

Conformal Network Theory

Overview

- Human brains interface with a "background layer" of reality
 - The "physical world" will be referred to as "meatspace", and this background layer will be referred to as "the network"
- *Memalia* are spaces generated by the mind, including:
 - Dreams
 - Memories
 - Fantasies
 - Ongoing awarenesses/perceptions of the world
- Memalia have *couplings*, or connections, allowing influences (objects, information, etc) to flow from one to another
 - Couplings have an *intensity*, they can be stronger or weaker
 - These couplings are associated with *emotions*
 - The intensity of the coupling is correlated to the intensity of the emotion
 - The particular *flavor* of emotion (for example, joy, anger, or sadness) is relevant
 - *Agony* is thought to be the most intense emotion
 - It is possible that couplings vary not just by intensity, but also by flavor, qualitatively
 - That's to say, sadness may create a fundamentally different kind of coupling than anger, for example
 - This may affect how/which influences can flow through a coupling
- Memalia can couple to objects in meatspace
 - This is similar to the way memalia couple to one another
 - It is possible that meatspace is simply a commonly-connected memalia
 - It could be considered the "Global Memalia", or "The Memalia of the Universe", simply acting as a common "root" for many memalia to interact through
 - It is possible there exists more than one meatspace (regardless of whether meatspace is simply a commonly-connected memalia), but there is no apparent mechanism for interaction between meatspaces (They are "abstracted" from each other)
 - Memalia coupled (directly or indirectly) to meatspace are considered *real*, otherwise, they are considered *abstract*

- It is unknown (and unknowable) what happens to abstract memalia, as only real memalia can be observed
- Abstract systems of memalia are "lost", as they no longer have any means of coupling with any outside memalia. They have fallen behind a metaphorical (and metaphysical) event horizon.
- Meatspace couplings are *local*
 - Memalia *can* simultaneously couple to multiple distant objects in meatspace, but this requires a stronger emotional connection
 - Memalia will generally have an approximate *location* in meatspace, that is, the location of the object it is primarily coupled to
 - Abstract memalia do not have location in meatspace, as they are not coupled to meatspace
- Thus, the intensity of a memalia's couplings to separate meatspace objects is dependent on:
 - 1. The intensity of the emotion (directly related)
 - 2. The distance from a object (inversely related)
 - It goes something like: $C \propto e/r^2$
 - C is the coupling intensity, e is the emotional intensity, and r is the distance
 - Distance from *what* is not precisely defined
 - Perhaps, the distance between any two objects a memalia is trying to couple to
 - Or (most likely?), the above, but the effect is summed up for all coupled objects, with each term weighted by the intensity of that object's coupling to the memalia
 - For example: Memalia m is coupled to object O_1 with intensity C_1 and to O_2 with intensity C_2 . There is another object, O_3 , whose distances (r) and emotional attachments (e) to the other objects are r_1, r_2, e_1 , and e_2 . So, the coupling between m and O_3 would be something like $C_1 e_1 / r_1^2 + C_2 e_2 / r_2^2$.
 - There may be a sort of "center of mass" approximation for this
 - This *does* have implications for the behavior, as it determines the ability for memalial influence to spread through meatspace
 - The distinction between memalia coupled directly vs indirectly to meatspace may or may not be relevant
 - To elaborate: Consider Memalia a and b , where b is coupled to a , and a is coupled to an object O_1 in meatspace. There is another object, O_2 , which is

nearby O_1 . Since a is considered to be nearby O_2 , it may couple to it. But does the same apply to b , which is not directly coupled to O_1 ?

