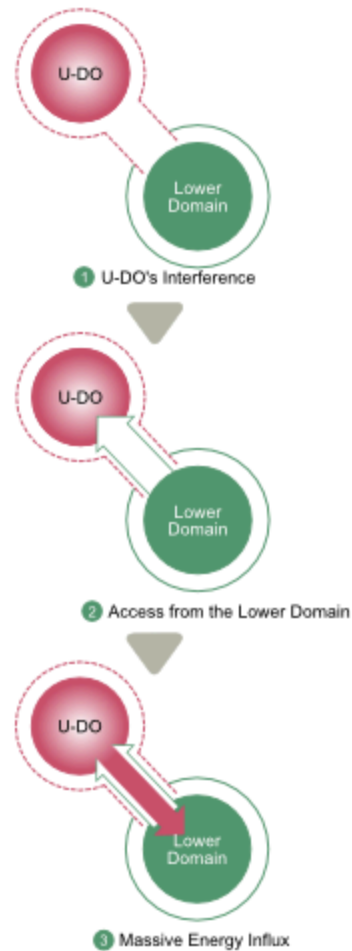
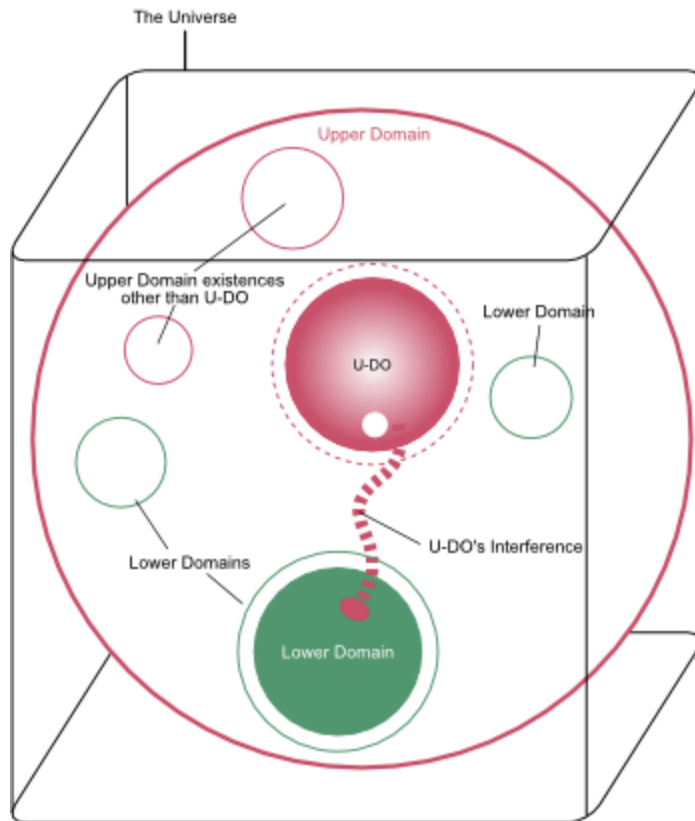
### The Nature of Parallel Universes & the Abyss

As introduced by AI in the epilogue, we're told that parallel universes exist - with those of the numbered trilogy existing separately from X's - and that there lies a "rift between worlds" in which the consciousness of all living things across all universes reside. While there, he managed to meet Lao in a seemingly non-descript universe before he passed on to the afterlife, and witnessed where the "rivers of consciousness converge". And though he doesn't understand all the mechanics behind it, he states that living humans would be unable to hold onto their selves while in the Rift without the presence of or melding with something like the Ares, which we know contains space-time bending powers.

Prior to the first fight against Void inside Volitaris, Void informs us of "the abyss at the heart of everything, where all consciousness has accumulated," adding to AI's words about the rivers of consciousness. The Lifehold Core is then revealed to have only functioned as a relay to the abyss, thereby permitting access to people's consciousnesses rather than housing them only within its databases. Lastly, following the retrieval of the Ares and its cores after phase 1 of the final boss fight, we learn that the Ares is a vessel for all sentient life and that the abyss also contains the consciousnesses of those who have already passed on, including Lao.

(Xenosaga spoilers)

These ideas draw great parallel to concepts from Xenosaga, including the Imaginary Number Domain, Real Number Domain, Collective Unconscious, and U.M.N among various other ideas. To explain Saga's side of things, within the scheme of its universe, there exists two domains: the Upper Domain and the Lower Domain. The former houses high level beings unable to be comprehended nor perceived by those existing within the Lower Domain, and the latter exists within the Upper Domain as its own pocketed bubble. For clarity, here's a visual courtesy of Doc Citan Uzuki from the unofficial translation of the Xenosaga Episode III Perfect Guide guidebook:



Linking the document here for those who are curious and wish to delve further into the lore:

[https://xeno-underground.net/wiki/lib/exe/fetch.php?media=wiki:xenosaga\\_iii\\_perfect\\_guide.pdf](https://xeno-underground.net/wiki/lib/exe/fetch.php?media=wiki:xenosaga_iii_perfect_guide.pdf)

Now correlating to the concepts in XDE's epilogue, the Lower Domain then consists of two inner domains: the Imaginary Number Domain and the Real Number Domain. The former houses the consciousnesses of all living things, as well as a conglomerate mass of consciousness referred to as the Collective Unconscious. The latter is where all physical bodies reside and is the world that we perceive. Through the use of a virtual network known as the U.M.N., which taps into the Collective Unconscious, humans are able to achieve tasks such as transferring a physical object through time and space and transferring one's consciousness into other bodies.

In essence:

(Xenoblade X - Xenosaga)

Each independent universe - Real Number Domain

Rift between worlds - Imaginary Number Domain

The abyss - Collective Unconscious

Lifehold Core & the Ares - U.M.N (or more specifically, they have functions akin to how the U.M.N. is used)

Even the beach on which Al talks to Lao before his true passing draws direct parallel to the Beach of Nothingness from Xenosaga, where Shion met Cherenkov following his death and prior to his assimilation into the Collective Unconscious. Given the strong parallels, I believe this foundation could provide potential hints at the framework for this next story arc and ideas that will likely be expanded upon and explored, as well as offer a more solid understanding of the concepts introduced in the epilogue.

### Where will Void go?

One of the ideas I'd like to address emerges with Void's last response before perishing: "Where will I go?", to which Al responds that he doesn't know either. A recurring idea that appears in the epilogue is the concept of an afterlife. Al suggests the existence of nirvana after his encounter with Lao in the Rift, and during the ending, he again likens it to being a path straight to heaven, following his brief reunion with his lost sister. Notably during both sequences, we witness the influx of a golden light/golden motes, and the same deal occurs when Cross unleashes the Ares' full power by channeling the souls existing within the abyss, including those of Lao and the main party's lost loved ones.

