

JUNGIAN FUNCTIONS

INFP

Make room
for what matters

Fi
Ne
Si
Te



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PERSONALITY COLLECTION

About this book

Personality collection · INFP volume. English edition · October 2026. Author: Kyrian Hermansen.

This book explores Jungian functions through an interpretation of the INFP profile. Noé, Inès, and Malik are fictional characters. Their neighborhood exhibition makes the questions concrete; it does not describe clinical observations or everyone of a particular type.

Numbered references point to pages 118 and 119. The historical and general chapters draw on the collection's shared foundation, adapted for this volume. Exercises provide no scores and do not prescribe a result.

An independent publication, with no affiliation to the official MBTI® organizations. The website questionnaire is not the official instrument. A type does not measure intelligence, personal worth, or suitability for a profession.

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What matters deserves some room

Some offers seem easy to accept. You have the time, the arguments make sense, and everyone else is interested. Yet something holds you back. You do not quite have the words for what that choice would mean to you.

That is a useful place to begin this book. We will explore how to recognize a personal priority, explain it, and give it a workable form. We will also look at what happens when the possibilities multiply and no decision feels entirely right.

I have spent more than 200 hours studying this subject and worked through personality typing with more than 200 people. That experience sustains my interest in Jungian functions: they help me ask more precise questions than a portrait's familiar adjectives.

Keep a situation from your life nearby as you read. A modest decision is enough. You can revisit it throughout the book, including if you change your mind about your type.



How to use these pages

Pages 7–48 introduce the collection’s shared foundations: Jung, his exchanges with Freud, Briggs and Myers, the four letters, and all eight functions. Some examples have been adapted for INFP. Return to these chapters whenever a term needs clarification.

From page 49, we follow Fi, Ne, Si, and Te. Noé is preparing a small photography exhibition with Inès and Malik. He wants to respect the meaning of the stories they collected, while choosing pictures, responding to others, and finishing something.

Photography provides the setting. It does not imply that INFPs must be artists. Similar questions arise in work assignments, family decisions, or volunteer commitments.

The final notebook offers four weeks of observation. Space the sessions out, skip a suggestion, or keep just one. An exercise earns its place through what it helps you examine.



Your path through the book

7-18 · Where the framework comes from. Jung, Freud, the history of types, and keeping some distance from portraits.

19-32 · Reading the four letters. Preferences, dynamics, function order, and interpreting a result.

33-48 · Understanding all eight functions. Definitions for comparing perspectives without making skills exclusive to types.

49-60 · Meeting INFP. A portrait, everyday situations, and comparisons with INFJ, ENFP, and ISFP.

61-70 · Fi. Recognize a priority, distinguish your reasons, and communicate a boundary.

71-80 · Ne. Open possibilities, encounter new information, and choose an experiment.

81-90 · Si. Return to experience, build useful reference points, and check what has changed.

91-98 · Te. Define an outcome, share the work, and make a decision workable.

99-116 · Applications and four weeks of observation. 117-120 · Glossary, references, and closing page.



A framework, questions, and your experience

Functions offer vocabulary for describing certain ways of perceiving and judging. They are not organs you can locate in your brain or independent characters responsible for your actions.

The book follows Fi-Ne-Si-Te, a common sequence in this interpretation of INFP. Schools differ on several points, including the orientation of the tertiary function. Page 27 explains that convention. A practical explanation and scientific validation of a theory are separate questions.

In the exercises, begin by describing what happened. Add function names afterwards if they help. This order reduces the temptation to reshape every memory to fit the diagram.

An exercise can be useful even when the profile does not fit you. A question may also remain open. The book supports an inquiry; it does not have to settle your identity.



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 INFP” 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.



Why Fi, Ne, Si, and Te?

1. N and F identify the perceiving and judging preferences in the INFP code.
2. P indicates extraverted perception. Combined with N, that gives Ne.
3. I places the dominant process on the introverted side. Ne therefore occupies the auxiliary position, while dominant judgment corresponds to Fi.
4. In the convention used here, tertiary Sensing is Si and inferior Thinking is Te. Page 27 explains the qualification about the tertiary function. [10, 12]

This derivation shows how the sequence is constructed within the framework. It does not show that a real person uses exactly four functions in this order at every moment.