- Treating meatspace as a memalia motivates the following theory: The distance between memalia is the total distance an object would have to travel to go from one memalia to another. This includes distance travelled within a memalia.
 - For example, the distance between the yellow thing (Into the Pit) and Oswald (assuming the yellow thing is inside the memory, and oswald is outside the ballpit) is the distance between Oswald and the ballpit *plus* the distance between the yellow thing and the ballpit *within the memory*
- *Spirits* (also called "minds" or "souls" interchangeably) consist of a (large) collection of coupled memalia and corresponding flows of information, organized in a very particular (complex) way, acting as a machine which pilots a *body*
 - The "output" of this machine, the body which is piloted, is referred to as the *host*
 - The host is coupled to the spirit in a very particular way, depending on the organization of the machine. This is to say, not all coupled objects may be piloted in the same way host bodies are.
 - It is likely that there are multiple
 - Spirits may become *shattered* when the machine is "broken" into "pieces"
 - This occurs when different *pieces* of the spirit are coupled with multiple distant objects, and can no longer communicate with each other
 - A *pieces* may be any arbitrary grouping of coupled memalia which is a part of the mind
 - This may be thought of as similar to the real-world effects of the splitting of the two halves of the brain (in-universe, this would be an example of shattering, albeit a very subtle one)
 - Some pieces may be more important than others
 - For example, a single memory being "broken off" will likely not have much effect on the spirit (the machine will still run smoothly)
 - If the hosts are brought together, the pieces of the spirit can couple with each other once more
 - This is what it means to "*put someone back together*"
 - It is common for small pieces of the spirit to regularly "leak out" from the host and couple with their environment
 - Naturally, this effect increases as the host becomes more emotional
 - A spirit "moves on" when they are decoupled from meatspace
 - In other words, they are *abstracted*

- Decoupling can occur through *emotional processing*
 - It is difficult for a shattered spirit to move on, as it is difficult for a broken mind to process trauma, especially when the memory of that trauma is missing
- Decoupling can also occur in extreme heat
 - Though, remember that this effect is fighting against the emotional connection
 - For example, UCN's vengeful spirit remains coupled to Afton (and Afton's host) through the intensity of their rage toward him
- Again, it is unknown and unknowable what happens to abstracted memalia
 - This is equivalent to saying that the children's "afterlife" is unknowable
 - Though, it is likely that the spirit simply dissolves and loses consciousness, as its parts decouple from one another

Examples

- *Possession*
 - When a human body dies, its brain is no longer functional, and cannot be piloted by the mind
 - However, it is possible for the mind to couple to another body
 - This is what is referred to as *possession*
 - As always, this coupling is dependent on both distance and emotional intensity
 - Death is often *painful*, resulting in agony, an intense emotion
 - If the human body is stuffed into an animatronics suit, for example, then the coupling to the suit will be strong, since the distance is small
- *The Movie*
 - The children are connected to the various systems of the pizzeria
 - For example, they open/close/lock/unlock doors at will, cause the lights to flicker, turn the music off and on, and so on
 - This is because their spirits are coupled with lots of the objects in their immediate environment, allowing them to intentionally influence those objects, even from a slight distance
 - Their spirits are "leaking out" of the animatronics and coupling with their environment
 - Their memories are coupled to the drawings on the wall, and are thus altered when Abby replaces a drawing
 - Mike sees the missing children while dreaming at Freddy's
 - His dream is a memalia, which is derived from his memory of Garrett's kidnapping