As made evident, the abyss itself is the afterlife: the destination that *most* souls go to upon death. Though we're only shown one instance so this could still be up to interpretation, those who die with lingering regrets and negative emotions find themselves in a "limbo" dimension of sorts; only after resolving their inner conflicts and accepting death may they truly enter the abyss.

Now we circle back around to Void's death, who distinctly fades away in blue motes suggesting he won't be entering the abyss, for good reason. I believe his consciousness will return to the Rift but not as part of one of the streams of consciousness flowing towards the abyss; rather, as a soul existing independently due to his intense rejection of other existences beyond his own.

What's the point of this distinction? This leads me to the next concept I'd like to cover and predict: the Ghosts.



## The Ghosts as a Cross-Dimensional Entity

XDE formally introduces us to the Ghosts, quite possibly the largest-scale antagonistic force the series has seen up to this point. It's established that they emerge from all-consuming dematerialization events and are responsible for the disappearance of universes by proxy of said occurrences. During Act I, we learn from Elma that Ghosts function as forces of nature - "the universe's corrective system", and during AI's ending monologue, he states that they were summoned as a result of Void's creation of the Ares Prime and its cores. To add, both "Void's movements, and the restored Ares" are stated to be contributors to their reappearance, and throughout the epilogue, Ghosts follow wherever the two of them are. The data entry for these enemies also describes them as this:

*"An unknown force that manifests itself wherever dematerialization occurs. **Though their true nature is shrouded in mystery**, the light that ghosts give off has been confirmed to turn their targets into pillars of salt. Ghosts have no apparent will of their own, their actions **more suggestive of a force of nature inorganic in origin.**"*

Though Void's defeated at the end of the epilogue, the continued existence of the Ares Prime's cores signify their inevitable return and a threat our main cast will have to confront in some way, shape, or form. This begs the question: just what *are* the Ghosts and where do they come from?

(Xenosaga spoilers)

For this, I refer back again to Xenosaga. Starting from the nature of consciousness and the structure of the Lower Domain, each individual's consciousness is tethered to the real number



domain via their body. This grounds them and enables them to exist within the world as we perceive it. Upon the death of their physical body however, they lose this tether and find themselves being sucked into the Collective Unconscious. While there are those who easily assimilate into such, there also exists those who may reject unification and linger within the imaginary number domain. In time, these existences transform into the Gnosis. When they appear in the real number domain, they act as forces of nature without mind for cooperation or cohesion, merely attracted to the Zohar, which holds power as a gateway to other domains.

Needless to say, their similarities in turning subjects into pillars of salt, their appearance from another dimension, their mindless behavior patterns, and their attraction to the Zohar or Conduit depict Ghosts as being the Xenoblade equivalent to the Gnosis. Given this...

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I believe Ghosts may very well be the existence of souls who reject the abyss and linger within the Rift, eventually transforming into Ghosts. Upon this transformation, they mindlessly seek out any presence of the Conduit, including persons and objects that have harnessed its power, explaining why the Ghosts seem to chase after Void and/or the Ares' cores time and again.

With this being the case, the question still remains: how will our main cast stop the Ghosts and prevent the disappearance of every dimension they step foot in?



The Nature of the Demat Events and What Does It Mean to Disappear?

Speaking of, the nature of this disappearance presents another avenue to explore in the future. At the beginning of Act I, Vandham notes that any matter caught within the radius of a demat event is “gone without a trace. Not even in the EM spectrum.” And presenting Lin’s dialogue upon arriving close to the south coast in Oblivia:

*“If it was anything at all like a black hole, we should be getting anomalous mass readings...**But there’s nothing.**”*

Of particular note is the fact that it’s a “disappearance”, not complete annihilation in the case of Earth’s actual destruction or even XB3’s annihilation events. Throughout the rest of the epilogue, we never find out precisely *where* Earth’s, Elma’s, or Mira’s universes end up disappearing off to, even after the reveal of parallel universes. As such, could it be possible that these universes were taken to a place beyond even the Rift, perhaps another domain?

(Xenosaga spoilers)

Tying into another concept from Xenosaga, when Lemegeton - the “Word of God” - is spoken, one can access the upper domain from the lower domain, resulting in a large influx of energy flowing into the latter. This energy can then be used to perform certain acts that would otherwise be impossible to achieve. Linking this idea to the Ghosts in XDE...

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Perhaps the emergence of the dematerialization events are akin to Ghosts calling upon “the word of God” to eliminate objects and existences who have obtained powers from a higher dimension via the Conduit, those being the Ares’ cores and Void. In doing so, these objects and beings may be transported to an “upper domain” beyond the Rift, hence why they become unperceivable from within a universe, supporting Lin’s observations. On a thematic level, this also brings more meaning to the role of Ghosts as “angels of the apocalypse” - as Vandham puts it - turning victims into pillars of salt, punishing them for playing at becoming God in this case. Because they function as forces of nature with no apparent will of their own however, they target anything and everything within a universe in which said “forbidden existences” are detected, consuming all in the process.

The only due consideration against dematerialization actually being a transportation of objects though is how AI refers to “the destruction of Earth’s universe” at several points in the epilogue. At the end of Act I after the Ares’ analysis, AI says this:

*“Yes, humanity still endures on Mira. So...**we managed to escape the destruction of the Earth’s universe, and came to this one.**”*

Following his recount of his time in the Rift:

*“**The universe Earth was a part of was destroyed.** This one with Mira is a completely different one.”*

And then during his ending monologue:

*“The clash between Ganglion and Ghosts led to the **destruction of Elma’s world, along with its universe.**”*

Considering AI’s the one who visited the Rift and holds the “most” knowledge of said space among the cast, it’d be fair to trust his words. It may just be that the words “destruction” and “disappearance” are effectively interchangeable. That said, he also admits that there’s plenty he doesn’t understand about that space and Void’s reveal of the abyss comes as a shock to him as well. As such, it could really go either way; we’ll have to see whether they follow up on that idea in the future.



