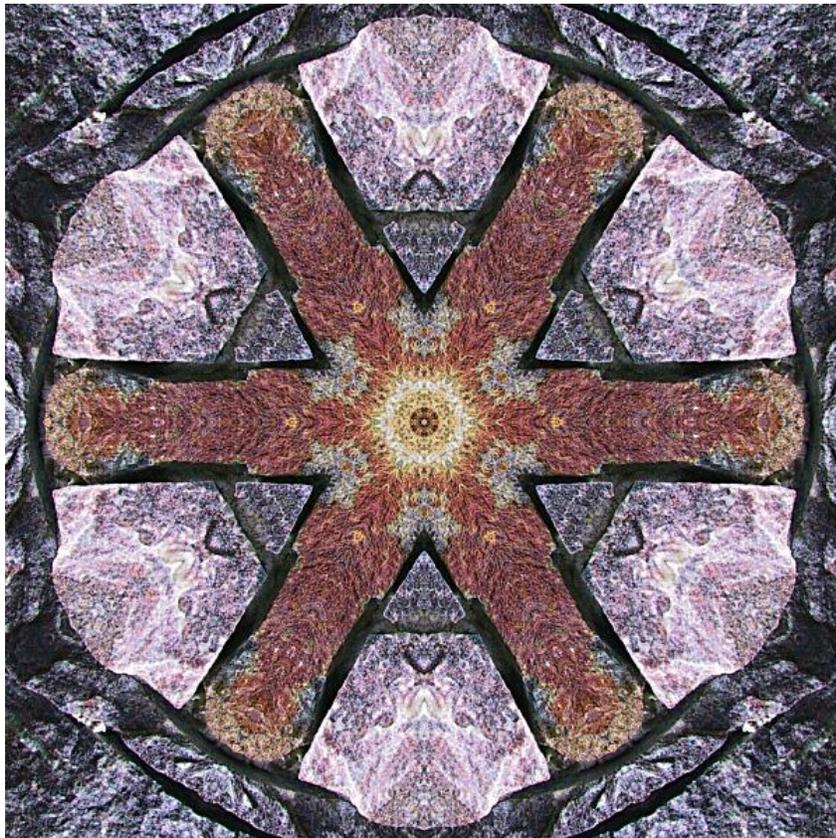


HUNT FOR RAXXLA

CARL JUNG / JOSEPH CAMPBELL & THE MONOMYTH, REVISION 2.1
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A mandala identified as created by Carl Gustav Jung, Date Unknown

COMPILED BY SCOLIOTHEMOST

OVERVIEW

Commanders have been searching for Raxxla since the earliest days of Elite, going back to 1984. References of Raxxla by the creator go back to 1980 in the book *The Alien World*, written by Steven Eisler (aka Robert Holdstock), then in 1984 for the book *The Dark Wheel*, by Robert Holdstock. Raxxla has since been confirmed as in-game first by David Braben on stream and second by Michael Brookes, then at last in the *Beyond* season 4 update with the addition of the Codex knowledge base article.

I would like to highlight several of the critical clues we have received and tackle the much-debated topic of mythological references that have been included in the game. I will provide no reliable answers to the location of Raxxla, though I will dig in deep on a topic of research I and others have spent a significant number of hours on.

At the end of this document, I will list the names of the Commanders who have most influenced this theory.

Our belief is that the mystery of Raxxla is intricately intertwined in Comparative Mythology, and more specifically, *The Hero Journey*, also known as the Monomyth. The cover image is a painting done by Carl Jung, the forbearer of the Monomyth, which we believe is what the Raxxla Codex image is based on.

THE CLUES

We should start from the facts, so we know when we have strayed off course in our investigation. Since there is no clear direction to go from the codex, there will be some jumps that we take, but these jumps will always be anchored in the source material that we are about to discuss.

MICHAEL BROOKES

During a pre-recorded interview with a streamer, Michael Brookes briefly discussed Raxxla¹.