Use the sequence to organize your reading. To examine your own patterns, return to situations, reasons for choices, and examples that complicate the hypothesis.



Meeting the INFP profile

A personal priority, several possible paths. Let's examine how a choice takes shape, what makes it difficult, and what helps you follow through.



The yes you have not given

Inès suggests a dramatic image to advertise the exhibition. It will probably attract attention. Noé hesitates: the photograph seems to present the neighborhood as scenery, while the project was supposed to make residents' voices heard.

He is not rejecting publicity. He is trying to understand what bothers him about this particular choice. If he only says, "It doesn't feel right," the others have little to discuss. Explaining what he wants to preserve gives them room to find another picture or framing.

The scene offers an entry into Fi: an evaluation becoming clearer through a personal reference point. It does not establish Noé's type. We will use it to ask questions about how judgment unfolds.

Is there a yes you have not given? Before forcing a choice, write what accepting would mean to you and what remains uncertain.



INFP or INFJ?

Both portraits may suggest a rich inner life, concern for meaning, and a need for reflection. Those broad similarities do not settle the question.

In the convention used here, INFP begins with Fi-Ne: a personal evaluation encounters several possibilities. INFJ begins with Ni-Fe: an overall understanding encounters shared expectations and evaluations. These are directions for inquiry, not two mandatory scripts.

Return to an ordinary decision. Did you first examine what felt personally right and then explore different forms? Did an overall interpretation emerge before conversation refined it? Both processes may occur in the same situation.

Compare several examples and record what challenges each hypothesis. Avoid choosing through claims of rarity, kindness, or the nickname you prefer.



Fi: recognize what matters

A personal preference becomes more useful when you can understand it yourself and explain it to people involved in the decision. Let's examine what sits behind agreement, refusal, or uneasiness.



An inward evaluation

Fi, Introverted Feeling, refers here to evaluating a situation through personal reference points. “Feeling” is a term within the typology. It does not mean reasoning is absent or that an emotion must be correct. [5, 12]

Noé asks whether the poster respects the project he agreed to join. He compares the proposal with the meaning he gives that project. To move forward with others, he will need to explain that meaning instead of assuming they already share it.

An inward evaluation can be firm and still difficult to explain. You may need time, an example, or provisional wording. Not having immediate words does not make your view useless; it gives you something to investigate.

For a recent decision, complete: “This choice matters to me because...” Then ask what that statement actually helps distinguish.



Ne: open up possibilities

Another form may be possible. Let's explore what associations and new questions contribute, then recognize when an idea needs contact with the situation.



The detail that opens a possibility

Ne, Extraverted Intuition, attends here to possibilities and connections encountered through engagement with the world. A detail can suggest several interpretations or reveal an option absent from the original plan. [5, 12]

Listening to a resident describe an old café, Noé imagines a map of vanished places. Then guided walks. Then a wall of memories. The story opens several directions instead of merely supplying a caption for a photograph.

This exploration can enrich the project. It also requires distinguishing an interesting association from a proposal the team agrees to deliver. Ideas do not all have the same status.

Recall a recent conversation: which detail changed your question? What possibilities did it open? Record those you set aside as well.



Si: return to useful experience

Experience leaves reference points. Some support the present; others need revision. Let's examine what you can keep from a previous situation without asking it to decide the current one for you.



Te: make the next step workable

An idea needs resources, decisions, and sometimes a schedule. Those reference points can support what matters to you. Let's make them clear enough to act with other people.



Week 1: notice your criteria

This week, choose two ordinary decisions. They should be recent enough to describe what happened without reconstructing an idealized story about yourself.

For each, note the proposal, your first response, and the criterion that ultimately carried weight. Separate what you knew when choosing from what you learned later.

Find one occasion when your criterion was clear and another when conversation helped you discover it. Notice what was easy or difficult to explain. You do not need to assign every detail to Fi immediately.

At the end of the week, write a question worth pursuing. For example: “How do I recognize that an agreement fits me, beyond the relief of no longer having to choose?”