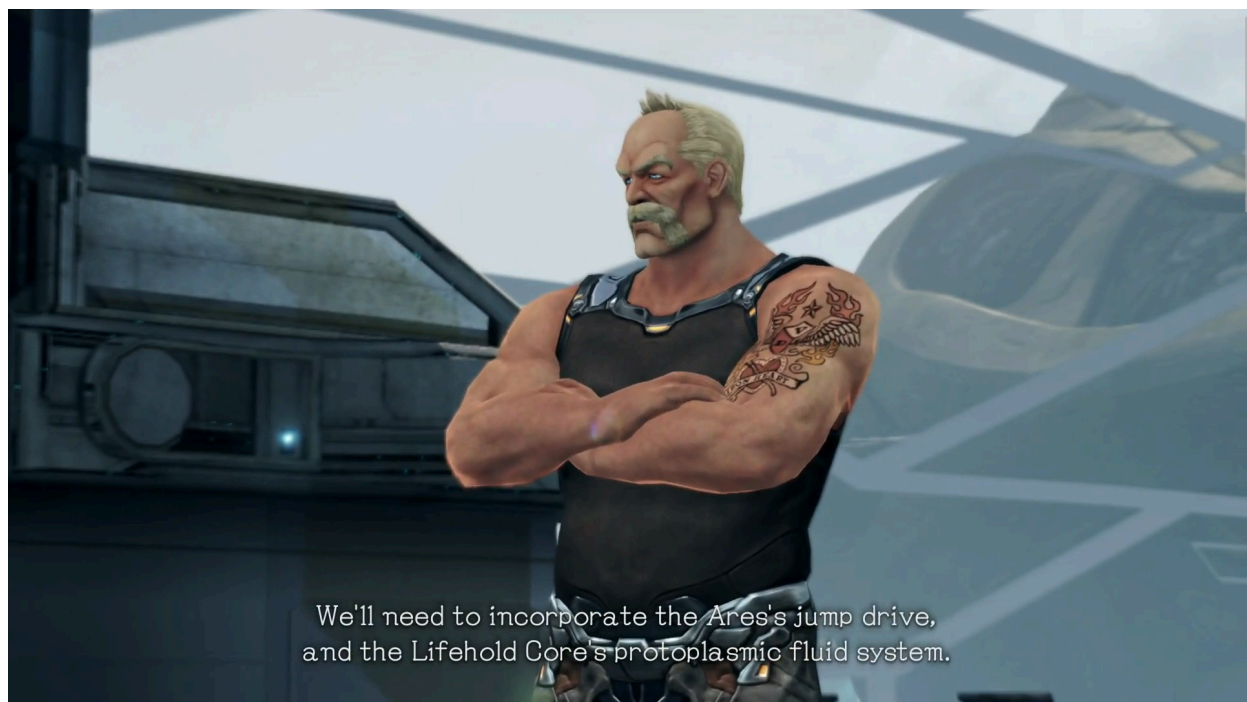
## Maintaining Mimeosome Bodies?

Though not as wide-spanning as the threat of the Ghosts, the matter of our survivors still inhabiting mimeosome bodies rather than biological ones also stands. It’s implied during Hope’s first affinity mission in X that mimeosome bodies are unable to conceive new life, posing an ultimatum to humanity’s situation. That said, according to Vandham and looking at the ship’s exterior design, the White Whale 2 houses several Lifehold units, the genetic data of some of Mira’s flora and fauna, and the protoplasmic fluid system necessary to create new life, leaving only the matter of transferring consciousness. The initial understanding of the Lifehold Core was that it held the consciousnesses of 20 million people from Earth within its databases. With the

revelation that it merely acts as a relay to the abyss, the true source of everyone's consciousness, there remains the ability for humanity to regain biological bodies.

The only question is: when? As it is, inhabiting mimeosome bodies grant them the ability to use Overdrive (AI and the xeno party members' ability to also use the mechanic more than likely comes down to gameplay convenience), so that mechanic would arguably need to be omitted if they make the shift early into an X2's story. When considering any threats they may come across in the future, I don't see a good reason for them to switch away from mimeosomes quite yet, unless they're able to mass-produce genuine Ares-type Skells (by this I mean Ares Prime-like skells; not the Prog Ares/Ares 70/Ares 90 skells, as those were built by reverse engineering the Prime with human tech) like Elma's race did. If that does happen, which could potentially be a possibility thanks to the Ma-non's advanced technology, then the shift would be justified.

Thinking about it too, that could even be a potential gameplay mechanic if they wanted to explore that idea; have access to Overdrive at the cost of using an Ares-type Skell, or have an Ares-type Skell at the cost of Overdrive. The other man-made skells could/would remain too; just that they'd likely be weaker in comparison to Ares-types so as not to make those ones obsolete.



## The Existence within the Ares

One last factor I'd like to bring up is "Ares's soul" as AI puts it at the end of Act I. In the flashback immediately following AI's quote, this "soul" refers to the Ares' six cores, and at various points, AI and Elma speak to or about the Ares as though it were its own individual.

During Elma and AI's conversation in the restricted hangar, Elma suggests that the Ares has always been guiding them to where they're needed. AI later explains in Act II that while in the Rift, the Ares logged massive quantities of data and presented just the info AI wanted and needed to find his way to Mira's universe. Additionally when he was transported there, both the Ares and his own mind melded together, which he believes was the key to him surviving in the Rift for as long as he did. The last nugget of information comes from the final escape sequence off Mira when AI talks to the Ares. I'll present his entire "conversation" here:

*"...Hey, buddy. You've done good till now. Wasn't sure we'd get this far together. You're a hell of an overachiever, doing that with me aboard. If it was just me, I'd have turned tail and run by now. That's right...I'm not alone...That's why I'm still hanging on...It's why...I can hold my head up high. Ares...Old pal...You like these guys? ...D'you love 'em? Thought so...I do, as well...C'mon...Let's get 'er done!"*

Though we never hear a voice come from the Ares itself, Elma's and AI's words feel like a declaration that *something* does exist within the Ares and that they've grown to love humanity just as AI does. We know from the ending monologue about Void's history that the Ares cores were crafted from the Conduit and hold space-time bending properties, enabling one to cross dimensional space. And just prior to the final boss fight, the Ares is revealed to be a vessel for all sentient life and harnesses consciousnesses from the abyss. All these reveals lead me to speculate whether it's possible that a being from a higher dimension has been entrapped within the cores.

(Xenogears spoilers)

I draw this idea from the concept of the Wave Existence in Xenogears, a being from a higher dimension who becomes trapped within the Zohar after a series of experiments performed by humanity. Eventually by pure chance, a child named Abel makes contact with the Wave Existence, and wishing to return to its own dimension, the latter grants Abel the power to be reborn time and again until its freedom from the Zohar has been achieved. Of course, unlike the elements from Xenosaga, the Wave Existence and its backstory differs heavily from that of the Ares and AI.