Interviewer: *"Where is Raxxla?"*

Brookes: *"It's in the Milky Way, but I can't tell you where at this stage. It's a journey that everyone has to travel for themselves."*

Interviewer: *"Okay."*

Brookes: *"There you go."*

Interviewer: *"It's cryptic, and it doesn't reveal a damn thing. You have always said, 'there will be no clues', haven't you?"*

Brookes: *"Um, that is true, but I think you'd have to make some of it a tiny little bit obvious, so people know what they're doing. There is nothing to be revealed at this stage."*

¹ Michael Brookes Lore Interview, <https://player.twitch.tv/?volume=0.8&video=v66487974&time=1h40m30s>

It should be noted there is a visual clue in this video that we will address it at a later point in this document.

DAVID BRABEN

When asked on the Beyond Chapter Two live stream², “does Raxxla exists,” he responded.

“There’s an interesting one. [pause] What a silly question, [pause], of course.”

Ed chimes in, *“I honestly, probably, could have told you the four questions that come through all the time.”*

Braben, seemingly saying to Ed, *“You don’t know what it is, do you?”*

Will confirms he doesn’t know what it is, *“It’s true.”*

THE CODEX KNOWLEDGE BASE ARTICLE ON RAXXLA

"To the jewel that burns on the brow of the mother of galaxies! To the whisperer in witch-space, the siren of the deepest void! The parent's grief, the lover's woe, and the yearning of our vagabond hearts. To Raxxla!"

- Alleged toast of the Dark Wheel

The legend of Raxxla has been circulating, in whispers, for centuries. The quest for this mysterious place, the location of which is a deadly secret, was said to be the principal aim of the Dark Wheel, a putative fraternity of legend-chasers from the early days of interstellar travel.

The earliest recorded mention of Raxxla dates from 2296, from the journal of Art Tornqvist, a shipboard mechanic based in the Tau Ceti system. He writes: 'Cora comes home soused and raving with wild stories, a new one every night. She claims she's found a map to some pirate stash, and all I have to do is loan her my ship so we can go dig it up . Maybe we should go find Raxxla while we're at it!' Although Tornqvist's account is the first known attestation of Raxxla, it is clear from the context that the myth was already in circulation.

It is extremely difficult to find consistency among the various fragmentary rumors of Raxxla. Much like the ancient myths of Atlantis, El Dorado and the kingdom of Prester John, the interpretations of the story range from the skeptical to the outlandish: Raxxla has been suggested to be anything from an unremarkable moon to a state of cosmic enlightenment. The earliest documented stories tend to agree on several points, however: that Raxxla is a definite place, and it holds a mystical secret.

Several versions of the Raxxla story mention an alien artefact, the Omphalos Rift, described as a gateway or tunnel through which parallel universes can accessed. These details, however, were later shown to bear a striking resemblance to the children's story Princess Astrophel and the Spiraling Stars, and soon lost credibility. Undaunted, some Raxxla seekers insisted that the story's author had cunningly concealed facts about the mysterious locale in his book as hints for those with eyes to see.

Students of Raxxla lore have noted that the legend exerts a strangely potent fascination on the minds of seekers. Commentators have compared this sensation to 'fernweh', the unaccountable longing for a place one has never

² Beyond - Chapter Two - Launch Livestream, Jun 28, 2018, <https://www.youtube.com/watch?v=-f7Zx7WUwF0&feature=youtu.be&t=13m43s>

seen. More than one interstellar treasure-seeker has become obsessed with Raxxla to the exclusion of all other dreams and spent his or her entire life in a futile search for it.

Raxxla also plays a role in several conspiracy theories, most of which attest that it has already been discovered by some sinister cabal (or sole tyrant), which has leveraged its power to establish covert dominance over humanity.

Whatever the truth of the matter, one thing remains irrefutable: the legend of Raxxla continues to inspire explorers and conspiracy theorists to this day.”

