

JUNGIAN FUNCTIONS

ENFP

Bring your
ideas to life

Ne

Fi

Te

Si



KYRIAN HERMANSEN

PERSONALITY COLLECTION

About this book

Personality Collection · ENFP volume. US English edition · October 2026. Author: Kyrian Hermansen.

This book explores Jungian functions through a reading of the ENFP personality. Camille, Anaïs, and Karim are fictional characters. The neighborhood audio walk they create provides a continuing story. These scenes are neither clinical observations nor descriptions of every ENFP.

Numbered references point to pages 118 and 119. Pages 7-48 draw on the collection's shared historical and theoretical foundations, adapted for this volume. The ENFP-specific journey begins on page 49. The exercises do not produce a score.

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What deserves a next step

A conversation gives you an idea. Someone adds a detail, you make a connection, and another possibility appears. I'm interested in that moment when an ordinary situation becomes the beginning of something. Then comes a less dramatic question: which possibility will you actually give your time to?

I have spent more than 200 hours studying the subject and typed more than 200 people. That personal experience informs how I explain personality types. It is not a scientific study, and it does not make my interpretations infallible.

I care especially about explaining Jungian functions. They are often skimmed over, even though, in my reading of MBTI, they should guide the search for a type. An enthusiastic personality portrait does not explain Ne.

We will follow an idea, examine why it matters, and see how it takes shape. You can recognize some patterns, question others, and keep what helps you understand your choices.



How to use these pages

You can start at the beginning or turn to the portrait on page 49. If the functions are unfamiliar, pages 19–48 introduce the vocabulary. They distinguish a preference, a skill, and an observable behavior.

In the story, Camille wants people to hear neighborhood stories while taking a walk. Anaïs prepares interviews; Karim handles the audio. Their roles will change. No character represents a single function, and we will not try to type the whole group.

Keep a notebook nearby. Record a recent situation, what caught your attention, and the reason for your choice. Three specific sentences often offer more to examine than a long list of qualities.

The suggested experiments are invitations, not a required program. Choose a question that matters to you. If it offers nothing useful, move on. You can also record where the portrait fails to fit. Those observations belong in the notebook too.



Your route through the book

Pages 7-18: origins. Jung, the history of the framework, and the difference between a theoretical idea and a conclusion about a person.

Pages 19-32: the letters and type dynamics. Reading the code, organizing a hypothesis, and keeping useful qualifications.

Pages 33-48: all eight functions. Perceiving, evaluating, comparing, and organizing: distinctions to examine through actual situations.

Pages 49-60: the ENFP portrait. Exploration, choice, and possible confusion with ENTP, INFP, or ESFP.

Pages 61-98: Ne, Fi, Te, and Si. Each chapter explores one function through the audio walk, questions, and experiments.

Pages 99-108: work, learning, relationships, and commitments. Pages 109-116: four weeks of observation. A glossary and references appear on pages 117-119. Return to chapters whenever they are useful; no exercise depends on a score from an earlier one.



A framework you can question

Functions describe orientations within a theoretical tradition. They are not brain structures you can identify by watching someone talk. The same action can have several reasons.

This book uses the Ne, Fi, Te, Si convention to explore ENFP. Different schools do not describe every position in the same way, particularly the tertiary. We will clarify that qualification on page 27.

The story sometimes isolates a process to make it easier to understand. Actual decisions combine processes: Camille can imagine a route while considering its length and the role residents will have in it.

Keep the context in your observations. “During that meeting, I suggested three variations before asking what we wanted to preserve” opens a discussion. You can check that sentence and try something different. A claim about what all ENFPs would do would close the investigation too soon.



Keep the portrait open

A typology distinguishes tendencies to make some differences easier to describe. It necessarily simplifies the people it describes. For Jung, this question belongs to a wider account of psychological life; it does not provide a list of sixteen identities to adopt. [4, 5]

Saying “I’m ENFP” can start a conversation about how you understand a situation. It still leaves much out: your history, your skills, learned habits, and what today’s circumstances require.

You may recognize a process in the model without identifying with the qualities attached to a type’s nickname. You may also change your working hypothesis as you learn about the functions. That possibility belongs in a careful examination of experience.

As you read, mark one passage that fits and one that does not. Find specific situations for both. Disagreement with a portrait deserves as much attention as the pleasure of recognizing yourself.