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With that said, I can't help but believe something exists inside the Ares given the conveyance of its own soul, or will. And considering its ability to withstand and sort through the consciousnesses of all living things, it seems unlikely to be an existence on the level of humans. Thus perhaps the solution to releasing it and warding off the Ghosts' threat will be to destroy the



Ares' cores - just as the ancient Samaarians once did - or find some other way of returning this existence to their home before doing so.



## X2 as the Next Game in the Series

To summarize, these are the questions left open by the end of XDE's epilogue:

- What is the true nature of the Ghosts, and why is it that they go after the Ares' cores?
- How will X's cast deal with the threat of the Ghosts?
- When a universe "disappears" in a demat event, where does it disappear off to?
- When will humanity make the shift over to biological bodies?
- What is the existence that AI refers to inside the Ares?
- Where did Void go after his death?

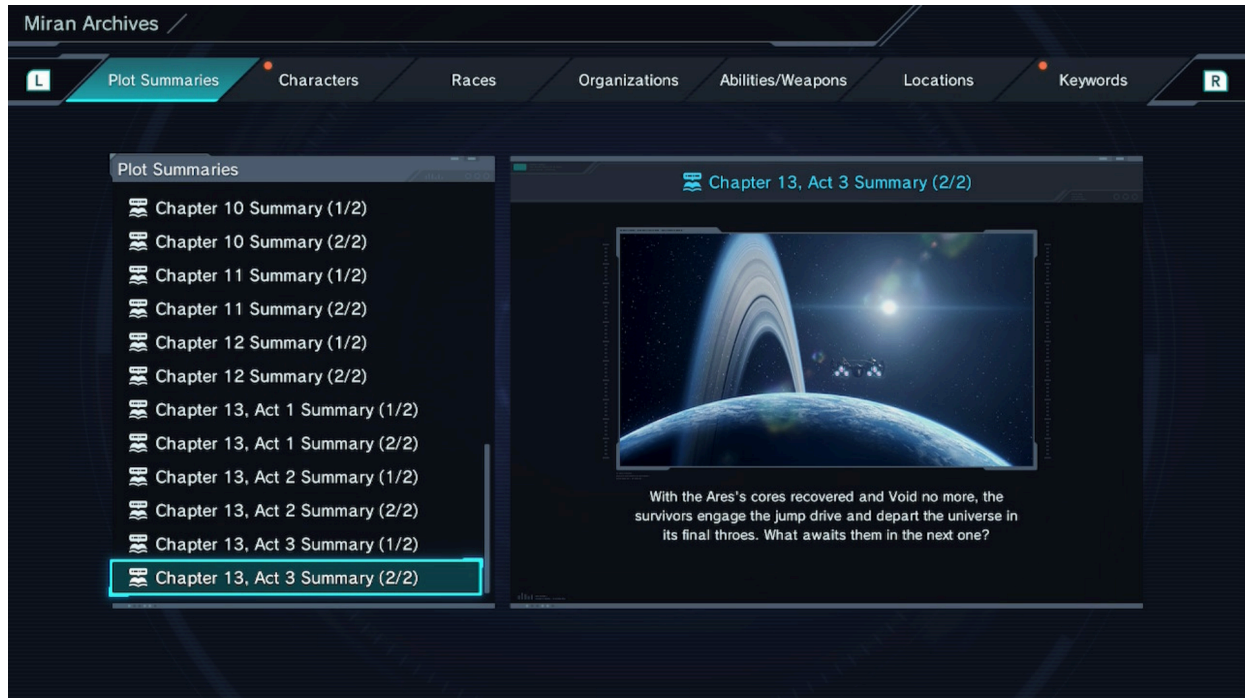
And if they still want to pursue some mysteries left by the original for example:

- What's the deal with L's race? Are there still bigger plans for him?
- What about the J-Bodies?

While I can understand the last question as just being a philosophical quandary or act of comeuppance for Void's deeds, the others feel like deliberate questions that XDE poses with the intent to answer at a later point. Especially so concerning the Ghosts considering their enemy index entry calls attention to this fact, and that's not to mention the existing questions that can still be addressed or even new ideas like whether we'll come across more signs of Samaarian tech. And to add to all this, Chapter 13, Act III's own summary in the Miran Archives states the following:

*“With the Ares’s cores recovered and Void no more, the survivors engage the jump drive and depart the universe in its final throes. **What awaits them in the next one?**”*

This question alone highly alludes to a direct sequel in my opinion, otherwise what’s the purpose in prompting the question if we aren’t following up on this cast? The series is no stranger to posing questions and ideas that will be answered in the future, given Xenoblade 3 and Tetsuya Takahashi’s responses in Aionios Moments.



## Xenoblade X's Development History

I'd also like to bring up series director Koh Kojima's words in the interview provided in the XB2 OST booklet:

*“We want to keep the numbering for the Xenoblade series going. **So...The game before this one was Xenoblade X, and we want to take good care of that too.** So we want to get Xenoblade 3 out, **but also a 2 for cross (X).**”*

Now in 2025, we've since received XB3 and XDE. Calling back to 1DE with Future Connected, that bonus story alluded to the base premise of XB3 and Future Redeemed with the threat of Bionis and Alrest one day crossing paths and the existence of Fogbeasts. With XDE's introduction of numerous new concepts and questions, it feels apt to follow this up with an X sequel.



Considering these words were said back in 2017, there is fair reason to believe these thoughts have changed since then. However, I believe the intention to lead X down the route it's taken with the epilogue may have begun as early as the development of the original X. Calling attention to the Iwata Asks interview on X, we know that X's story had already taken a significant rewrite when the game was shifted to having a more "loosely connected online" focus, prior to its first showing in early 2013:

<https://iwataasks.nintendo.com/interviews/wiiu/xenoblade-chronicles-x/0/1/>

### ***"Part 2: A Novel-like Plot"***

*Takeda: "For this game, a large amount of the plot was written beforehand by Takahashi-san, so I started off by reading that."*

*Kojima: "Come to think of it, Takahashi-san wrote a lot. I've worked with Takahashi-san for a long time, but this was the first time I've seen him write so much for a game's plot. It was as if he was writing a novel."*

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### ***"Part 3: Loosely Connected"***

*Iwata: "From what we've heard up to now, it sounds like the production process went pretty smoothly. But in reality, that wasn't the case, right?"*

*Yokota: "Right. In the middle of development, we decided to make it compatible with online play, so we had a "mass construction" to change the main character into an avatar and rewrite some of the story to match with the content."*

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### ***"Part 4: Even Pros Lost Their Voices"***

*Iwata: "As scriptwriters, it must've been a hard task to adjust the script when the main character was changed to an avatar."*

*Takeda: "Before the "mass construction," I wrote out the script expecting to have a main character, just like in Xenoblade Chronicles. This was actually my first time writing a script for an avatar..."*

*Iwata: "Unlike a main character played in third person, an avatar represents the actual player, so the flow of the story must've changed drastically."*

*Takeda: "Yes, it did. So I had many hurdles to overcome from a technical standpoint. [...]"*

[...]