THE THEORY

That the key to finding Raxxla is to identify the stages within the game of Elite Dangerous and to follow it successfully. We have reason to believe that the Raxxla mystery is heavily influenced, and in fact points directly to the Hero's Journey, as defined by Joseph Campbell ³in his wildly popular book *The Hero of a Thousand Faces*⁴.

What is The Hero's Journey you ask? The Hero's Journey, also known as the Monomyth, is the bare-minimum distillation of all myths coined by the comparative literature professor, Joseph Campbell in his 1949 book, *The Hero of a Thousand Faces*. The book borrows heavily from the work of Carl Gustav Jung⁵.

THE HERO'S JOURNEY

Act 1 Departure

1. The call to adventure
2. Refusal of the call
3. Supernatural aid
4. Crossing the threshold
5. Belly of the whale

Act 2 Initiation

6. The road of trials
7. The meeting with the goddess
8. Woman as temptress
9. Atonement with the father
10. Apotheosis
11. The ultimate boon

Act 3 The Return

12. Refusal of the return
13. The magic flight
14. Rescue from without
15. The crossing of the return threshold
16. Master of two worlds
17. Freedom to live

WHY DO WE BELIEVE THIS?

³ https://en.wikipedia.org/wiki/Joseph_Campbell

⁴ *Hero of a Thousand Faces*, Joseph Campbell, published 1949

⁵ https://en.wikipedia.org/wiki/Carl_Jung

The Codex makes mention of a several items that are core concepts in the Monomyth and, searching further using the monomyth has uncovered some surprising items.

TAU CETI

The earliest source of this story comes from a star located in the Cetus constellation⁶. It is important to note that Cetus is often referred to as the Whale. Act 1 step 5 of the Monomyth is The Belly of the Whale. We will discuss this further in the step breakdowns.

OMPHALOS

When it comes to comparative literature the Omphalos is considered a type of Axis Mundi⁷, the axis of the word. Other types of Axis Mundi are myths surrounding World Trees or mountains. This is an important addition because there are references in game to both and Omphalos and a World Tree. In the system Delphi⁸ there are two stations named The Oracle⁹ (Omphalos), and Donar's Oak¹⁰ (World Tree).

Earlier in the clues section I mentioned there was a visual clue in the video. Michael Brookes shirt has Yggdrasil¹¹ on it, the Norse World Tree.



Figure 2 Michael Brookes interview



Figure 1 Yggdrasil Tree of Life

<https://www.designbyhumans.com/shop/t-shirt/men/yggdrasil-tree-of-life/50482/>

⁶ <https://en.wikipedia.org/wiki/Cetus>

⁷ https://en.wikipedia.org/wiki/Axis_mundi

⁸ <https://eddb.io/system/23118044>

⁹ <https://en.wikipedia.org/wiki/Delphi>

¹⁰ https://en.wikipedia.org/wiki/Donar%27s_Oak

¹¹ <https://en.wikipedia.org/wiki/Yggdrasil>

ART TORNQVIST

Could be a reference to another comparative literature professor Per Egil Törnqvist¹². Both Campbell and Tornqvist worked in the comparative literary field and were sometimes cited within the same work, such as Harry G. Carlson's 1982 book, *Strindberg and the Poetry of Myth*.

CORA

Kore is a deity associated with Persephone, whose mother, Demeter (meter meaning 'mother') was linked with Magna Mater (Great Mother)¹³. It should be noted the Great Mother, Cybele could be referred to as the Mountain Mother.

MOTHER OF GALAXIES

The most likely candidate for this is Gaia, also in the group of the Great Goddess (further explained in the section Meeting the Goddess), is considered by some as the first deity of the temple at Delphi. There is a minor faction in Sol with the name "Mother Gaia".

RAXXLA AS A MYTH

Raxxla is referred to as a myth, with very little detail describing it. The game includes numerous intentional mythological references for multiple cultural backgrounds. With the addition of the term Omphalos there most likely conclusion is that Raxxla is viewed through the lens of comparative myth.