Reading the ENFP code

E and P place an extraverted perceiving process first. N identifies the Intuition family: Ne. F then identifies the auxiliary judging process, directed inward: Fi. These are rules for reading the code within the framework. [10, 12]

We will use Ne, Fi, Te, Si. Ne-Si connects opening possibilities with reference to experienced impressions. Fi-Te connects an inward evaluation of what matters with criteria usable in action.

“Inferior,” applied to Si, names a theoretical position. It does not mean having no memory or being unable to manage everyday life. Those skills deserve assessment in their own right.

Keep this page as a map. Gradually add an example and a question for each function. You can then return to the framework with more than a general feeling of resemblance.



ENFP: bring your ideas to life

One possibility appears, then another. Examine that movement, choose what matters, and give an idea a practical next step.



A conversation on the corner

Camille stops outside a former bakery. A neighbor remembers morning deliveries, the metal shutter, and children waiting after school. Camille immediately imagines a walk where those voices would accompany people through the neighborhood.

That evening, she also suggests photographic portraits and a short radio show. Anaïs asks what she really wants to share. Camille hesitates. The stories matter to her; their form is still open.

This scene gives us a starting point: possibilities prompted by an encounter, followed by a need to evaluate them. We can examine Ne and Fi without treating the scene as proof of type.

Recall an idea that recently made you want to act. Which detail prompted it? Which variations followed? When did you begin choosing? Keep the actual order of your memories, even when it differs from the story.



ENFP or ENTP?

In this interpretation, ENFP and ENTP share dominant Ne. Enjoying exploration, connections, or discussion therefore does not distinguish them. The comparison concerns, among other things, support from Fi or Ti.

After opening several options, examine what makes a proposal acceptable to you. A personal evaluation of what matters? Coherence in distinctions and reasoning? Both can contribute. The question concerns their usual role, not the exclusive presence of one.

Camille can reject an edit because it misrepresents someone's intention, then examine the logic of a rule. Neither action establishes a type.

Compare several decisions where criteria genuinely competed. Record what you kept, what you gave up, and why. Avoid contrasting a "sensitive" person with an "intelligent" one: that explains neither profile.



Ne: opening possibilities

A detail suggests a connection. An encounter changes the question. Examine how ideas emerge, multiply, and sometimes deserve a trial.



The detail that changes the question

Camille planned to collect memories of shops. A resident describes the route she took as a child to avoid a noisy street. Another possibility appears: tell the neighborhood through chosen routes rather than buildings.

In accounts of Ne, outside information can open relationships and possibilities beyond its immediate use. Attention turns toward what that information could become or illuminate. [4, 5]

This does not guarantee that an idea is new to everyone or that it will work. It produces a proposal. What follows also depends on questions and checks.

Record a detail encountered today. What possibilities does it suggest? Then return to where it came from. Keeping it attached to its setting helps prevent a particular remark from becoming a sweeping explanation too quickly.



Fi: choosing what matters

Some possibilities matter to you more than others. Clarify that evaluation, explain it, and allow it to change when new information arrives.



A preference looking for words

Camille listens to the first edit. It flows well, but one moment bothers her: a resident's laughter seems directed at her neighbor when it actually concerned another story. Camille knows she does not want this version before she can explain why.

Fi refers here to evaluation oriented toward an inner frame of values and meanings. It measures neither emotional intensity nor someone's goodness. [4, 5]

Camille clarifies her objection: the edit changes the exchange's meaning. She can now request a specific correction instead of leaving Karim with "it doesn't feel right."

Recall a refusal you struggled to explain. Which particular distinction mattered? Naming the criterion does not guarantee agreement. It does make a discussion possible.



Te: making an idea workable

An intention becomes easier to share when people know what needs doing, which resources are available, and what a usable result looks like.



Si: finding familiar reference points

Experience leaves impressions and reference points. Examine them to support the present without asking the past to decide everything that follows.



Week 1: notice an opening

Choose an ordinary situation where an idea appears: a conversation, something you read, or a task to improve. Record the trigger before the associations blend together in memory.

Write the possibilities that followed. A few words, a sketch, or a question can be enough. Indicate what each actually changes. Do not aim for a particular number of proposals.

At the end of the week, revisit one situation. What came directly from the information encountered? What did you add? Did an exchange or trial change a possibility?

Keep this question: how does my exploration draw on what I encounter? Add Ne after the description if the term helps. If you mainly observe another process, preserve that too. The notebook welcomes what happens, including what does not confirm your hypothesis.