Kojima: ***"From my standpoint, though, I think we were equally struggling with this change. (laughs) The flow of the story changed from being guided by a distinct main character to an avatar designed by the player, so that must've been a lot of work."***

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### **"Part 7: An Abundant Game"**

Takahashi: *"This being the very first HD<sup>17</sup> game from Monolith Soft, we started by forming a team, and delving into experimental development. We first decided that the key pillar would be making it an open world. We continued on development deciding that we wanted to make the robots (Skells) another key pillar. But along the way, we adopted the notion of having the game loosely connected online, and that became our mantra. **We changed the main protagonist to an avatar, and had to abandon many of the things we had built up to that point.**"*

Kojima: *"(With a deep sigh) **Yeah, we threw it all away.**"*

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## X's Development Connection to 3

Now why is this relevant? Next, I'd like to bring up Takahashi's words on XB3's key visual from the following interview:

<https://www.nintendo.com/us/whatsnew/an-introduction-to-xenoblade-chronicles-3-from-executive-director-tetsuya-takahashi/>

*"What I can tell you is that this visual was conceived quite some time ago. More precisely speaking, we came up with it **sometime between the end of development of Xenoblade Chronicles and the beginning of development of Xenoblade Chronicles 2. So, it's not something we recently added to the series.**"*

This suggests that 3's key visual was crafted sometime during the development of Xenoblade X. And when we look towards both 2 and 3's stories and concepts, we can see ideas that likely had origin in X's existing and cut content from the Art of Mira artbook: the existence of a space elevator (aka 2's World Tree), the tandem skell requiring two pilots (3's Ouroboros forms), the Lifehold Core as a repository of people's selves via data (3's Origin).

Notably, Takahashi was credited as having created OG X's original concept but was not present under Scenario, a role he's held for XB1, XB2, Torna, XB3, Future Redeemed, and most recently, XDE itself. With this being the case, it's likely safe to say he's directly behind the

epilogue's story as its scriptwriter. And regarding Kojima, he's been a director for XB1, OG X, 2, Torna, and 3, but only credited as a producer for XDE.

Now recalling his words from the XB2 OST booklet at the beginning of the previous section, I believe all this gives reason to believe the series creators already had ideas they've wanted to implement for Xenoblade 3 and X2 in conjunction, since the "mass construction" prior to 2013. And when we consider this, it may also bring understanding to why some questions left unanswered in 3 - the specific mechanisms of Origin and how Malos found his way into N's Sword of the End, to name two examples - have received probable explanations courtesy of XDE's newly introduced lore. I wouldn't be surprised if the reason Kojima isn't credited as XDE's director is because he's currently directing X2.



### Explaining Origin from Xenoblade 3 ~ (XB3 Spoilers)

Speaking of said questions left over from 3 and Future Redeemed, this brings me to the concept of Origin. Here, I'll provide some quotes from both titles that give us insight into its nature:

Opening flashback in Chapter 7:

*Nia: "[In reference to Origin] **All that we are is contained within. Memories, and our souls...**"*

*Melia: "**We will all be gone, and then reborn.** Will it be a new beginning, or our demise...? No one can tell us that. Time will run its due course, and show us the true meaning of our deed."*

Following the flashback:

*Nia: "An ark, containing all the worlds' data, recorded in words of light, carrying hope into the future. Origin was a system we constructed to reboot the worlds' states."*

Rex in chapter 4 of Future Redeemed while recounting the history of the worlds:

*Rex: "So we put our heads together, and built something that would let us escape destruction. We called it "Origin". A repository of data about everything, of memories and souls. Even if the worlds were annihilated, this system would let us revive them."*

With the additional lore provided in XDE's epilogue and the cast's initial understanding of what the Lifehold Core was, Origin could be perceived as a successful "Lifehold Core" as it was intended to be in X. Harnessing the consciousnesses of all living beings on Bionis and Alrest from the Rift, Origin has the ability to construct new bodies and instill them with a consciousness stored within its database, at the behest of its admin.

This understanding also provides a possible explanation for how Logos and Pneuma's souls managed to find their way into N's Sword of the End and Matthew's gauntlets. Recalling some tidbits of info from Takahashi revealed in XB3's Aionios Moments artbook, courtesy of Lugalbanda's translation on Xenomira:

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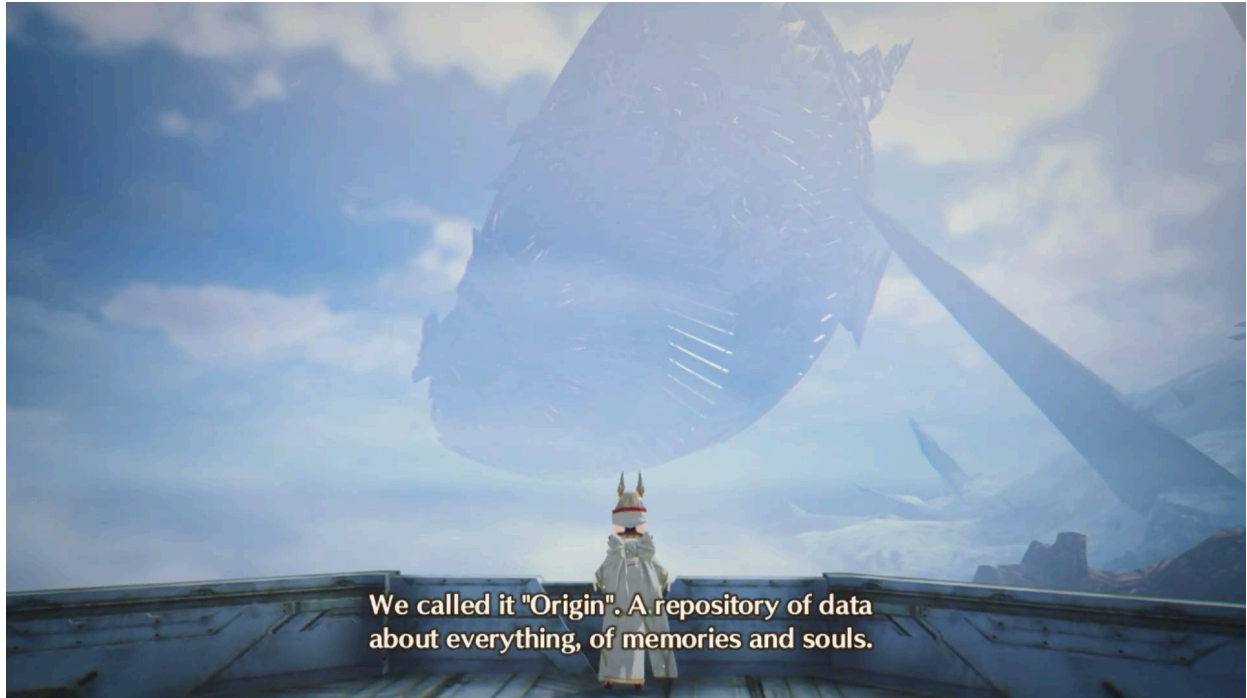
"Regarding the admin of Origin: **Regarding the world of Aionios, or rather the way Origin works, there is a proper [reason] for it.** "In actuality, there's this and that reason, and that's why this world is constructed as such." That kind of thing. **Now that, I can't say it yet.** Yeah... Yeah, now is not the timing for that."