THE HERO'S JOURNEY STAGE BREAKDOWN

All this information is not helpful if we are not able to understand the story from the standpoint of the Hero's Journey. Below we will step through all the stages in act one, so we know what we are looking for next.

ACT ONE - DEPARTURE

THE CALL TO ADVENTURE

What Campbell says:

"...(the call of adventure is to) a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, super human deeds, and impossible delight. The hero can go forth of his own volition to accomplish the adventure, as did Theseus when he arrived in his father's city, Athens, and heard the

¹² https://en.wikipedia.org/wiki/Egil_T%C3%B6rnqvist

¹³ <https://en.wikipedia.org/wiki/Cybele>

horrible history of the Minotaur; or he may be carried or sent abroad by some benign or malignant agent as was Odysseus, driven about the Mediterranean by the winds of the angered god, Poseidon. The adventure may begin as a mere blunder... or still again, one may be only casually strolling when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man. Examples might be multiplied, ad infinitum, from every corner of the world."

Our interpretation:

"Blaze your own trail" from the 'A Friend' in the Elite Dangerous game manual. They tell us that they 'seek out those who have potential' and they want us to impress them.

All you need to know is that my organisation has a very specific remit: to seek out those who have the potential to become real movers and shakers, those precious few with the talent to mould and shape the galaxy around them, to create change on a grand scale.

We find them, and then we test them. Consider this your test.

Take the ship. Take the money. No strings, no hidden clauses. Do with them what you will. Blaze your own trail.

REFUSAL OF THE CALL

What Campbell says:

*"Refusal of the summons converts the adventure into its negative. **Walled in boredom, hard work, or 'culture,'** the subject loses the power of significant affirmative action and becomes a victim to be saved. **His flowering world becomes a wasteland of dry stones and his life feels meaningless**—even though, like King Minos, he may through titanic effort succeed in building an empire or renown. Whatever house he builds, it will be a house of death: a labyrinth of cyclopean walls to hide from him his minotaur. All he can do is create new problems for himself and await the gradual approach of his disintegration."*

Our interpretation:

Commanders who remain in the bubble, doing routine missions, mining, hunting other players are the status quo and thus are not impressing anyone. In this environment players have lost the spark of excitement or failed to ever be ignited into a world of wonder. These commanders have accepted, without proof, the common sentiment that there is nothing new in the game to find and choose to not expand outside of their comfort zone. Players who fall into the trap of not looking beyond what they can see are refusing the call.

SUPERNATURAL AID

What Campbell says:

*"For those who have not refused the call, **the first encounter of the hero journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass. What such a figure represents is the benign, protecting power of destiny.** The fantasy is a reassurance—promise that the peace of Paradise, which was known first within the mother womb, is not to be lost; that it supports the present and stands in the future as well as in the past (is omega as well as alpha); that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within or just behind the unfamiliar features of the world. One has only to know and trust,*

and the ageless guardians will appear. Having responded to his own call, and continuing to follow courageously as the consequences unfold, the hero finds all the forces of the unconscious at his side. Mother Nature herself supports the mighty task. And in so far as the hero's act coincides with that for which his society is ready, he seems to ride on the great rhythm of the historical process."

Our interpretation:

'A Friend' in the game manual provides us with a ship and some starting money. Without this we would be like 99.99% of the rest of the population of the game, planeside dreaming to be amongst the stars. Why would such a person provide this to us, and what is their ultimate intention. It is clear from the manual, they are always watching us, looking for use to become something.

You may be puzzled right now as to why you've just received this little windfall. Nothing wrong with that - I'd be worried if you weren't.

But now get ready for lesson number one. **When a golden opportunity comes your way - and trust me, they're few and far between, my friend - reach out and grab it with both hands.** Sometimes it's clever to ask questions, and sometimes it's not. This time it's not.

