Parallel Memory Recall

- A fragment from Eleanor doc made by: AngerIssue -

Link/Scan: Underlined blue text

Eleanor's Full-Scale IQ, or more specifically her CPI (Cognitive Proficiency Index), has long been one of the most controversial topics in FNAF SCD scaling. Initially, there was her infamous "multiple realities" feat more widely known as the “Eleanor feat" that some people used to inflate Afton's CPI (even though he hardly needs that to begin with). Later, that feat was largely dismissed as hax-reliant, rendering it mostly irrelevant for SCD purposes. Then came the memory concealment argument, which seemed promising at first, until Acol pointed out contradictions in its premises. And now we are here with the “Parallel Memory Recall” feat. It is pretty ironic that the idea itself sparked thanks to those pointed contradictions in the memory concealment argument, while also drawing a little bit of inspiration from the multiple realities feat, so you could pretty much call it the brainchild of the two.

Before diving into the actual feat itself, a few crucial misconceptions need to be addressed. There is a common belief that Eleanor was directly every single monster in the Fazbear Frights stories, merely disguised using her heart pendant. That is simply untrue. Those creatures were either built by her agony or infected with it, which is heavily implied when Jake calls the agony inside himself a "part" of Eleanor. This also directly explains her physical state when encountering Jake. Her rusty, visually degraded appearance during the later stingers is proof that she had expended her essence by fragmenting her agony across all those objects throughout the stories. We actually get confirmation of this mechanism because as she reclaims her “parts” from the Afton Amalgamation and Jake, she literally becomes less rusty and more restored. Furthermore, right after that agony reabsorption, Jake tries to look into her memories and they seem disjointed and unclear for him. This is obviously because, as she absorbed her agony back from the Afton Amalgamation and the Stitchwraith, she also absorbed all the memories from the Frights entities created by her agony, resulting in her memories being disjointed, meaning that she didn't have these memories originally. This also proves she was not viewing the world through all of those monsters' eyes simultaneously, nor was she controlling their actions as a live hivemind, which unfortunately kills the possibility of her having traditional parallel processing like

Movie Charlie or TTO Springtrap, but at the same time, this is the exact thing that gave Eleanor the possibility to perform the feat we're talking about here.

First, we have to acknowledge the raw capacity feat when she reabsorbs all that agony from the Amalgamation and Jake. The sheer volume of data she takes in at that moment is staggering, essentially absorbing decades of non-linear, multi-perspective memories from dozens of distinct entities simultaneously. Normally, working memory capacity and processing resilience are strictly limited to how much information a system can hold in active awareness before experiencing data corruption or cognitive collapse. Most minds subjected to a sudden influx of fragmented, conflicting identity data would experience immediate cognitive fragmentation. Eleanor, however, contains this entire massive dataset without her core consciousness or sense of identity dissolving.

But what is even more impressive is that Eleanor still thinks with complete clarity, and pulls off complex schemes on the fly, like seamlessly tricking Jake under the Renelle disguise, while holding this massive storm of unsorted data in her head. Normally, dumping an immense, unindexed dataset into a mind causes severe cognitive noise and interference, leading to total overload and breaking its executive function. Yet, Eleanor's executive control remains completely untouched. The fact that she can willingly leave all that raw data unsorted in her head, without it messing up her reasoning, is an absurd cognitive flex that highlights a level of cognitive resilience and metacognitive control standard minds simply cannot replicate.

This brings us to the actual feat itself, which takes place later at the Talbert House. Instead of leaving those memories as an unorganized heap, Eleanor actively sorts, structures, and indexes the entire non-linear archive in her active working memory, projecting them into Larson's consciousness. But you might wonder, does this process actually require her sorting all of these memories? In cognitive processing, raw, unindexed memories cannot be actively manipulated, searched, or weaponized with precision. According to research on multidimensional memory indexing and retrieval structures, working memory requires structured organizational schemas to perform complex executive operations like data transformation and real-time editing. Without a coherent relational framework, raw episodic data creates cognitive noise rather than actionable utility. To project specific scenarios into Larson's consciousness and transform those unindexed memories into a

navigable, interactive agony dimension, she had to structure those raw streams into discrete, accessible memory nodes.

Although the way Eleanor manipulates these memories is undeniably unique and supernatural to say the least, the fundamental rules of cognitive architecture still might be applied to the scale of her mental processing.

To evaluate this feat from a formal cognitive standpoint, we need to examine the mechanics of episodic memory recall and parallel distributed processing first. In human cognitive architecture, episodic memory recall is a fundamentally serial, reconstruction-heavy process. Whenever a standard mind retrieves a personal memory, it relies on pattern completion and Tulving's Ecphory Framework, where a specific cue activates a stored memory trace. According to Baddeley's Model of Working Memory and Cowan's Capacity Limits, the central executive can only hold and manage roughly four distinct chunks of information at once before performance drops off due to interference. This effectively means a standard biological consciousness cannot process multiple episodic events at the same time because it is incapable of true concurrent recall, as explored in studies on Serial Bottlenecks and Task-Switching.