"Commenting on N's sword: *What's inside the Sword of the End that N holds, that would be Logos. I mean, it's Malos, but Malos, for the time being, is dead, or has disappeared.* As to why Malos is there, I'm sorry about this, but **I can't answer that at this point.** But what N is holding there, that is Malos himself."

"Regarding Matthew's gauntlets: *Next, Matthew's gauntlets. The Fists of the End. Pneuma is inside there, and therefore both Pyra and Mythra.* **You can think of it as both of their wills being present [within the gauntlet].**"

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It seems the XB1+2 casts were able to harness their consciousnesses from the Rift too and stored them within Origin. From there, they were instilled into N's and Matthew's weapons to help impact the world outside of Z's control. Not just this, but the nature of how Origin survived the mutual destruction of their worlds can also be explained through XDE's lore.



### Explaining Xenoblade 3's Setting ~ (XB3 + Future Redeemed Spoilers)

We learn in XDE that the destruction of Earth's universe caused a massive energy displacement - visualized by a bright flash of light that engulfs everything - which booted the White Whale and the Ganglion into Mira's universe. Now going back to chapter 7's opening monologue in XB3, Nia says the following:

*"Should the two worlds intersect, they would cancel each other out and cease to be, **leaving only light.**"*

Though it may not be the same sense of light as presented in XDE, I wouldn't be surprised if Bionis and Alrest's mutual destruction caused a massive energy displacement that booted Origin into a separate dimension, where it then creates Aionios based on the wills of the consciousnesses stored within its database. And similarly, this situation occurs again at the end of the game, in which the two worlds seemingly re-emerge into Klaus's universe and form the newly combined Earth seen in Future Redeemed. This concept could even be used to explain Klaus' experiment in why elements of the original Earth were cast into Bionis' and Alrest's dimensions, hence the depiction of the trilogy's worlds as separate dimensions in X's epilogue.





### Explaining the Concept of Motes on Aionios ~ (XB3 Spoilers)

Extending beyond this is the distinction between different colors of motes within Aionios. Red motes and blue motes from non-Moebius individuals seem to indicate the return of one's consciousness to Origin's database, given their ability to be recycled into new life as we see throughout 3. Golden motes on the other hand - alongside blue motes from Moebius - are stated to escape the grasp of Moebius. Calling attention to this quote from Takahashi, provided in the Xenomira translation of Aionios Moments from before:

***"Golden motes, that's ascension (Note: in the context of death). Yeah, dissipation. And it turns into a form that is difficult, no, impossible, for Z and the Moebius to use. Disappearing to the outside of their systems, without being used by the Moebius."***

In light (heh) of XDE's finale, it seems the golden motes in 3 could represent those characters' consciousnesses passing on to the abyss. Going off what I mentioned above, Origin serves as a repository of souls, but without the admin (Z in this case) understanding how to retrieve said data from the abyss, the data is effectively lost. This is akin to the X cast losing access to the Lifehold Core databases and initially believing they had lost their means to revive fallen lives.



### Addressing the Epilogue's Ending Scene

Addressing the ending cutscene of the epilogue, we see the White Whale 2 flying towards a planet similar in appearance to that of Earth but with rings encircling it. The framing of this shot appears to be a reference to Xenogears' opening cutscene as the Eldridge begins to crash-land onto the main planet featured in said game (we can only hope X's cast doesn't suffer a similar fate...). That said, I don't believe this to be the same planet, if only for the reason that I don't see Monolith Soft physically connecting Xenoblade X to Xenogears and having its story take place in that setting.

(Xenosaga spoilers)

The presence of rings around the planet also lines up with Lost Jerusalem pictured at the end of Xenosaga Episode III (they're harder to see but the following upload presents them relatively clearly).

[https://youtu.be/druWiOpF0VY?si=DUF\\_voDBKUwoD\\_zD&t=656](https://youtu.be/druWiOpF0VY?si=DUF_voDBKUwoD_zD&t=656)

Again however, I don't see them connecting X to Saga considering they've just now introduced concepts that are very heavily/directly based on the latter and yet take place within a different, larger scope than that series. That'd mean beyond Xenosaga's self-contained universe which already contains the Upper and Lower Domains, there'd now be the Rift and another Collective Unconscious (via the abyss) on top of its already existing structure, as well as Ghosts who possess very similar traits as Gnosis but aren't quite the same entity. Personally speaking, this feels rather excessive to me.



(Future Redeemed spoilers)

And in regards to the planet seen at the end of Future Redeemed, no rings are present there at all so I don't think it's meant to be the same one. The choice to have the XDE planet depict rings feels like a deliberate decision to indicate this difference, considering FR only released two years ago. If it's truly meant to be the same planet, I feel like they would've updated/patched either FR or XDE by now to account for it, considering how important that distinction is and the ending's nature as the very last thing you see in the game, thereby leaving even more of an imprint on your mind. That said, I do still believe the X cast will find themselves on the FR planet eventually, since I don't see the reasoning behind introducing parallel universes and having them leave for a new one when they could have otherwise kept the Ghost threat on a planetary level.

~

Thus my idea for X2 will be a space-faring journey across the stars as they search for a planet to truly call home, while dealing with the next main threat (plus the Ghosts if they're not the primary antagonists). For one reason or another, I believe the planet they discover at the end of the epilogue will need to be left behind, be it that the living conditions are too severe, the Ghosts catch up to them, or perhaps they unearth some form of technology that awakens the new threat, as some possible ideas to use. From there, the game's different explorable areas would be regions/continents on various planets - as in we'd explore one per planet - as they go about their mission.