CROSSING THE THRESHOLD

What Campbell says:

*"With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the 'threshold guardian' at the entrance to the zone of magnified power. Such custodians bound the world in four directions—also up and down—standing for the limits of the **hero's present sphere**, or **life horizon**. Beyond them is darkness, the unknown and danger; just as **beyond** the parental watch is danger to the infant and beyond the protection of his society danger to the members of the tribe. **The usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored. The adventure is always and everywhere a passage beyond the veil of the known into the unknown; the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades.**"*

Our interpretation:

According to Campbell, the boundary of the threshold is protected by the threshold guardians, which I believe to be the Thargoids. The Threshold in this game is the boundary of human inhabited space (the Bubble, *hero's present sphere*). There is a Galnet article that explicitly calls this the 'threshold'.

GalNet: 3304 05 09 - Aegis Responds to Concern over Thargoid Incursions¹⁴

*"... Reports that the Thargoids are encroaching upon the core systems en masse are grossly overstated. Although they have crossed the **threshold**, all we have seen so far are localised incidents in fringe systems..."*

Of further interest is that both names of expansions to Elite Dangerous are contained within this text, Horizon and Beyond.

¹⁴ <https://community.elitedangerous.com/galnet/uid/5af2cfb2b6817276b1137812>

BELLY OF THE WHALE

What Campbell says:

*"The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the **belly of the whale**. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown and would appear to have died. This popular motif gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation. Instead of passing outward, beyond the confines of the visible world, the hero goes inward, to be born again. The disappearance corresponds to the passing of a worshipper into a temple—where he is to be quickened by the recollection of who and what he is, namely dust and ashes unless immortal. The temple interior, **the belly of the whale, and the heavenly land beyond, above, and below the confines of the world, are one and the same.** That is why the approaches and entrances to temples are flanked and defended by colossal gargoyles: dragons, lions, devil-slayers with drawn swords, resentful dwarfs, winged bulls. The devotee at the moment of entry into a temple undergoes a metamorphosis. Once inside he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise. Allegorically, then, **the passage into a temple and the hero-dive through the jaws of the whale** are identical adventures, both denoting in picture language, the life-centering, life-renewing act."*

Our interpretation:

Beyond the edge of the bubble, there is a star named Baten Kaitos, which is known as Lambda Ceti. According to the Hero Journey the hero, in this case you and me, must end up in the Belly of the Whale. There is a further description that the belly of the Whale is below the heavenly land (which we take as either the bubble or the Pleiades. Beyond this system is the way out of the belly, Menkar (Alpha Ceti), which is Arabic for 'nostril' or 'snout'. We believe that if we are to follow this path into then out of the belly we would nearly be into the Pleiades, where we start Act 2 Step 1 Road of Trials. There may be more to this system and should be explored further. We suspect there may be some mechanic dealing with starting in Baten Kaitos, triggering something, then doing something in Alpha Ceti afterward.

It should be noted that the first attestation of Raxxa in-game is from the system Tau Ceti, which is right next to Baten Kaitos in the constellation of Cetus. This has been strongly suggested that this may, in fact, be the belly itself. We think this system was selected to point to Cetus, and still remain close enough to earth so that travel was possible by the early data of attestation.



3 A map showing Sol (right), Baten Kaitos (middle-right), Menkar (middle Left), Pleiades & Delphi (Left)

THE ROAD OF TRIALS

What Campbell says:

*"Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, **where he must survive a succession of trials**. This is a favorite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage. The original departure into the land of trials represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination. Dragons have now to be slain and surprising barriers passed—again, again, and again. Meanwhile there will be a multitude of preliminary victories, unsustainable ecstasies and momentary glimpses of the wonderful land."*

Our interpretation:

This is where the journey becomes murky. We suspect there are trials to be done in the Pleiades, though we don't know the type or where they would begin. There is much not fully understood about the Pleiades. Users should search the forums for breakdowns of the early Treasure hunts put on by Alfred Jeffress.

It should be noted the very last step of the very last treasure hunt still exists in the Algol system, around Algol A 3. This ship is of significant interest as it is named "Cetus' Bane" and has a Medusa paint job. Algol is of interest as it is one of the few systems that appear in the Robert Holdstock book, *The Alien World*.