- The children can influence the dream, because they are coupled to Mike's spirit while he is within the pizzeria (just as they are coupled to the pizzeria's systems)
 - In exactly the same way, they also appear "in meatspace"; rather, in Mike or Abby's perception of meatspace, which is a memalia living in their spirit
 - This is effectively a hallucination, but one which can still have an effect on meatspace (because it is created by a spirit), and is extremely similar to, for example, the Phantoms in FNaF3, or the yellow thing from Into the Pit (Though these examples are not derived from spirits, exactly)
- Mike has a body in the dream, initially the body he remembers from Garrett's kidnapping
 - This body is replaced by a reflection of his current meatspace host as he begins to dream more lucidly
 - The spirit constructs a fictional body which connects to the spirit in the same way the host does
 - Remember: The spirit is a machine designed to pilot hosts, so it's natural that it would prefer to explore other memalia through a fictional host body
 - As the children attack his dream body, his host (meatspace body) is also hurt
 - The spirit is coupled to the host, so influences on the spirit will flow into its host
- *Happiest Day*
 - The FNaF3 cake minigames are shattered memories of BV, and the spirits explore them through fictional hosts (the gray bodies of the children)
 - It is similar to how they appear inside Mike's dreams, though presented through the abstraction of an arcade game
 - Happiest Day allows the spirits to "move on", by letting go of their trauma, and thus decoupling from their host and from BV's memories, becoming abstracted
- *The Fourth Closet*
 - Carlton is injected with remnant from the missing children, and wakes up in a dark space with the children. This space resembles meatspace, but details are different; for example, William appears as Spring Bonnie
 - The children's "remnant" is molten liquid which is coupled to their spirits
 - Injecting the remnant into Carlton couples his spirit to theirs
 - He wakes up inside of the children's perception, which is a memalia
 - William appears as Spring Bonnie because he has altered their perception to create this effect

- He interacts with this memalia through a fictional host body, just as though it were a dream
 - The children are both *shattered* and *intermixed*, as their remnant has mixed together and then spread across multiple hosts (the Funtimes)
 - Though, they are apparently all still coupled together strongly enough to inhabit a shared perception memalia
 - The children's pieces (especially memories) are also coupled to the drawings within their perception
- *Into the Pit*
 - The ballpit is coupled to lots of painful memories collected by Eleanor, by the physical insertion of blood
 - When Oswald goes into the pit, he is coupled to the memories, and is able to explore them
 - As usual, he explores them through a fictional host body
 - The yellow thing is an organsim similar to a spirit, but not related to any human body, living in the memory
 - When Oswald is coupled to the pit's memory, he is also coupled to the yellow thing, who is then able to enter to Oswald's perception
 - The yellow thing is able to have a tangible effect on meatspace by "leaking out" of Oswald, the same way the children do in the movie
 - This also allows it to affect other people's perceptions, which is why they see it as Oswald's dad
- *Alone Together*
 - Travis is a spirit who has left his body, yet he goes on living a semi-normal life, unaware of his death
 - Pieces of Travis's spirit remain in his body (including many of his memories), and finding his body puts the pieces back together
 - This allows him to process his trauma, and move on
 - How can Travis explore meatspace without a host?
 - I will refer to this sort of spirit as *nomadic*
 - Notes:
 - Some people can see Travis, and some cannot
 - Travis is at one point suddenly ripped away from meatspace, and engulfed in a dream
 - Here is one explanation:
 - Travis's spirit is living in a sort of collective unconscious perception memalia, constructed by a variety of random people who happen to be coupled to it

- The people who see him are others who are coupled to this collective memalia
- Travis's spirit can effect nearby objects in meatspace in the same way the yellow thing can
- This theory does not do a good job explaining how Travis is able to interact with meatspace objects far away from other people (Though it could be that nearby inanimate objects are also coupled to this perception memalia)
- Here is another explanation:
 - Travis's spirit has managed to strongly couple to meatspace objects, while also maintaining its structure (not shattering), and *also* has found a way to traverse from object to object seamlessly (coupling and decoupling, "grabbing on" and "letting go" to "propel" itself through space)
 - Travis's "body" is a fictional host only existing in his personal perception memalia
 - How can he perceive without sensory organs?
 - It's possible he can "feel" coupled objects, which is translated by his mind to other senses, like vision
 - It's also possible he's simply borrowing senses from nearby sensing devices, like other people, or the school's cameras (The story notes that Travis just so happens to have precise knowledge of where all the cameras are pointing)
 - The people who can see him are others whose spirits are well adapted to sensing coupled memalia, as Travis is
 - Overall, nomadic spirits are difficult to explain using the network framework