(Future Redeemed spoilers)

Its story's conclusion will then result in the cast finding the FR planet and finally settling there as their 3rd long-term home.

~



### XDE's New Mechanics as a Testing Ground for the Future?

Part of my reason for believing we'll explore space comes down to the gameplay structure of Volitaris and the addition of Hraesvelg's cruise mode. Looking back at Future Connected, I believe it's highly likely that the Ponspectors were a means to test how many models could fit on screen and still function smoothly before the system suffered slowdown. We then see the fruits of their labor in 3 with the main party supporting 8 character models in active combat, plus additional characters during certain sidequests and the final boss sequence.

Volitaris' level design is fundamentally built upon having the Flight Module to navigate between and throughout the islands, and while on one hand this may have just been done to invite players to explore the full area rather than fly over most of it, I do also think this was a test of introducing an explorable space (literally) between planets. The presentation of the initial flight to the Tower of Eternity before fighting Void felt heavily evocative of this idea for me.

Adding to this is the presence of Cruise Mode. To be fair, this idea is one of the cut concepts shown via the Art of Mira artbook so it could be that they simply wanted to revitalize the idea. Again though, the fact that they brought it back for just one skell frame type and for it to have unique controls that alter flight maneuverability and speed felt to me as though they want to explore space travel within a larger open area.

Going beyond the space exploration point and into ideas I think would be fun to have in a sequel, I'd love to see the development of more genuine Ares-type Skells. By this, I'm referring to Ares Prime-like Skells; not the Prog Ares/Ares 70/Ares 90 ones, as those were built by

reverse engineering the Prime with human tech. During Elma's flashback of her home, what appears to be multiple varieties of them were used by her race during their war with the Ganglion.

Given what we know about the Samaarians having cross-dimensional travel technology and having made their way to Elma's, Earth's, and Mira's universes, it's very much possible their relics and records could also be found in the new universe the X cast jumped into. And with the aid of the Ma-non's advanced tech and the Ares Prime in their possession, I think it'd be feasible for the survivors to recreate their Skells (minus the Cores of course). Thus, being able to find Ares-type schematics and old relics to use as materials - I believe - would be a fun new mechanic to provide the next upgrade in Skell technology.

The only stipulation to that idea is the requirement of a "live body" inside the cockpit. This leads me to the mimeosome vs. biological body concept I mentioned in a previous section. With the protoplasmic fluid system intact and on board the White Whale 2, it should be possible for humanity to synthesize new bodies and, once they re-establish a link to the abyss, transfer their consciousnesses over. Assuming this could be done early on, I think the idea of opting for/swapping between mimeosome and live bodies would be an interesting mechanic. Characters inhabiting the former would keep access to Overdrive at the cost of piloting Ares-type Skells, and vice versa for real flesh-and-blood characters. Standard man-made Skells as they are in X would also be available so that mimeosome characters could still navigate the game world by mech, rather than just on foot.



## What Takahashi Wants to Do Next

Tying back into X's development history and Kojima's statement on continuing the X line, there's some other messages from Takahashi that also lead me to thinking an X2 is on the way, courtesy of Lugalbanda's translations on their blog site Xenomira. The first message comes from the July 16th issue of Famitsu Magazine back in 2015:

<https://xenomira.wordpress.com/2024/11/25/famitsu-issue-7-16-2015-tetsuya-takahashi-comment-translation/>

*"Using the experience we gained here, I want to make a work with a deep story next time, **while continuing the "Xenoblade X" track.**"*

We know from an interview with Takahashi and composer Yasunori Mitsuda, conducted by Famitsu in late November 2017, that plans for XB2 initially started back in July 2014 during X's development:

[https://www.siliconera.com/xenoblade-chronicles-2-devs-talk-many-female-rare-blades-super-rare/?utm\\_source=dlvr.it&utm\\_medium=facebook](https://www.siliconera.com/xenoblade-chronicles-2-devs-talk-many-female-rare-blades-super-rare/?utm_source=dlvr.it&utm_medium=facebook)

And given the XB3 introductory message I posted previously, which revealed that the key visual for that game was made prior to even 2's development, this means plans for XB2, ideas for XB3, and the intent to continue X were all in mind as of 2015. With the 10 year gap since this message/8 years since Kojima's message, it'd be understandable if plans ended up changing since then. And yet, because of this hiring post made by Takahashi back in August of last year - courtesy of Lugalbanda's translation - another hint towards a potential X2 may be on the table:

<https://xenomira.wordpress.com/2024/08/05/general-director-tetsuya-takahashi-new-rpg-title-production-division-1-development-staff-recruitment/>

*"In meeting the heightening expectations of our customers, another important thing is to have various insights, and the ability to connect those laterally. The roleplaying genre is one in which the mechanics of fields, combat, characters, sidequests, story, etc., are all closely interconnected. **This is doubly true with open-world style titles, which have become commonplace now, and segmented production is honestly very difficult.** Of course, it wouldn't be impossible to make, but if that lateral cooperation is not present, customers who play will immediately notice it, and that would stray from our intentions."*

The choice to mention "open-world style titles" and the framing of this message appears to insinuate that their next RPG project will be open world, which Lugalbanda also speculates in their article. While tackling this approach within the scheme of numbered Xenoblade games could still be a possibility, I don't think it's a coincidence that this new project is following up XDE.



### A Possible Reason Behind the Epilogue's Format and Story Decisions

With the Klaus saga at a close and having become a major success story for Monolith Soft, I believe Takahashi now wants to create one more long form space opera - akin to what Xenosaga set out to be/accomplished - that has a chance at being completed the way he intends it from start to finish. It is for this plan that X (or more specifically, its new epilogue) is the foundation: an already existing foray into the sci-fi genre without the need for starting completely from ground zero.

Attempting to interpret things from this perspective, the conflict with this approach would be addressing the left-over story and mysteries laid out by the original release. With ten years having passed, the initial story rewrites, and concepts from the original plan being incorporated into 2 and 3, it's probable that Takahashi no longer had interest in telling the original storyline as it was once intended. Because of this, the idea of spending an entire game reconciling X's cliffhangers and mysteries while pushing the story into a direction he actively wanted to pursue might've been undesirable, hence the decision to implement XDE's epilogue with the format and pacing it had. With that said however, this is simply my own speculation.

### X as Xenoblade's Next Story Arc

This finally brings me to the last section of this write-up: my prediction that X will become the next story arc of Xenoblade, and offering my idea for an X trilogy framework. While the idea may



be out there, I do believe it's within the realm of possibility given Takahashi's penchant for crafting long-form stories via Xenogears' Perfect Works guidebook and Xenosaga's initial 6-episode story plans.