Eleanor completely bypasses these structural constraints. What she executes during her memory sorting and projection is a high-tier display of Parallel Distributed Processing (PDP) applied to Episodic Recall. In cognitive terms, PDP is a model where information isn't processed one by one through a single bottleneck, but is instead handled across a network of connected nodes all at once. When applied to episodic recall, this means that rather than pulling memories one by one in a straight line, the system actively reconstructs and aligns multiple separate memory traces at the exact same time.

This is precisely what Eleanor is doing here. She is simultaneously running multi-stream pattern completion across dozens of disjointed episodic memory feeds that originated from completely different entities, recorded through different eyes, at different points in time, and under varying emotional states. To recall and sort these memories, Eleanor has to perform multi-stream pattern completion across dozens of disjointed, non-linear memory feeds simultaneously, isolating raw sensory, spatial, and temporal data streams, mapping them into a coherent relational framework, and executing a full parallel alignment to

convert a chaotic multidimensional data dump into an organized, instantly retrievable network.

The premise itself that this sorting and parallel recall process actually took place is heavily implied by the text. So first, we have Jake's direct observation. When Jake inspects her thoughts right after she reabsorbs her agony from the Amalgamation, he describes her mind as an unsorted, disjointed, and chaotic mess. At that point, the raw data streams from dozens of separate entities were colliding in her head without any structural alignment. However, when Jake looks into her mind again later on, that initial chaos has completely vanished. Jake directly picks up on her focused mental state, even reading her core concepts: "Power. Life. Eternal" and eventually he's able to see her memories. This contrast in Jake's observations explicitly proves her cognitive transition. It shows she actively processed that raw data dump, organized the chaos, and condensed it into a streamlined, high-level processing state.

Second, we have Larson's traversal through these spaces. He is not thrown into an amorphous, random blur of thoughts or unstructured noise. He is dragged through a very specific, discrete sequence of distinct scenarios: the junkyard from To be Beautiful, the window in 1:35 AM, the surgical table from Step Closer, the train tracks in Blackbird, etc. This level of discrete, scenario-by-scenario presentation is impossible unless Eleanor had already categorized, indexed, and isolated those specific memory nodes within her working memory.

Now, someone might raise an objection here: "Was Eleanor really dragging Larson through her own memories? Isn't it just time travel that has nothing to do with her mind, considering Larson literally changes the course of Blackbird on the train tracks?"

Welp, I hope you don't really think that's Larson travelling using some traditional sci-fi time machine to alter physical history, because that's not really how agony-constructed memory works. Larson is not rewriting reality, he is physically traversing Eleanor's agony-memory nodes. Because her memories are forged from actual physical agony, her mental archive manifests as a *tangible*, spatially navigable dimension, with the ball pit acting as the central portal connecting directly to her agony memory reservoir.

Furthermore, the overall structure of the spaces Larson travels through doesn't look real at all, completely destroying the idea that he traveled through actual physical time. We see this blatant lack of realism during moments like Delilah completely failing to hear Larson screaming at her, the floor literally disappearing from under his feet, or the scene with Pete, where the surgeons don't even notice Eleanor standing right next to the body. Even Larson himself acknowledges that this experience is something distinct from real life.

So, when Larson steps onto the train tracks in the Blackbird scenario and pushes Sam out of the way, he is most likely affecting the outcome* of that story only *within the memory*. It is the exact same case as when Jake gives Millie her Happiest Day by changing the memory in her confined ball to something she always dreamed of doing. It doesn't actually change the physical outcome of Count the Ways, as Millie's real-world fate remains untouched. Instead, Jake simply alters the emotional reality of her spirit within that memory capsule.

This misconception itself has already been addressed multiple times. I don't even want to start on explaining the ITP loop here, bringing all of the ITPG inconsistencies and RTTP stuff into this, which even further disproves the idea that any of this had a real-world, physical effect.

And welp, even if Larson actually changed the physical outcome of the story, that wouldn't really disprove it being a memory anyway. You can easily argue that he altered the outcome inside the **memory realm,** which subsequently caused the real-world reality to change alongside it, considering it is not an uncommon trope in FNAF to have separate realms cross over, operating on that classic *"everything that happens out there, has an effect here"* logic.

We can even draw a parallel with Jake's abilities here, where Eleanor's method is essentially the structural inverse of his. I suppose you could go into all the ways Eleanor and Jake were contrasted as religious parallels throughout Fazbear Frights, but I think that is a bit silly to mention here, so I won't. The comparison is useful strictly for seeing how these memory spaces function. When Jake interacts with the homeless man behind the dumpster, he experiences the man's memories **step-by-step in a linear sequence** (going from work, home, family trips, all the way to the crash). Eleanor's operation is the structural inverse: instead of passively viewing a single linear progression, she forcibly drags an outside agent

(Larson) into her own internal, agony-constructed memory where he navigates **through distinct scenarios scene by scene.**