THE MEETING WITH THE GODDESS

What Campbell says:

"The ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. This is the crisis at the nadir, the zenith, or at the uttermost edge of the earth, at the central point of the cosmos, in the tabernacle of the temple, or within the darkness of the deepest chamber of the heart. The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love (charity: amor fati), which is life itself enjoyed as the encasement of eternity. And when the adventurer, in this context, is not a youth but a maid, she is the one who, by her qualities, her beauty, or her yearning, is fit to become the consort of an immortal. Then the heavenly husband descends to her and conducts her to his bed—whether she will or not. And if she has shunned him, the scales fall from her eyes; if she has sought him, her desire finds its peace."

Our interpretation:

We believe that the Goddess, in this instance, refers to the Great Mother Goddess¹⁵, proposed by Carl Jung, or The Great Mother¹⁶ expanded upon Jung by Erich Neumann. Carl Jung, the forebear of comparative mythology,

¹⁵ https://en.wikipedia.org/wiki/Mother_goddess

¹⁶ https://en.wikipedia.org/wiki/The_Great_Mother

suggested that the archetypal mother was a part of the collective unconscious of all humans. There are numerous uses of mythical mother goddesses used in the game and we will attempt to list them below.

It should be noted that some believe Mother Gaia to be the original goddess of the temple at Delphi. It is very likely that Gaia is the “Mother of Galaxies” mentioned in the Codex.

Mother Goddess References:

Gaia¹⁷ – “Mother Gaia” minor faction in SOL <https://eddb.io/faction/592>

Demeter¹⁸ - <https://eddb.io/system/4098> - <https://en.wikipedia.org/wiki/Demeter>

Cybele¹⁹ - <https://en.wikipedia.org/wiki/Cybele> - <https://eddb.io/system/3936>

WOMAN AS TEMPTRESS

What Campbell says:

"The crux of the curious difficulty lies in the fact that our conscious views of what life ought to be seldom correspond to what life really is. Generally we refuse to admit within ourselves, or within our friends, the fullness of that pushing, self-protective, malodorous, carnivorous, lecherous fever which is the very nature of the organic cell. Rather, we tend to perfume, whitewash, and reinterpret; meanwhile imagining that all the flies in the ointment, all the hairs in the soup, are the faults of some unpleasant someone else. But when it suddenly dawns on us, or is forced to our attention that everything we think or do is necessarily tainted with the odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life, the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul. The seeker of the life beyond life must press beyond (the woman), surpass the temptations of her call, and soar to the immaculate ether beyond."

Our interpretation:

[There is currently no interpretation at this moment]

ATONEMENT WITH THE FATHER

What Campbell says:

"Atonement consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself, and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. Therewith, the center of belief is transferred outside of the bedeviling god's tight scaly ring, and the dreadful ogres dissolve. It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face, then one's faith must be centered elsewhere (Spider Woman, Blessed Mother); and with that reliance for

¹⁷ <https://en.wikipedia.org/wiki/Gaia>

¹⁸ <https://en.wikipedia.org/wiki/Demeter>

¹⁹ <https://en.wikipedia.org/wiki/Cybele>

support, one endures the crisis—only to find, in the end, that the father and mother reflect each other, and are in essence the same. The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands—and the two are atoned."

Our interpretation:

Likely related to the concept of the Sky Father²⁰ similar to the stage with the Goddess.

APOTHEOSIS

What Campbell says:

"Those who know, not only that the Everlasting lies in them, but that what they, and all things, really are is the Everlasting, dwell in the groves of the wish fulfilling trees, drink the brew of immortality, and listen everywhere to the unheard music of eternal concord."

Our interpretation:

[There is currently no interpretation at this moment]

THE ULTIMATE BOON

What Campbell says:

"The gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state. What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. This is the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha, the fertility of the rain of Viracocha, the virtue announced by the bell rung in the Mass at the consecration, and the light of the ultimate illumination of the saint and sage. Its guardians dare release it only to the duly proven."