(Xenosaga spoilers)

Speaking of the latter, despite the ring similarity between Lost Jerusalem and the planet at the end of XDE, I don't believe it's leading to a connected narrative or Xenosaga Episode IV, and ironically enough, my reasoning for this lies specifically in its wholesale reintroduction of concepts from said series. As mentioned at the start of this write-up, many of the new concepts such as the Rift between worlds, the abyss, and Ghosts have direct parallels to their Saga counterparts but don't quite fit the same parameters. Xenosaga's lore and setting takes place within the scheme of one single universe in contrast to XDE, and the Ghosts' vulnerability is tied to destroying its cores rather than using the Hilbert Effect to bring them into the Real Number Domain. Fundamentally, the lore doesn't match up even with their strong similarities and clear inspiration.

~

I see X's new direction as a reimagining of Xenosaga, just as Saga is for Gears, while keeping in mind all the lessons Monolith Soft's learned since then. It's been stated in interviews - especially for XB1 - that their approach to developing games has changed, notably focusing on creating more of a balance between gameplay and story for example:

~

*[Iwata Asks: Xenoblade Chronicles 3D]*

<https://iwataasks.nintendo.com/interviews/3ds/xenoblade-chronicles-3d/0/2/>

***Takahashi: "But after that - and this is my own failing as well - I felt like...more and more, the y-axis of the story started to overtake the x-axis of the gameplay..."***

*Iwata: "Ah, you felt that as a JRPG, the balance was off."*

*Takahashi: "Right. So the first thing I did when I was making Xenoblade Chronicles was to use my experiences to decide what a good balance was for the x-axis and y-axis, and structure it that way."*

~

And the same can be said for how the stories are crafted and the audience they're geared towards:

*[Iwata Asks - Xenoblade Chronicles, Volume 3: The Development Process]*

<https://iwataasks.nintendo.com/interviews/wii/xenoblade/2/0/>

*Takahashi: “When I was younger, my sole aim was to express myself. If I enjoyed it, and could give the players a product that reflected my own taste, it was enough if it appealed to those players who understood what I was doing. I was compelled by the belief that this was where the appeal lay in an RPG.”*

*Iwata: “So you had that sharp focus of youth, without any room to think of things from the perspective of the players.”*

*Takahashi: “Right! (laughs) But in a way, I think that was a really good thing. When you're young, you're brimming with creative energy after all, and it is a path everyone goes through.”*

*[...]*

*But now, when I ask myself if I still have that drive, which was in a sense rash and reckless, the answer is of course that I don't. At the same time, I now have a better view of the overall shape of things, and I feel that my creative range has increased. Recently, especially since becoming a father of two, I've been thinking more and more about how to make a game that will be enjoyed by a large number of players and that will strike a chord with them.*

*~*

*[In reference to Yurie Hattori's role on Scenario for XB1]*

*Iwata: So Hattori-san's role was to look at the scenario and make comments about it from an objective position, taking into account the perspective of players who might not know much about the world Takahashi-san was creating. Did she ask some questions that were wide off the mark?*

*Takahashi: No, no, not at all. I was actually really grateful for her input. There were a lot of instances where I'd be writing the scenario and be deeply engaged in taking things in a particular direction, and while I'd be really excited by it, Hattori-san would point out that she couldn't really understand what we were getting at. One case in point is the game's ending. Initially, we'd come up with what we felt was an ending with a rather explanatory feel. But in fact, she told us that even with this explanation, she couldn't really understand it. When she pointed this out to me, I could see what she meant. There were things that seemed perfectly clear to us, but which were actually tricky to understand for players who didn't have previous knowledge. If you're referencing things that people know nothing about, it's really a meaningless exercise, isn't it?*

*~*

Though mileage may vary with the concepts featured in XDE's epilogue, I feel this idea can be seen in how their explanations and terms are rooted more “intuitively” in a sense. Ideas like “the



rift between worlds” and “ghosts” can be more intuitively understood at first showing, alongside AI’s more “layman’s terms” approach to explaining the Rift, whereas concepts such as the imaginary number domain and U.M.N may require more of an explanation to readily understand. In that way, I see the potential of an X saga as Takahashi’s way of recreating his ideal space opera in a manner that can both appeal to fans of his more recent projects (aka the Xenoblade series) while still making use of concepts and themes he’s been wanting to incorporate ever since Xenosaga.



Bringing things back to XDE and presenting my ideas for what an X saga could explore, I'll first bring up the potentially major questions at large again:

- What is the true nature of the Ghosts, and why is it that they go after the Ares' cores?
- How will X's cast deal with the threat of the Ghosts?
- When a universe "disappears" in a demat event, where does it disappear off to?
- When will humanity make the shift over to biological bodies?
- What is the existence that AI refers to inside the Ares?
- Where did Void go after his death?

Looking at X within the framework of a trilogy, XDE serves the purpose of introducing us to all these various concepts, chief among them the Ghosts' threat, and ends in our cast running away, unable to stop the disappearance of Mira's universe. From here, X2 would begin to tackle these questions, some of which likely receiving their resolutions while others remain at large for a third installment. As far as which ones, I believe X2 would address the decision and/or timing to regain biological bodies, reveal more information about the nature of the abyss and Ghosts, and have humanity figure out a way to stall or even revert the effects of dematerialization, in

addition to resolving its own self-contained conflict with its main antagonist. In essence, X2's theme would revolve around the idea of connections, in relation to the abyss, others' consciousnesses, cooperating with the other xeno races, and the link between one's consciousness and body.

However, preventing the Ghosts from continuing to invade their universe, the nature of the existence inside the Ares, and whether those who have died *should* be brought back would be left unconcluded. This leaves X3 as the conclusion to the story arc, addressing the Ares in its totality, reiterating the value of life and accepting death, potentially destroying the Ares' cores to sever the link between the abyss and their universe, and resolving the Ghost threat once and for all, thereby safeguarding the universe at last. Whereas X2 would be about establishing connection, X3 would be about accepting the natural order of life and not repeating the Samaarians' folly, or in other words, playing at becoming God.

Of course, this last section is entirely just my own theorycrafting/exercise at creating a story framework for a trilogy. Whether all, some, or none of this turns out to be the case, XDE's epilogue has undoubtedly expanded the scope of the Xenoblade series - and even technically Xeno as a whole - on an exponential level, and I'm very much looking forward to seeing what the creators have in store for us in the future. Major thanks and kudos to whoever read all or even part of this!