Our interpretation:

[There is currently no interpretation at this moment]

ACT THREE – THE RETURN

REFUSAL OF THE RETURN

What Campbell says:

"When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy."

²⁰ https://en.wikipedia.org/wiki/Sky_father

The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds. But the responsibility has been frequently refused. Even Gautama Buddha, after his triumph, doubted whether the message of realization could be communicated, and saints are reported to have died while in the supernal ecstasy. Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being."

Our interpretation:

[There is currently no interpretation at this moment]

THE MAGIC FLIGHT

What Campbell says:

"If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion."

Our interpretation:

[There is currently no interpretation at this moment]

RESCUE FROM WITHOUT

What Campbell says:

"The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. For the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state. 'Who having cast off the world,' we read, 'would desire to return again? He would be only there.' And yet, in so far as one is alive, life will call. Society is jealous of those who remain away from it, and will come knocking at the door. If the hero... is unwilling, the disturber suffers an ugly shock; but on the other hand, if the summoned one is only delayed—sealed in by the beatitude of the state of perfect being (which resembles death)—an apparent rescue is effected, and the adventurer returns."

Our interpretation:

[There is currently no interpretation at this moment]

THE CROSSING OF THE RETURN THRESHOLD

What Campbell says:

"The returning hero, to complete his adventure, must survive the impact of the world. Many failures attest to the difficulties of this life-affirmative threshold. The first problem of the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities

of life. Why re-enter such a world? Why attempt to make plausible, or even interesting, to men and women consumed with passion, the experience of transcendental bliss? As dreams that were momentous by night may seem simply silly in the light of day, so the poet and the prophet can discover themselves playing the idiot before a jury of sober eyes. The easy thing is to commit the whole community to the devil and retire again into the heavenly rock dwelling, close the door, and make it fast. But if some spiritual obstetrician has drawn the shimenawa across the retreat, then the work of representing eternity in time, and perceiving in time eternity, cannot be avoided"

Our interpretation:

[There is currently no interpretation at this moment]

MASTER OF TWO WORLDS

What Campbell says:

"Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back—not contaminating the principles of the one with those of the other, yet permitting the mind to know the one by virtue of the other—is the talent of the master. The Cosmic Dancer, declares Nietzsche, does not rest heavily in a single spot, but gaily, lightly, turns and leaps from one position to another. It is possible to speak from only one point at a time, but that does not invalidate the insights of the rest. The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears, no longer resists the self-annihilation that is prerequisite to rebirth in the realization of truth, and so becomes ripe, at last, for the great at-one-ment. His personal ambitions being totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say, an anonymity."

Our interpretation:

[There is currently no interpretation at this moment]

FREEDOM TO LIVE

What Campbell says:

"The hero is the champion of things becoming, not of things become, because he is. "Before Abraham was, I AM." He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the 'other thing'), as destroying the permanent with its change. 'Nothing retains its own form; but Nature, the greater renewer, ever makes up forms from forms. Be sure that nothing perishes in the whole universe; it does but vary and renew its form.' Thus the next moment is permitted to come to pass.

Our interpretation:

[There is currently no interpretation at this moment]

IN CONCLUSION

We feel that the mystery of Raxxla should be viewed through a lens of Comparative mythology as the clues provided in interviews and in-game point to the idea of Axis Mundi, or a world tree or omphalos. It is a danger to focus too closely on a single myth. It is recommended that the Raxxla hunter takes a step back and tries to figure

out how myths presented in-game should be categorized and how those categories apply to the narrative of Raxxla.

SPECIAL THANKS

This work would not be possible from the input from multiple people. Below I would like to call out the people who helped hone-in this theory and test it for holes.

Guru-951 deserves a special place as they are the only other commander, I am aware of who figured out this link before me. They have been a constant source of support, criticism, and feedback.

Others:

- Eckee
- JT442
- All the researchers at the Independent Raxxla Hunters discord server – <https://discord.gg/bfMXJr4>